UNIVERSITY OF ARIZONA
A39001033871727B

Baedeker's

LONDON

AND ITS

ENVIRONS

BAEDEKER'S GUIDE BOOKS

Austria, Budapest, Prague, Karlsbad, Marienbad. With 86 Maps and Plans and 2 Panoramas. Twelfth edition. 1929 . . . . . 15*s.*

Belgium and Holland, including the *Grand-Duchy of Luxembourg.* With 19 Maps and 45 Plans. Fifteenth edition. 1910 . 8*s.*

The Dominion of Canada, with *Newfoundland* and an Excursion to *Alaska.* With 14 Maps and 12 Plans. Fourth edition. 1922 16*s.*

Constantinople and Asia Minor, in German only:

Konstantinopel und Kleinasien, Balkanstaaten, Archipel, Cypern. Mit 18 Karten und 65 Plänen. 2. Aufl. 1914 . . . . 8*s.*

Czechoslovakia, see *Austria.*

Denmark, see *Norway, Sweden, and Denmark.*

Dolomites, see *Tyrol and the Dolomites.*

Egypt and the Sûdân. With 106 Maps and Plans, and 56 Woodcuts. Eighth edition 1929 . . . . 28*s.*

England, see *Great Britain.*

France:

Paris and its Environs, with Routes from London to Paris. With 66 Maps and Plans. Nineteenth edition. 1924 . . . . 10*s.*

Northern France from Belgium and the English Channel to the Loire excluding Paris and its Environs. With 16 Maps and 55 Plans. Fifth edition. 1909 . . . . 8*s*

Southern France from the Loire to the Pyrenees, Auvergne, the Cévennes, the French Alps, the Rhone Valley, Provence, the French Riviera, and *Corsica.* With 42 Maps, 63 Plans, and 1 Panorama. Sixth edition. 1914 . . . . 8*s.*

Algeria and *Tunisia*, see *The Mediterranean.*

Germany:

Berlin and its Environs. With 30 Maps and Plans. Sixth edition. 1923 . . . . 5*s.*

Northern Germany, excluding the Rhineland. With 165 Maps and Plans. Seventeenth edition. 1925 . . . . 15*s.*

Southern Germany (Baden, Black Forest, Wurtemberg, and Bavaria). With 118 Maps and Plans. Thirteenth edition. 1929 . . . . . 15*s.*

The Rhine from the Dutch to the Alsatian Frontier. With 102 Maps and Plans. Eighteenth edition. 1926. . . . . 15*s.*

Great Britain. *England, Wales, and Scotland.* With 94 Maps and Plans, and a Panorama. Eighth edition. 1927 . . . . 16*s.*

London and its Environs. With 48 Maps and Plans. Nineteenth edition. 1930 . . . . 14*s.*

Published at net prices

Greece, the *Greek Islands*, and an Excursion to *Crete*. With 16 Maps. 30 Plans, and a Panorama of Athens. Fourth edition. 1909 . . . 10*s.*

Holland, see *Belgium and Holland.*

India, in German only:

Indien, Ceylon, Vorderindien, Birma, die malayische Halbinsel, Siam, Java. Mit 22 Karten, 33 Plänen und 8 Grundrissen. 1914 . . 16*s.*

Italy: *I. Northern Italy*, including Ravenna, Florence and Pisa. With 45 Maps, 59 Plans, and a Panorama. Fiftheenth edition. 1930 . . . . 16*s.*

II. Rome and Central Italy. With 28 Maps, 62 Plans and Diagrams, and the Arms of the Popes. Sixteenth edition. 1930 . . . . . . 16*s.*

III. Southern Italy and Sicily, including Malta, Sardinia, Tunis, and Corfu. With 64 Maps and Plans. Sixteenth edition. 1912 . . 10*s.*

Italy from the Alps to Naples. With 93 Maps and Plans. Third edition. 1928 . . . . 13*s.*

The Mediterranean. Seaports and Sea Routes, including Madeira, the Canary Islands, the Coast of Morocco, Algeria, and Tunisia. With 38 Maps and 49 Plans. 1911 . . . . 13*s.*

Norway, Sweden, and Denmark, with Excursions to *Iceland* and *Spitzbergen.* With 104 Maps and Plans. Tenth edition. 1912 10*s.*

Palestine and Syria, including the principal routes through *Mesopotamia* and *Babylonia.* With 21 Maps, 56 Plans, and a Panorama of Jerusalem. Fifth edition. 1912 . . . . 15*s.*

Portugal, see *Spain and Portugal.*

Riviera, see *Southern France.*

Russia, with Teheran, Port Arthur, and Peking. With 40 Maps and 78 Plans. 1914 . . . . 18*s.*

Manual of the Russian Language, with Vocabulary and List of Phrases. 1914 . . . . 1*s.* 6*d.*

Scotland, see *Great Britain.*

Spain and Portugal, with Excursions to *Tangier* and the *Balearic Islands.* With 20 Maps and 59 Plans. Fourth edition. 1913 . . 13*s.*

Sweden, see *Norway, Sweden, and Denmark.*

Switzerland, with Chamonix and the Italian Lakes. With 111 Maps and Plans, and 15 Panoramas. Twenty-seventh edition. 1928 15*s.*

Tyrol and the Dolomites, including the Bavarian Alps, Vorarlberg, Salzburg, and Western Carinthia. With 65 Maps, 19 Plans, and 11 Panoramas. Thirteenth edition. 1927 . . . . 15*s.*

The United States, with Excursions to *Mexico, Cuba, Porto Rico,* and *Alaska.* With 33 Maps and 48 Plans. Fourth edition. 1909 16*s.*

Wales, see *Great Britain.*

Published at net prices

RETURN TO REFERENCE LIBRARY

DEPARTMENT
OF
ARCHITECTURE

ESTABLISHED 1885

UNIVERSITY OF ARIZONA

DONATED BY

Dean S. W. Little

ACQUISITION: NUMBER 014 DATE 11-61

LONDON

AND ITS

ENVIRONS

Comparative Tables of Weights and Measures.

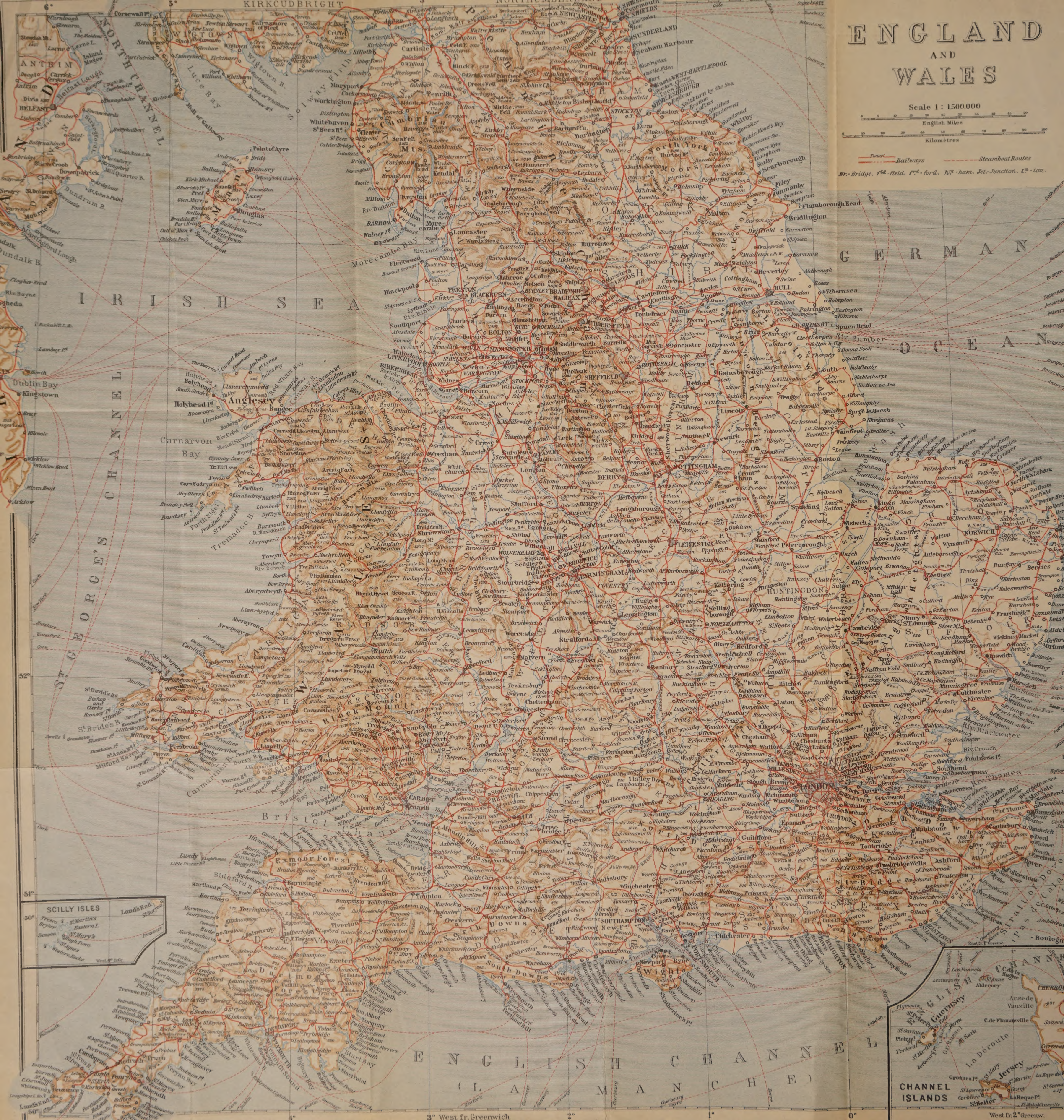
Pounds	Kilo-grammes	Kilo-grammes	Pounds	Feet	Metres	Metres	Fett	Miles	Kilo-metres	Kilo-metres	Miles
1	·45	1	2·20	1	·30	1	3·28	1	1·61	1	·62
2	·91	2	4·40	2	·61	2	6·56	2	3·22	2	1·24
3	1·36	3	6·61	3	·91	3	9·84	3	4·83	3	1·86
4	1·81	4	8·81	4	1·22	4	13·12	4	6·44	4	2·49
5	2·27	5	11·02	5	1·52	5	16·40	5	8·05	5	3·11
6	2·72	6	13·22	6	1·83	6	19·69	6	9·66	6	3·73
7	3·17	7	15·62	7	2·13	7	22·97	7	11·27	7	4·35
8	3·62	8	17 63	8	2·44	8	26·25	8	12·87	8	4·97
9	4·08	9	19·83	9	2 74	9	29·53	9	14·48	9	5·59
10	4·53	10	22·04	10	3.05	10	32·81	10	16·09	10	6·21
11	4·98	11	24·24	11	3.35	11	36·09	11	17·70	11	6·84
12	5·44	12	26·45	12	3 66	12	39·37	12	19·31	12	7·46
13	5·89	13	28·65	13	3·96	13	42·65	13	20·92	13	8·08
14	6·34	14	30·85	14	4·27	14	45·93	14	22·53	14	8·70
15	6·80	15	33·06	15	4·57	15	49·21	15	24·14	15	9·32
16	7·25	16	35·26	16	4·88	16	25·49	16	25·75	16	9·94
17	7·70	17	37·47	17	5·18	17	55·78	17	27·35	17	10·56
18	8·15	18	39·67	18	5·49	18	59·06	18	28·97	18	11·19
19	8·60	19	41·88	19	5·79	19	62·34	19	30·58	19	11·81
20	9·06	20	44·08	20	6·10	20	65·62	20	32·19	20	12·43

1 gramme = $^{1}/_{28}$ oz.; 1 litre = $1^{3}/_{4}$ pint; 1 hectare = $2^{1}/_{2}$ acres.

Thermometric Scales.

Réaumur	Fahren-heit	Centi-grade	Réaumur	Fahren-heit	Centi-grade	Réaumur	Fahren-heit	Centi-grade	Réaumur	Fahren-heit	Centi-grade
+30·22	+100	+37·78	+21·78	+81	+27·22	+13·33	+62	+16·67	+4·89	+43	+6·11
29·78	99	37·22	21·33	80	26·67	12·99	61	16·11	4·44	42	5·56
29·33	98	36·67	20·89	79	26·11	12·44	60	15·56	4·00	41	5·00
28·89	97	36·11	20·44	78	25·56	12·00	59	15·00	3·56	40	4·44
28·44	96	35·56	20·00	77	25·00	11·56	58	14·44	3·11	39	4·99
28·00	95	35·00	19·56	76	24·44	11·11	57	13·89	2·67	38	3·33
27·56	94	34·44	19·11	75	23·89	10·67	56	13·33	2·22	37	2·78
27·11	93	33·89	18·67	74	23·33	10·22	55	12·78	1·78	36	2·22
26·67	92	33·33	18·22	73	22·78	9·78	54	12·22	1·33	35	1·67
26·22	91	32·78	17·78	72	22·22	9·33	53	11·67	0·89	34	1·11
25·78	90	32·22	17·33	71	21·67	8·89	52	11·11	0·44	33	0·56
25·33	89	31·67	16·89	70	21·11	8·44	51	10·56	0·00	32	0·00
24·89	88	31·11	16·44	69	20·56	8·00	50	10·00	—0·44	31	—0·56
24·44	87	30·56	16·00	68	20·00	7·56	49	9·44	0·89	30	1·11
24·00	86	30·00	15·56	67	19·44	7·11	48	8·89	1·33	29	1·67
23·56	85	29·44	15·11	66	18·89	6·67	47	8·33	1·78	28	2·22
23·11	84	28·89	14.67	65	18·33	6·22	46	7·78	2·22	27	2·78
22·67	83	28·33	14·22	64	17·78	5·78	45	7·22	2·67	26	3·35
22·22	82	27·78	13·78	63	17·22	5·33	44	6·67	3·11	25	3·89

To turn Centigrade (Celsius) into Fahrenheit, multiply by 9, divide by 5, and add 32. — To turn Réaumur into Fahrenheit, multiply by 9, divide by 4, and add 32.


ENGLAND
AND
WALES
Scale 1 : 1500.000
0 5 10 15 20 25 30 35 40 45 50
English Miles
0 10 20 30 40 50 60 70 80 90 100
Kilomètres
Tunnel
Railways
Steamboat Routes
Br. - Bridge. f^{ld} - field. f^{rd} - ford. h^{m} - ham. Jct. - Junction. t^{n} - ton.
GERMAN OCEAN
IRISH SEA
ST GEORGE'S CHANNEL
NORTH CHANNEL
ENGLISH CHANNEL
(LA MANCHE)
Bristol Channel
Carnarvon Bay
Morecambe Bay
SCILLY ISLES
CHANNEL ISLANDS
KIRKCUDBRIGHT
NORTHUMBERLAND
LONDON
BIRMINGHAM
MANCHESTER
LIVERPOOL
3° West fr. Greenwich
West fr. 2° Greenw.

LONDON

AND ITS

ENVIRONS

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 48 MAPS AND PLANS

NINETEENTH REVISED EDITION

LEIPZIG: KARL BAEDEKER, PUBLISHER
LONDON: GEORGE ALLEN & UNWIN LTD., 40 MUSEUM ST., W.C. 1
NEW YORK: CHAS. SCRIBNER'S SONS, FIFTH AVE. AT 48TH ST.

1930

All Rights Reserved

UNIVERSITY
OF ARIZONA
COLLEGE OF
ARCHITECTURE
REFERENCE
LIBRARY

"Go lytel boke god sende the good passage.....
And specyally let this be thy prayere
Unto hem al that the wyl rede or here
Where thou art wronge after her helpe to cal
The to correcte in any parte or al."

Sir Richard Ros.

014

Made and Printed in Germany.

DA679
.B2
1930

PREFACE.

The Handbook for London, which was first issued in 1878 and now appears in its nineteenth revised and augmented edition, has been from its outset the work of the British editors of Baedeker's Handbooks. The chief object of the book is to enable the traveller so to employ his time, his money, and his energy that he may derive the greatest possible amount of pleasure and instruction from his visit.

The handbook embodies the most recent information, obtained in the course of personal visits to the places described and from the most trustworthy sources. The writer is *H. A. Piehler*, B.A., F.R.G.S., who has for many years taken part in the preparation of the English editions of the handbooks. The systematic arrangement of Baedeker's Handbooks has proved itself the most acceptable to travellers. The most flattering testimony to its merits is that it has been adopted in other works.

As in the case of all previous editions the Editor has received valuable assistance from the superior officials of the public institutions of London and from many English and American friends. He will highly appreciate any Corrections or Suggestions with which travellers or Londoners may favour him.

Particular attention has been devoted to the descriptions of the great Public Collections. An attempt has been made not only to single out the most important works, but also to focus attention on what is typical and essential; the Greek and Roman antiquities at the British Museum, for example, are treated in such a manner that the result is a brief survey of the development of classical art. The accounts of the National Gallery and the picture gallery at Hampton Court Palace were written by *Dr. Jean Paul Richter*, whose expert knowledge materially assisted the preparation of the first editions of this handbook fifty years ago; that of the classical antiquities at the British Museum by *Miss Gisela Richter*, M.A. (Curator of the Department of Classical Art, Metropolitan Museum of New York); and those of the Tate and Dulwich Galleries by *Miss Irma Richter*. We are indebted to *Mr. G. R. Stirling Taylor* for the article on the Guilds (p. 54).

The Introduction is intended as a brief condensation of general and historical information most likely to be of use and interest to the traveller on his way to London, while under the heading of Preliminary Information are summarized all the practical details that are best calculated to make a stranger feel at home in London.

The descriptive part of the work is topographically arranged in six sections: the *West End*, the shopping, amusement, and residential quarter; the *City*, the oldest part of London and the business centre; *West* and *North London;* the *East End*, with the Tower of London; *South London;* and the *Environs*, described as an outer circle. Each of these sections may be separately removed by cutting the gauze visible on bending the book sharply back at p. 68, 238, 304, or 432.

The list of Hotels and Restaurants enumerated in the handbook comprises the most important establishments and many of humbler pretensions. Those which the Editor has reason to believe especially worthy of commendation in proportion to their charges are denoted by asterisks. To hotel-owners, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his handbooks.

On the Maps and Plans the utmost care has been bestowed, and for the present edition two new plans have been added (London Museum, St. Albans Cathedral). The plans relating to London itself are placed at the end of the volume in an appendix, which may if desired be severed from the handbook altogether. The system of subdividing the chief plan into three strips of different colours was first adopted in Baedeker's Handbooks in 1855. It will be found greatly to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

Abbreviations.

Appx. = Appendix.
b. = born.
B. = breakfast.
c. = circa, about.
d. = died.
d. = pence.
D. = dinner.
Dec. = Decorated.
E.E. = Early English.
gns. = guineas (p. xiii).
G.W.R. = Great Western Railway.
l. = left.
l. = English pound or sovereign.
L. = luncheon.
L. M. & S.R. = London Midland & Scottish Railway.
L. & N.E.R. = London & North Eastern Railway.
L.C.C. = London County Council.
M. = mile.
P. = pension (i.e. board, lodging, and attendance).
Perp. = Perpendicular.
Pl. = plan.
r. = right.
R. = route or room.
rfmts. = refreshments.
s. = shilling.
S. = supper or south.
S.R. = Southern Railway.
Y.M.C.A. = Young Men's Christian Association.

Asterisks are used as marks of commendation.

CONTENTS.

Introduction.

Page

I. Money. Expenses. Season. Passports. Custom House. Time xiii

II. Routes to and from London xv
A. From the United States and Canada, xv — *B.* From London to the Continent, xvi. Air Services, xvii.

III. Railways xviii

IV. Outline of English History xix

V. Historical Sketch of London xxv

VI. Topography, Statistics, and Administration xxxi
Water Supply, xxxv. — Lighting, Police, Poor Law, Education, xxxvi. — Parliamentary Divisions, xxxvii.

VII. Some Books about London xxxviii
Maps, xl.

Preliminary Information.

1. Arrival in London 1
2. Hotels. Boarding Houses. Lodgings 1
3. Restaurants. Luncheon and Tea Rooms 12
4. Baths 18
5. Conveyances 19
Cabs, Hired Motor Cars, 19. — Omnibuses, Tramways, 20. — Motor Coaches, Coaches, Underground Railways, 21. — River Steamers, 23.
6. Railway Termini 23
7. Postal Information 25
8. Banks. Parcels Companies. Tourist Agents. Messengers . 28
9. Theatres, Music Halls, Concerts, Exhibitions, and other Entertainments 30
10. Picture Galleries. Art Exhibitions 36
11. Races, Sports, and Games 37
12. Shops 44
Markets, 47.
13. Libraries. Newspapers 47
14. Embassies, Legations, and Consulates 49
Representatives of British Dominions, 51.
15. Divine Service 51
16. Guilds. Charities. Societies. Clubs 54
Settlements, Workmen's Dwellings, 56. — Rowton Houses, 57.
17. General Hints 60
Sunday, 60. — Bank Holidays, Etiquette, Cautions, Lost Property, 61. — Medical Attendance, 62.

Page
18. A London Calendar 62
19. Plan of Visit 64
Preliminary Drive, Diary, 65. — Table showing Times of Admission to the Principal Sights of London, 66, 67.

Sights of London.

I. The West End.

Route
1. Charing Cross. Trafalgar Square 69
Statue of Charles I., 69. — Nelson Column, St. Martin-in-the-Fields, 70.
2. National Gallery 72
3. National Portrait Gallery 93
4. Strand. Kingsway. Covent Garden 103
Adelphi, 104. — Savoy Chapel, 105. — Somerset House, King's College, 106. — St. Mary-le-Strand, Roman Bath, St. Clement Danes, 107. — Law Courts, Aldwych, 108. — Lincoln's Inn Fields, 109. — Royal College of Surgeons, 110. — Sir John Soane's Museum, 111. — Theatre Royal, Drury Lane, 113. — Royal Opera, 114. — St. Paul's (Covent Garden), 115.
5. Whitehall 115
Admiralty, 115. — Horse Guards, War Office, Banqueting House, 116. — Royal United Service Museum, 117. — Treasury, 118. — Cenotaph, 119.
6. Houses of Parliament. 120
Westminster Hall, 125. — St. Margaret's, 127.
7. Westminster Abbey 128
Westminster School, 153.
8. Victoria Street. Belgravia 154
Westminster Cathedral, 155. — Victoria Station, 158.
9. Thames Embankment. 159
Westminster Bridge, 160. — York Gate, Cleopatra's Needle, Waterloo Bridge, 161. — Sion College, 162.
10. Pall Mall. St. James's Park 163
Duke of York's Column, St. James's Square, 164. — Marlborough House, St. James's Palace, 165. — Bridgewater House, 167. — London Museum, 168. — Horse Guards Parade, The Mall, 172. — Queen Victoria Memorial, Buckingham Palace, 173.
11. Piccadilly. Mayfair. 175
St. James's Church, Burlington House, 175. — Royal Society, Royal Academy, Diploma Gallery, 176. — Bond Street, 177. — Green Park, Hyde Park Corner, Apsley House, 178. — Park Lane, 179.
12. Hyde Park. Kensington Gardens 182
Marble Arch, 182.—Serpentine, 183.—Kensington Palace, 185.
13. Regent Street. Soho 186
Geological Museum, 186. — Piccadilly Circus, 187. — St. George's (Hanover Square), Oxford Circus, 188. — Wellcome Museum, 189. — Leicester Square, 190. — Shaftesbury Avenue, 191.

Route Page

14. Oxford Street. Bloomsbury 192
Bayswater, 192. — New Oxford Street, St. Giles-in-the-Fields, 193. — University College, 194. — Dickens House, 196. — High Holborn, 197.

15. Wallace Collection 198

16. British Museum 207

II. The City.

17. Fleet Street. Ludgate Hill 239
Temple Bar, 239. — St. Dunstan-in-the-West, Fetter Lane, 240. — Dr. Johnson's House, 241. — St. Bride's, Bridewell, 242. — Fleet Prison, 243.

18. Inns of Court 243
Temple, 244. — Public Record Office, 248. — Lincoln's Inn, 249. — Gray's Inn, 250.

19. St. Paul's Cathedral 251
Stationers' Hall, 261.

20. Holborn. Newgate Street 261
Staple Inn, Ely Chapel, 262. — Holborn Viaduct, St. Andrew's, St. Sepulchre's, 263. — Central Criminal Court, 264. — Christ Church, General Post Office, 265.

21. Smithfield. Finsbury. Clerkenwell 267
London Central Markets, St. Bartholomew's Hospital, 267. — St. Bartholomew the Great, 268. — Charterhouse, 270. — St. John's Gate, 271. — Bunhill Fields, Honourable Artillery Company, Wesley's Chapel, 273.

22. Cheapside. Guildhall. 274
Goldsmiths' Hall, 275. — Bow Church, Mercers' Hall, 276. — St. Lawrence Jewry, 277. — Girdlers' Hall, Brewers' Hall, 282. — St. Giles Cripplegate, 283.

23. Mansion House. Bank of England. Royal Exchange. Bishopsgate 284
Dutch Church, Stock Exchange, 287. — Merchant Taylors' Hall, St. Helen's Bishopsgate, 288.

24. Blackfriars. Queen Victoria Street 290
Blackfriars Bridge, 290. — Vintners' Hall, 291. — College of Arms, 292. — Salvation Army, 293.

25. London Bridge. Monument. Lower Thames Street . . 294
Southwark Bridge, 294. — All Hallows Barking, 295. — Fishmongers' Hall, St. Magnus the Martyr, Billingsgate Market, 298. — Custom House, St. Dunstan-in-the-East, 299.

26. Cornhill. Lombard Street. Aldgate 299
Leadenhall Street, Lloyd's, 300. — St. Andrew Undershaft, St. Katharine Cree, 301. — All Hallows, Fenchurch Street, 302. — St. Olave's, 303.

III. West and North London.

27. Knightsbridge. Kensington 305
Kensington Road, 305. — Albert Memorial, Albert Hall, 306. — Campden Hill, Holland House, Leighton House, 307.

Route Page

28. Imperial Institute. Imperial War Museum. Science Museum. Natural History Museum 308
Royal College of Music, 308. — University of London, 309. — Imperial College of Science and Technology, 313. — Oratory, 321. — South Kensington, 322.

29. Victoria and Albert Museum. India Museum 322

30. Millbank. Tate Gallery 344
Lambeth Bridge, 345. — Vauxhall Bridge, 360.

31. Chelsea 360
Royal Hospital, 360. — Cheyne Walk, 362. — Carlyle's House, Chelsea Old Church, 363. — Crosby Hall, 364.

32. Fulham. Putney. Hammersmith. Chiswick 365
Fulham Palace, 366. — Putney Heath, Roehampton, 367. — Hammersmith Mall, 368. — Chiswick Mall, 369. — Chiswick House, 370.

33. Paddington. St. John's Wood 371
Edgware Road, Tyburn Gallows, 371. — Kensal Green Cemetery, Kilburn, Cricklewood, Lord's Cricket Ground, 372.

34. Marylebone. Regent's Park. Zoological Gardens . . . 373
Harley Street, 375. — Botanic Gardens, Bedford College, Royal Chapel of St. Katharine, 376. — Primrose Hill, 378.

35. Camden Town. King's Cross. Islington 378
Tottenham Court Road, Young Men's Christian Association, 378. — Hampstead Road, Gray's Inn Road, 379. — Euston Road, St. Pancras Old Church, 380. — Holloway, 381. — Canonbury Tower, 382.

36. Hampstead. Highgate 382
St. John's, 383. — Keats House, 384. — Hampstead Heath, Golders Hill, Golders Green, Hampstead Garden Suburb, 385. — Hendon, Ken Wood, 386. — Waterlow Park, Cromwell House, Highgate Cemetery, Alexandra Palace, 388.

IV. The East End.

37. Tower of London 38
Trinity House, 397. — Royal Mint, Tower Bridge, 398.

38. Shoreditch. Hoxton 39
Spitalfields, 399. — Geffrye Museum, Dalston, Stoke Newington, 400.

39. Whitechapel. Bethnal Green. Stepney. Poplar . . . 40
Toynbee Hall, 401. — People's Palace, East London College, Bow, Bromley, 402. — Bethnal Green Museum, Victoria Park, Hackney, 403. — Wapping, Shadwell, 404. — Limehouse, East Ham, West Ham, 405.

40. The Port of London 40
St. Katharine's Docks, London Docks, Surrey Commercial Docks, 407. — West India Docks, Millwall Dock, East India Docks, Royal Victoria and Albert and King George V. Docks, 408.

V. South London.

41. Southwark 409
Southwark Cathedral, 409. — Globe Theatre, 411. — Bankside, Bermondsey, 412. — Rotherhithe, Guy's Hospital, 413. — Marshalsea, King's Bench, 414. — Elephant & Castle, Walworth, Camberwell, Peckham, 415.

Route Page
42. Lambeth. Battersea 416
County Hall, St. Thomas's Hospital, 416. — Lambeth Palace, 417. — St. Mary's Church, St. George's Circus, Waterloo Station, 418. — Battersea Park, Wandsworth, Kennington, 420. — Clapham, Brixton, Streatham, 421.
43. Dulwich 422
Dulwich Picture Gallery, 422. — Horniman Museum, 425. — Dulwich College, Crystal Palace, 426.
44. Greenwich. Woolwich 427
Deptford, 427. — Royal Hospital, 428. — Royal Naval Museum, Greenwich Park, Royal Observatory, 430. — Blackheath, 431. — Royal Arsenal, Rotunda, 432.

VI. The Environs.

45. Richmond. Kew 433
Barnes, 433. — Brentford, Mortlake, 434. — Doughty House, 436. — Richmond Park, 437. — Twickenham, 438. — Strand on the Green, Kew Gardens, 439.
46. Hampton Court 441
Wimbledon, 441. — Merton, Kingston-upon-Thames, 443. — Teddington, 444. — Hampton, 446. — Bushy Park, 454.
47. Windsor. Eton 455
Ealing, 455. — Slough, Maidenhead, Staines, 456. — Ascot, 457. — Virginia Water, 466.
48. Croydon. Epsom 467
Croydon Aerodrome, Bethlem Royal Hospital, 468. — North Downs, Mitcham, Sutton, 469.
49. Gravesend. Tilbury 470
Dartford, 470. — Chislehurst, Eltham, 471. — Cobham, 472. — Bromley, 473. — Barking, 474.
50. Epping Forest. Waltham Abbey 477
Ilford, Leyton, 477. — Loughton, Epping, Tottenham, Edmonton, Enfield, 478. — Walthamstow, Chingford, 479. — Hertford, 482.
51. St. Albans 482
Barnet, Hatfield, 483. — Watford, 484.
52. Harrow. Ricksmansworth. Chenies 488
Chesham, Chiltern Hills, 489.
53. Stoke Poges. Burnham Beeches. Beaconsfield. Jordans. 490
Chalfont St. Giles, 492.

Index 493

Appendix.

Index to the Plans of London 1
Underground Railways 50
Omnibuses 56
Tramways 62

Maps and Plans.

Map of England and Wales, before the title page.
Map of the Environs of London, p. 433.
Key-Plan of London.
Plan of London in three strips.
Special Plan of the West End from Baker Street to Soho.
— — — Holborn, Fleet Street, and the Strand.
— — — the City from St. Paul's to the Tower.
— — — the West End from Hyde Park and Belgravia to the Thames.
Railway Plan of London.
In the Appendix
Railway Map of Great Britain and Ireland, on the end-pages.

Page
National Gallery . . . 73
National Portrait Gallery (Top, First, and Ground Floors) 94, 99, 101
Houses of Parliament . . . 120
Westminster Abbey . . . 129
Chapels in Westminster Abbey . . . 139-149
Westminster Cathedral . . . 156
London Museum . . . 169
Wallace Collection (Ground and First Floors) . . . 199, 203
British Museum (Ground and Upper Floors) . . . 208, 225
Temple . . . 245
St. Paul's Cathedral . . . 251
Museums at South Kensington . . . 309
Natural History Museum . . . 317
Victoria and Albert Museum (Ground and First Floors) 323, 335
Tate Gallery . . . 346
Zoological Gardens . . . 376
Hampstead and Highgate . . . 383
Tower of London . . . 389
Dulwich Picture Gallery . . . 424
Environs of Richmond and Kingston . . . 435
Kew Gardens . . . 439
Environs of Hampton Court . . . 447
Hampton Court Palace . . . 448
Windsor Castle . . . 457
St. Albans Cathedral . . . 485

INTRODUCTION.

I. Money. Expenses. Season. Passports. Custom House. Time.

Money. The British gold coins (now rarely seen; comp. p. 398) are the sovereign or pound (*l.* or £, from Lat. libra; equal to 20 shillings) and the half-sovereign. The silver coins are the half-crown (two shillings and six pence), the florin (two shillings), the shilling (*s.* or /-, from Lat. solidus), the sixpence, and the threepenny piece. The bronze or 'copper' coinage consists of the penny (*d.*, from Lat. denarius), of which twelve make a shilling, the halfpenny ($^1/_2$*d.*), and the farthing ($^1/_4$*d.*; somewhat rare). The guinea, a sum of 21*s.*, though still used in reckoning, has been out of circulation as a coin since about 1820. The *Bank of England* (p. 285) issues notes for 10*s.* and for 1, 5, 10, 20, 50, 100, 200, 500, and 1000 pounds. The number of each bank-note of the larger denominations should be taken down in a pocket-book, as there is a bare possibility of its being in this way traced and recovered, if lost or stolen. — *Foreign Money* does not circulate in England, and should be exchanged on arrival (at a bank or tourist agent's, pp. 28, 29); the exact rates of exchange are published daily in the newspapers. A convenient and safe mode of carrying money from America or the Continent is in the shape of letters of credit, which are readily procurable at the principal banks. The travellers' cheques issued by Thos. Cook & Son (p. 29), the American Bankers Association, and the American Express Co. (p. 29) may be found convenient also.

Expenses. The cost of a visit to London depends, of course, on the habits and tastes of the traveller. If he lives in a first-class hotel, drinks wine, frequents the theatre and other places of amusement, and drives about in cabs instead of using the economical 'tube' or omnibus, he must be prepared to spend 60*s.* a day or upwards. Persons of moderate requirements, however, will have little difficulty in living comfortably and seeing the principal sights of London for about 25*s.* a day or even less.

Season. The 'London Season' is chiefly comprised within the months of May, June, and July, when the Court (presentations, see p. 167) and the aristocracy are in residence, dinners, balls, and receptions follow one another in constant succession, the chief sporting events (p. 37) and flower shows (p. 35) are held, and the Royal Academy (p. 36) is open. Families who desire to obtain comfortable accommodation had better secure it by the end of April; single travellers can more easily find lodgings at any time.

Passports. By the Aliens Order, 1920, every person landing in Great Britain is required to be in possession of a passport furnished with a photograph and duly issued not more than five years before the date of his arrival, or some other document establishing his nationality and identity. The passports of subjects of certain countries must bear a British visa (usual charge 10 fr. gold; for United States citizens $ 10), for which application should be made to the nearest British passport authority abroad before beginning the journey. All aliens must obtain the leave of an immigration officer at the port of arrival before they can land. Aliens staying at hotels, boarding houses, and lodging houses are required to sign the register of aliens kept at those places, and if an alien stays more than two months in Great Britain he must register with the police of the district in which he resides. If he subsequently changes his residence he must give notice to the police and also register with the police of the district to which he moves.

Custom House. All articles liable to duty, however small the quantity may be, should be immediately declared. If there is a doubt whether an article is liable to duty or not, it should be produced for examination. Small quantities of dutiable articles for the personal use of passengers are usually passed free. At present (Jan. 1930) the chief articles dutiable in Great Britain (some of them subject to 'safeguarding' duties, which may soon be allowed to lapse) are tobacco; silk, artificial silk, and lace in any form, including articles containing them; gloves of certain descriptions; wines, spirits, perfumes; chocolate, sweetmeats, saccharin; coffee and cocoa; watches, clocks, cutlery, scientific and musical instruments, gramophones and records, cameras, field-glasses, optical glass; cinematograph films; motor-cars, motor-cycles, and their component parts (see p. 42); matches, mechanical lighters, playing cards, and dried fruits. Plumage, except as part of the wearing apparel, and, except under licence, arms, ammunition, and certain drugs (opium, cocaine, morphine, heroin, etc.) may not be imported. Foreign reprints of copyright or banned English books are confiscated. Merchandise may not be imported in baggage The customs examination is usually strict. — Dogs and cats are allowed to land only on permission being obtained from the Ministry of Agriculture and on condition that they shall be detained and isolated under the care of a veterinary surgeon for six months.

Time. *Greenwich Time* (Great Britain, Ireland, France, Belgium, Spain, etc.) is 1 hr. behind Mid-European Time (Scandinavia, Germany, Switzerland, Italy, etc.) and 5 hrs. in advance of the E. Zone of the United States. — *Summer Time.* From the third Sun. in April to the first Sun. in Oct. clocks are advanced 1 hr. for the purpose of 'daylight saving'.

II. Routes to and from London.

A. From the United States and Canada to England.

The following is a list of the chief steamship companies, with their usual routes and their office addresses. On the more popular routes and at the most frequented seasons it is desirable to secure berths and state-rooms in advance. The average minimum summer rates are first class $ 200-300, cabin or second class $ 135-165, tourist third cabin or third class $ 85-120. Deck-cabins and state-rooms are considerably more expensive. Fares are reduced during the winter season (Sept. to March). Children between 1 and 10 years of age are charged half-fare.

Atlantic Transport (1 Cockspur St. and 38 Leadenhall St., London; 1 Broadway, New York). From New York to London.

Canadian Pacific (62 Charing Cross, London; 141 St. James St., Montreal; Palais Station, Quebec). From Montreal and Quebec to Southampton, to Liverpool, etc.

Compagnie Générale Transatlantique or *French Line* (20 Cockspur St., London, and 19 State St., New York). From New York to Plymouth.

Cunard (Pier Head, Liverpool; 26 Cockspur St. and 51 Bishopsgate, London; 25 Broadway, New York; 33 State St., Boston; 230 Hospital St., Montreal). From New York to Southampton, to Queenstown and Liverpool, to Plymouth and London, and to Belfast; from Boston to Queenstown and Liverpool; from Montreal and Quebec to Plymouth and London, to Liverpool, and to Glasgow and Belfast.

Hamburg-America (66 Haymarket, London, and 39 Broadway, New York). From New York to Southampton; from New York and Boston to Queenstown.

Holland-America (18 Pall Mall, London, and 24 State St., New York). From New York to Plymouth.

Norddeutscher Lloyd (11a Regent St., London, and 57 Broadway, New York). From New York to Southampton or Plymouth.

Red Star (1 Cockspur St. and 38 Leadenhall St., London; 1 Broadway, New York). From New York to Plymouth (returning from Southampton).

Royal Mail (Royal Mail House, Leadenhall St., and America House, Cockspur St., London; 26 Broadway, New York). From New York to Southampton.

United States (14 Regent St., London, and 45 Broadway, New York). From New York to Southampton.

White Star (Royal Mail House, Leadenhall St. and 1 Cockspur St., London; 30 James St., Liverpool; 1 Broadway, New York; 485 McGill St., Montreal; 53 Dalhousie St., Quebec). From New York to Southampton; from New York and Boston to Queenstown and Liverpool; from Montreal and Quebec (in winter from Halifax) to Glasgow, Belfast, and Liverpool, and to Southampton and London.

The passage across the Atlantic takes 5-9 days. Passengers should pack clothing and other necessaries for the voyage in small cabin-trunks (not exceeding 3 ft. in length, 2 ft. in width, and 15 in. in height), as all bulky luggage is stowed away in the hold. Dress for the voyage should be of a plain and serviceable description, and it is advisable, even in midsummer, to be provided with warm clothing. A deck-chair, which may be purchased or hired at the dock or on the steamer before sailing, is almost a necessity. Bought chairs should be marked with the owner's name or initials, and may be left in charge of the company's agents until the return journey. Seats at table, retained throughout the voyage, are usually assigned by the saloon steward immediately after starting. The passenger should interview also the bath steward to fix an hour for his morning tub. It is usual to give a fee of about 20*s.* each to the table steward and to the state-room steward, and smaller gratuities are expected also by the boot-cleaner, the bath steward, etc.

Baggage may be 'expressed' from New York to any city in Europe through any of the usual express companies. Agents of the English railway companies, etc., meet the steamers on arrival in England and undertake to 'express' baggage to any address given by the traveller.

From Southampton to London, by the S.R. to Waterloo ($78^1/_2$ M. in $1^1/_2$-$3^3/_4$ hrs.; fares 16*s.* 6*d.*, 9*s.* 11*d.*). Hotels at Southampton: South Western; Dolphin; Star; Crown; etc.

From Plymouth to London, by the G.W.R. to Paddington, $226^1/_2$ M. in $4^1/_4$-7 hrs., or by the S.R. to Waterloo, 231 M. in $5^1/_2$-$6^3/_4$ hrs. Fares 46*s.* 11*d.*, 28*s.* 2*d.* Hotels at Plymouth: Grand; Duke of Cornwall; Royal; Albion; etc.

From Liverpool to London there are three main railway routes (fares 41*s.* 3*d.*, 24*s.* 9*d.*). (1) By the L.M. & S.R. from Lime Street to Euston, $200^3/_4$ M. in $3^3/_4$-$5^1/_4$ hrs. A special service for Atlantic passengers by the large liners runs from the Riverside Station on the landing stage. (2) By the L.M. & S.R. from the Central Station to St. Pancras, $217^1/_2$ M in 5-$6^1/_2$ hrs. (3) By ferryboat or the Mersey Railway to Birkenhead and thence by the G.W.R. to Paddington, 211 M. in 5-$6^3/_4$ hrs. — Hotels at Liverpool: Midland Adelphi, at Central Station; North Western, at Lime Street Station; Exchange Station; Compton, in Church St.; etc.

For details of these routes, see Baedeker's 'Great Britain'.

B. From London to the Continent.

The following summary of the chief connections between London and the Continent will be of use to travellers in either direction. Fares are liable to frequent alterations.

To Paris. a. Viâ Folkestone (S.R.) and Boulogne, twice daily in 7 hrs (sea-passage $1^1/_2$ hr.); fares 3*l.* 6*s.*, 2*l.* 6*s.* 6*d.*, 1*l.* 12*s.* 10*d.* — *b.* Viâ Dove (S.R.) and Calais (sea-passage $1^1/_4$ hr.): by the 'Golden Arrow' daily in 6 hrs 35 min. (fare 5*l.*), also twice daily in 7-$7^1/_4$ hrs. (3*l.* 12*s.* 11*d.*, 2*l.* 11*s.* 7*d.* 1*l.* 15*s.* 9*d.*) To Brussels by this route in $6^3/_4$-$8^1/_2$ hrs.; fares 3*l.* 6*s.* 3*d.* 2*l.* 6*s.* 11*d.*, 1*l.* 12*s.* 6*d.* — *c.* Viâ Newhaven (S.R.) and Dieppe, twice daily in 8-9 hrs. (sea-passage $3^1/_4$-4 hrs.); fares 2*l.* 14*s.* 9*d.*, 1*l.* 19*s.* 9*d.* 1*l.* 7*s.* 6*d.* — *d.* Viâ Southampton (S.R.) and Havre, once daily (on Sun. in July-Sept. only) in $13^1/_4$ hrs. (sea-passage 7 hrs.); fares 3*l.* 0*s.* 8*d.*, 2*l.* 1*s.* 8*d*

To Ostend viâ Dover (S.R.), 2-3 times daily in $5^3/_4$-$7^1/_2$ hrs. (sea-passage $3^3/_4$ hrs.); fares 2*l.* 4*s.* 7*d.*, 1*l.* 10*s.* 9*d.*, 1*l.* 1*s.* 7*d.* To Brussels by this route in $7^3/_4$-$9^1/_2$ hrs. (2*l.* 12*s.* 7*d.*, 1*l.* 16*s.* 4*d.*, 1*l.* 4*s.* 10*d.*).

To Flushing viâ Harwich (L. & N.E.R.), once daily in 8 hrs. (sea passage $6^1/_4$ hrs.). To Amsterdam by this route in $12^3/_4$ hrs. (3*l.* 6*s* 7*d.*, 2*l.* 6*s.* 10*d.*); to Berlin in $21^1/_2$ hrs. (7*l.* 0*s.* 11*d.*, 4*l.* 12*s.* 5*d.*)

To Hook of Holland viâ Harwich (L. & N.E.R.) once daily (except Sun. in $9^3/_4$ hrs. (sea-passage 8 hrs.). To Amsterdam by this route in $12^1/_2$ hrs (3*l.* 6*s.* 7*d.*, 2*l.* 6*s.* 10*d.*); to Berlin in 21 hrs. (7*l.* 0*s.* 11*d.*, 4*l.* 12*s.* 5*d.*).

To St. Malo viâ Southampton (S.R.) daily in summer and twice weekly in winter, in about $11^1/_2$ hrs. (sea-passage 9 hrs.); fares 2*l.* 17*s.* 2*d.*, 1*l.* 18*s.* 1*d.*

To Antwerp. Viâ Harwich (L. & N.E.R.) daily (except Sun.) in 12 hrs. fares 2*l.* 13*s.*, 1*l.* 10*s.*

To Rotterdam. Viâ Gravesend (S.R.) daily (except Sun.) in 14 hrs.; fares 2*l.* 6*s.*, 1*l.* 14*s.*

To Dunkirk viâ Tilbury (L.M. & S.R.), daily in $6^1/_2$ hrs.; fares 1*l.* 10*s.* 4*d.*, 17*s.* 2*d.*

To Esbjerg viâ Harwich (L. & N.E.R.) daily (except Sun.) in 26 hrs. To Copenhagen by this route in 35 hrs. (fares 6*l.* 10*s.* 6*d.*, 3*l.* 4*s.* 5*d.*).

Air Services. The first air service (London-Paris) was opened for passengers and goods on Aug. 25th, 1919. Daily services are at present in operation, starting from the London Terminal Aerodrome at Croydon (p. 468) to Paris, Marseilles, Zürich, Brussels, Amsterdam, Cologne, etc. The details given below are subject to frequent alterations. Passengers are conveyed by motor-car, free of extra charge, to and from the aerodromes; $^3/_4$-1 hr. at each end is allowed for the motor journey. Hand-luggage to the extent of 30 lb. is free, excess being charged at special rates. Tickets and full information may be obtained at the tourist agents (p. 29). — 'Taxiplanes', costing about 2*s.* per mile for three passengers, are available for journeys to any point where there is a suitable landing ground; they may, for example, be ordered by wireless to meet a liner at the port of arrival.

Imperial Airways Ltd. (British; Airways House, Charles St., S.W. 1). *London-Paris*, 2-3 times daily in $2^1/_2$ hrs.; fare from 3*l.* 10*s.*, return from 6*l.* 13*s.*

London-Paris-Bâle (Geneva)-*Zürich*, daily in May-Sept.: to Bâle in $6^1/_2$ hrs., 7*l.*, return 13*l.* 6*s.*; to Zürich in $7^3/_4$ hrs., 8*l.* 5*s.*, return 15*l.* 13*s.* 6*d.*

London-Le Touquet-Paris, daily (except Sun.) in June-mid Sept.: to Le Touquet in 1 hr. 20 min., 3*l.* 10*s.*, return 6*l.* 13*s.*

London-Brussels (Antwerp)-*Cologne* (Leipzig, Berlin), daily (except Sun.): to Brussels in $2^1/_2$ hrs., from 3*l.* 10*s.*, return from 6*l.* 13*s.*; to Cologne in $4^1/_4$ hrs., from 5*l.*, return from 9*l.* 10*s.*

London-Ostend-Brussels (Antwerp), daily (except Sun.) in June-Sept.: to Ostend in 1 hr. 40 min., 4*l.*, return 7*l.* 12*s.*

London-India, every Sat., viâ Cologne, Nuremberg, Vienna, Budapest, Belgrade, Uskub, Salonika, Athens, Crete, Alexandria, Gaza, Baghdad, and Karachi (connection for Delhi): to *Alexandria* and *Gaza* in 4 days, 52*l.* and 59*l.*; to *Baghdad* in 5 days, 84*l.*; to *Karachi* in 7 days, 124*l.* Fares include hotels, meals, and transfer charges.

Air Union (French; 52 Haymarket, S.W. 1). *London-Paris*, thrice daily in $2^1/_4$-$2^3/_4$ hrs.; fare 3*l.* 10*s.*-4*l.* 15*s.*, return 6*l.* 13*s.*-9*l.* 0*s.* 6*d.*

London-Paris-Lyons (Geneva)-*Marseilles* (Ajaccio, Tunis), daily: to Lyons in $5^1/_4$ hrs., 7*l.* 14*s.*, return 14*l.* 12*s.* 7*d.*; to Marseilles in 7 hrs., 10*l.* 15*s.*, return 20*l.* 8*s.* 6*d.*

London-Paris-Bordeaux-Biarritz, on Tues., Thurs., & Sat. in May-Sept.: to Bordeaux in 7 hrs., 12*l.*, return 23*l.* 12*s.* 2*d.*; to Biarritz in $8^3/_4$ hrs., 14*l.* 8*s.* 6*d.*, return 28*l.* 4*s.* 4*d.*

Sabena (Belgian; 52 Haymarket, S.W. 1). *London-Ostend-Brussels* (Antwerp)-*Cologne*, daily (except Sun.) in May-Sept.: to Ostend in $1^3/_4$ hr., 4*l.*, return 7*l.* 12*s.*; to Brussels in $2^3/_4$ hrs., 5*l.*, return 9*l.* 10*s.*; to *Cologne* in $4^1/_2$ hrs., 5*l.* 15*s.*, return 10*l.* 18*s.* 6*d.* — In winter. *London-Brussels-Düsseldorf-Essen:* to Brussels in $2^3/_4$ hrs. (3*l.* 10*s.*, return 6*l.* 13*s.*); to Düsseldorf in $5^1/_4$ hrs. (5*l.*, return 9*l.* 10*s.*); to Essen in $6^3/_4$ hrs. (5*l.* 10*s.*, return 10*l.* 9*s.*).

K.L.M. (Dutch; 66-68 Haymarket, S.W. 1). *London-Rotterdam-Amsterdam*, 1-3 times daily: to Rotterdam in 2 hrs. 20 min., fare 4*l.*; to Amsterdam in 3 hrs. 10 min., 4*l.* Return-tickets at 10% reduction.

London-Amsterdam (Bremen)-*Hamburg-Copenhagen-Malmö*, daily in April-Sept.: to Hamburg in $6^1/_2$ hrs., 8*l.*; to Copenhagen in 8 hrs. 40 min., 11*l.* 6*s.*; to Malmö in 9 hrs. 20 min., 12*l.* 3*s.* Return-tickets at 10% reduction.

D.L.H. (German; Airways House, Charles St., S.W. 1). *London-Amsterdam* (Hamburg)-*Hanover-Berlin* (Moscow), daily (except Sun.): to Amsterdam in $2^3/_4$ hrs., 4*l.*; to Hanover in $6^1/_2$ hrs., 7*l.*; to Berlin in 9 hrs., 9*l.* 10*s.*

III. Railways.

Until Jan. 1st, 1923, the railways of Great Britain belonged to about a dozen great companies and to a host of subsidiary ones. By the Railways Act, 1921, however, these were amalgamated into four groups: Southern Railway (S.R.), Great Western Railway (G.W.R.), London Midland & Scottish Railway (L.M. & S.R.), and London & North Eastern Railway (L. & N.E.R.).

Except on some of the Continental and suburban London services (e.g. from Liverpool St.), carriages are of two classes only, first and third. The third-class accommodation, especially on long-distance trains, is usually good. On the longer routes corridor trains are general, with restaurant cars by day (B. or L. 3*s.* 6*d.*, tea 1*s.*, D. 4*s.* 6*d.*-5*s.* 6*d.*) and sleeping cars (1st class 15*s.*-20*s.* extra, 3rd class 6*s.*-7*s.*) by night; luncheon baskets and tea baskets may be ordered at numerous stations. On some of the main lines 'Pullman cars' (resembling the American 'parlor cars'; 1st and 3rd class), for the use of which a supplement is charged, are attached to the express trains. Seats in many trains may be reserved (1*s.* each) by letter or telegram to the station-master, and compartments (fee 5*s.*) may also be reserved at the starting point of the trains or through-carriages. Smoking is prohibited except in the compartments provided for the purpose. Compartments 'for ladies only' are frequently provided. On all lines the service of trains is completely altered on Sundays and bank holidays.

Tickets are not always checked at the beginning of a journey and travellers should make sure that they are in the proper carriage. The names of the stations are often inconspicuous (especially at night), but they may generally be seen painted upon the station lamps.

TICKETS. The ordinary rate for third-class fares is at present 1½*d.* per mile, for first-class fares 2½*d.* per mile. Return-tickets are sometimes issued at less than double fares. 'Workmen's tickets' (before 8 a.m.), 'week-end tickets' (at a fare-and-a-third; minimum 2*s.* 6*d.*; available between Fri. and Tues.), and still cheaper 'excursion tickets' (available only by special trains, usually crowded) are issued. Day return-tickets from London to many stations are issued after 10 a.m. at the usual single-fare rates. In summer 'circular tour tickets' and special 'tourist tickets' may be obtained in great variety. In some cases return-tickets issued by one railway company are available by the lines of another company. Children under three years of age travel free; those between the ages of 3 and 14 are charged half-fares. Persons not travelling by train are not allowed on the platform without a platform ticket (1*d.*).

LUGGAGE. On nearly all the English railways the first-class passenger is entitled to carry 150 lb. of luggage free, the third-class passenger 100 lb. The companies, however, rarely charge for overweight unless the excess is exorbitant. For bicycles, perambulators, dogs, etc., special tickets must be obtained. On all inland routes the traveller should see that his luggage is duly labelled for his destination and put into the right van. Travellers to the Continent require to register their luggage and obtain a ticket for it, after which it gives them no further trouble. Most of the railway companies offer facilities for the conveyance of passenger's luggage in advance at 1*s.*-2*s.* per package. Luggage may be left at or sent to the *Cloak Room* or *Left Luggage Office* at any station (3*d.* per article per day). The railway-porter who transfers the luggage from the cab to the train (or vice versâ) expects a gratuity (from 6*d*).

Time Tables. *Bradshaw's Railway Guide* (monthly; 2*s.*) is the most complete. The convenient *A B C Railway Guide* (monthly; 2*s.*) gives the stations in alphabetical order, with their connections to and from London. Each of the great railway companies publishes a guide to its own system (6*d.*).

IV. Outline of English History.

The following brief table of the chief events in English history, and the succeeding section on the rise and progress of London, are intended as convenient reminders of the historic associations in which the metropolis of Great Britain is so rich.

Roman Period.

5-54 B.C. Britain is first invaded by **Julius Cæsar** in 55 B.C. Cæsar repeats his invasion in 54 B.C., but makes no permanent settlement.

A.D. 43 **Claudius** undertakes the subjugation of Britain.

78-84 Britain, with part of Caledonia, is overrun by the Roman general **Agricola**, and reduced to the form of a province.

412 Roman legions recalled from Britain by Honorius.

449 The Britons, deprived of their Roman protectors, are unable to resist the attacks of the *Picts*, and summon the *Saxons*, under *Hengist* and *Horsa*, to their aid.

Anglo-Saxon Period.

449-585 The Saxons, reinforced by the *Angles*, *Jutes*, and other Germanic tribes, gradually overcome Britain on their own account, until the whole country, with trifling exceptions, is divided into the seven kingdoms of the Saxon **Heptarchy** (585). To this period belong the semi-mythical exploits of *King Arthur* and his knights.

Christianity re-introduced by *St. Augustine* (597). The *Venerable Bede* (d. 735). *Caedmon* (about 680).

829 **Egbert** unites all England in one kingdom.

835-871 Contests with the *Danes* and *Northmen,* who repeatedly invade England.

871-901 **Alfred the Great** defeats the Danes, and compels them to make peace. Creates navy, establishes militia, revises laws, reorganizes institutions, is a patron of learning, and himself an author.

979-1016 **Ethelred the Unready** draws down upon England the vengeance of the Danes by a massacre of those who had settled in England.

1013 The Danish king *Sweyn* conquers England.

1017-1035 *Canute the Great,* the son of Sweyn, reigns over England.

1035-1040 *Harold Harefoot,* illegitimate son of Canute, usurps the throne.

1040-1042 *Hardicanute,* son of Canute. The Saxon line is restored in the person of —

1042-1066 **Edward the Confessor,** who makes London the capital of England and builds Westminster Abbey (p. 128). His brother-in-law and successor —

1066 **Harold** loses his kingdom and his life at the battle of *Hastings,* where he opposed the invasion of the Normans under William the Conqueror.

Norman Dynasty.

1066-1087 **William the Conqueror,** of Normandy, establishes himself as King of the English. Introduction of Norman (French) language and customs.

1087-1100 **William II.,** surnamed *Rufus,* after a tyrannical reign, is accidentally shot while hunting.

1100-1135 **Henry I.,** *Beauclerc,* adds Normandy to the possessions of the English crown. He leaves his kingdom to his daughter *Matilda,* who, however, is unable to wrest it from —

1135-1154 **Stephen,** *of Blois,* grandson of the Conqueror. David
King of the Scots and uncle of Matilda, is defeated and
1138 captured at the *Battle of the Standard.* Stephen appoints
as his successor Matilda's son, Henry of Anjou or Plantagenet.

House of Plantagenet.

1154-1189 **Henry II.** Strife with *Thomas à Becket,* Archbishop of
Canterbury, over the respective spheres of the civil and
ecclesiastical powers. The Archbishop excommunicates the
1170 King's followers, and is murdered at Canterbury.

1189-1199 **Richard I.,** *Cœur de Lion,* takes a prominent part in the Third Crusade, but is captured and imprisoned in Germany. He carries on war with Philip II. of France.

1199-1216 **John,** surnamed *Lackland,* loses Normandy. *Magna*
1215 *Charta,* the groundwork of the English constitution, is extorted from him by his Barons (p. 456).

1216-1722 **Henry III.** becomes involved in a war with his Barons, headed by *Simon de Montfort,* and is defeated at *Lewes.* His son Edward gains the battle of *Evesham,* where De Montfort is slain. *Roger Bacon,* philosopher.

1272-1307 **Edward I.,** *Longshanks,* vanquishes the Welsh under *Llewelyn* and completes the conquest of Wales. The heir apparent to the English throne thenceforward bears the title of *Prince of Wales. Robert Bruce* and *John Baliol* struggle for the crown of Scotland. Edward espouses the cause of the latter (who swears fealty to England) and overruns Scotland.
1295 Establishment of the English Parliament in its modern form.
1305 *Sir William Wallace* executed at London (p. 108).

1307-1327 **Edward II.** is defeated at *Bannockburn* by the Scots
1314 under *Robert Bruce* the third and retires to England. The Queen and her paramour *Mortimer* (p. 371) take up arms against the King, who is deposed and murdered.

1327-1377 **Edward III.** defeats the Scots at *Halidon Hill* and *Neville's Cross.* Lays claim to the throne of France and invades that country, thus beginning the Hundred Years' War between France and England. Victories of *Sluys* (naval), *Crécy* (1346), and *Poitiers* (1356). John the Good of France,
1364 taken prisoner by the *Black Prince,* dies in captivity (p. 105). After the death of the Black Prince England loses all her French possessions, except Calais and Gascony. Order of the Garter founded (p. 459). Movement against the corruption of the clergy, headed by *John Wycliffe.* House of Commons holds its meetings apart from the House of Lords.

1377-1399 **Richard II.** Rebellion of *Wat Tyler,* occasioned by increase of taxation. Victory of the Scots at *Otterburn* or *Chevy Chase. Henry of Bolingbroke, Duke of Lancaster,* leads an army against the King, takes him captive, and according to popular tradition starves him to death in Pontefract Castle. *Geoffrey Chaucer,* father of English poetry.

House of Lancaster.

1399-1413 **Henry IV.,** *Bolingbroke,* secures his election to the crown, in right of his descent from Henry III. Outbreak of the nobility, under the *Earl of Northumberland* and his
1403 son *Henry (Percy Hotspur),* is quelled by the victory of *Shrewsbury,* at which the latter is slain.

1413-1422 **Henry V.** renews the claims of England to the French
1415 crown, wins the battle of *Agincourt,* and subdues the N. of France. Persecution of the *Lollards,* or followers of Wycliffe.

1422-1461 **Henry VI.** is proclaimed King of France at Paris. *Joan of Arc* defeats the English and recovers French possessions. Outbreak of the civil contest called the *Wars of the Roses*, between the houses of Lancaster (red rose) and York (white rose). Henry becomes insane. *Richard, Duke of York*, great-grandson of Edward III., lays claim to the throne, joins himself with *Warwick*, the 'king-maker', and wins the battle of *Northampton*, but is defeated and slain at *Wakefield.* His son *Edward*, however, is appointed king. Rebel-
1450 lion of *Jack Cade.*

House of York.

1461-1483 **Edward IV.** wins the battles of *Towton* and *Hexham*.
Warwick takes the part of *Margaret of Anjou*, wife of
Henry VI., and forces Edward to flee to Holland, whence
however, he soon returns and wins the victories of *Barnet*
1471 (p. 483) and *Tewkesbury.* Henry VI. dies in the Tower
(p. 396). Edward's brother, the *Duke of Clarence*, drowned
in a butt of malmsey (p. 397).

1483 **Edward V.**, the youthful son of Edward IV., is declared illegitimate and murdered in the Tower, along with his brother (p. 395), by his uncle, the *Duke of Gloucester*, who takes possession of the throne as —

1483-1485 **Richard III.**, but is slain at *Bosworth* by *Henry Tudor* *Earl of Richmond*, a scion of the House of Lancaster.

House of Tudor.

1485-1509 **Henry VII.** marries *Elizabeth*, daughter of Edward IV and so puts an end to the Wars of the Roses. The pretender *Lambert Simnel* and *Perkin Warbeck* (p. 371).

1509-1547 **Henry VIII.**, married six times (to *Catherine of Aragon*, *Anne Boleyn*, *Jane Seymour*, *Anne of Cleves*, *Catherine Howard*, and *Catherine Parr*). Battles of the *Spu* and *Flodden.* Separation of the Church of England from that of Rome. Dissolution of the monasteries. *Cardinal Wolsey* and *Thomas Cromwell*, all-powerful ministers Whitehall (p. 116) and St. James's Palace (p. 165) built.

1547-1553 **Edward VI.** encourages the Reformed faith.

1553-1558 **Mary I.** causes *Lady Jane Grey*, whom Edward had appointed his successor, to be executed (p. 394) and imprisons her own sister *Elizabeth* (p. 390). Marries *Philip of Spain* and restores Roman Catholicism. Persecution of the Protestants (p. 267). Calais taken by the French.

1558-1603 **Elizabeth.** The Reformed faith re-established. Flourish-
ing state of commerce. *Mary Queen of Scots* executed
1587 after a long confinement in England. Destruction of the
1588 Spanish Armada. *Sir Francis Drake*, circumnavigator.

Foundation of the East India Company. Golden age of English literature: *Shakespeare, Bacon, Spenser, Jonson, Beaumont, Fletcher, Marlowe, Drayton.*

House of Stuart.

1603-1625 **James I.,** King of Scots and son of Mary Stuart, unites by his accession the two kingdoms of England and Scotland. Persecution of Puritans and Roman Catholics. Influence of *Buckingham* (p. 143). Gunpowder Plot (p. 120). Execution of *Sir Walter Raleigh* (p. 120).

1625-1649 **Charles I.** imitates his father in the arbitrary nature of his rule, quarrels with Parliament on questions of taxation, dissolves it repeatedly, and tyrannically attempts to arrest five leading members of the House of Commons (*Hampden, Pym, Hazlerigg, Holles,* and *Strode;* p. 279). Rise of the *Covenanters* in Scotland. *Long Parliament.* Outbreak of civil war between the King and his adherents *(Cavaliers)* on the one side, and the Parliament and its friends *(Roundheads)* on the other. The King defeated by *Oliver Cromwell* at *Marston Moor* and *Naseby.* He takes refuge in the Scottish camp, but is given up to the Parliamentary leaders, tried, and executed at Whitehall (p. 116).

1649-1653 **Commonwealth.** The Scots rise in favour of Charles II. but are defeated at *Dunbar* and *Worcester* by Cromwell.

1653-1660 **Protectorate. Oliver Cromwell** now becomes Lord Protector of England and makes England prosperous at home and respected abroad. *John Milton,* poet, *Thomas Hobbes,* philosopher, and *George Fox,* founder of the Quakers). On Cromwell's death he is succeeded by his son
1658 **Richard,** who, however, soon resigns, whereupon Charles II. is restored by *General Monck* (Duke of Albemarle).

1660-1685 **Charles II.** General amnesty proclaimed, a few of the regicides only being excepted (p. 69). Arbitrary government. The *Cabal.* Wars with Holland. Persecution of the Papists after the pretended discovery of a *Popish Plot.* Passing of the *Habeas Corpus Act.* Wars with the Covenanters. *Rye House Plot* (p. 481). Charles a pensioner of France. Names *Whig* and *Tory* come into use. *Dryden,* poet; *Samuel Butler,* satirist; *Locke,* philosopher.

1685-1688 **James II.,** a Roman Catholic, alienates the people by his love for that form of religion, is unable to resist the invasion of *William of Orange,* and escapes to France, where he spends his last years at St. Germain.

1688-1702 **William III. and Mary II.** William of Orange, with his wife, the elder daughter of James II., ascends the throne.

Declaration of Rights. Battles of *Killiecrankie* and *The Boyne. Sir Isaac Newton.*

1702-1714 **Anne,** younger daughter of James II., completes the fusion of England and Scotland by the union of their parliaments. *Marlborough's* victories of *Blenheim*, *Ramillies*, *Oudenarde*, and *Malplaquet*, in the Spanish War of Succession. Capture of *Gibraltar*. The poets *Pope*, *Addison*, *Swift*, *Prior*, and *Allan Ramsay*.

HOUSE OF HANOVER.

1714-1727 **George I.** succeeds in right of his descent from James I. Rebellion in Scotland (in favour of the *Pretender*) quelled. *Sir Robert Walpole*, prime minister. *Daniel Defoe.*

1727-1760 **George II.** Rebellion in favour of the Young Pretender crushed at *Culloden*. *Canada* taken from the French. *William Pitt*, *Lord Chatham*, prime minister; *Richardson*, *Fielding*, *Smollett*, *Sterne*, novelists; *Thomson*, *Gray*, poets; *Hogarth*, painter.

1760-1820 **George III.** American War of Independence. War with France. Victories of *Nelson* at *Aboukir* and *Trafalgar*, and of *Wellington* in *Spain* and at *Waterloo*. The younger *Pitt*, prime minister; *Shelley*, *Keats*, *Burns*, poets.

The last ten years of this reign, during the insanity of the king, are known as the *Regency*, under the Prince Regent, who afterwards became —

1820-1830 **George IV.** Roman Catholic Emancipation Bill. *Byron*. *Scott*, *Wordsworth*, *Coleridge*, *Southey*.

1830-1837 **William IV.** Abolition of slavery. Reform Bill.

1837-1901 **Victoria,** niece of William IV. Repeal of the Corn Laws (1846). Crimean War (1854). Indian Mutiny (1857). Confederation of Canada (1867). Second Reform Bill (1867) Boer War (1899-1901). *Darwin's* 'Origin of Species' (1859) *Peel*, *Russell*, *Melbourne*, *Palmerston*, *Beaconsfield*, *Gladstone*, *John Bright*, *Cobden*, statesmen; *Tennyson* an *Browning*, poets; *Dickens*, *Thackeray*, *George Eliot*. *Meredith*, *Hardy*, novelists; *Macaulay*, *Carlyle*, *Freeman*, historians; *Ruskin; Herbert Spencer.*

HOUSE OF SAXE-COBURG.

1901-1910 **Edward VII.** Entente Cordiale with France (1904). Union of South Africa (1910). *Campbell-Bannerman*, *Balfour*, *Joseph Chamberlain*, *Asquith*, statesmen; *Shaw*, *Barrie*, dramatists; *Wells*, *Arnold Bennett*, *Galsworthy*, novelists.

House of Windsor.

The present sovereign of Great Britain is —

King George V., born June 3rd, 1865; married, on July 6th, 1893, to *Mary* (b. May 26th, 1867), daughter of the Duke of Teck; ascended the throne May 6th, 1910. The Great War (1914-18). Women's Franchise (1918). Establishment of the Irish Free State (1922). First Labour government (1924). *Lloyd George*, *Bonar Law*, *Ramsay MacDonald*, *Baldwin*, statesmen.

The children of the King and Queen are: —

(1) *Edward, Prince of Wales*, Heir Apparent to the throne, born June 23rd, 1894; (2) *Albert, Duke of York*, b. 1895, whose daughter, Princess Elizabeth of York (b. 1926), is the third in succession to the throne; (3) *Mary, Countess of Harewood*, b. 1897; (4) *Henry, Duke of Gloucester*, b. 1900; (5) *George*, b. 1902.

Other prominent members of the royal family are the King's sisters, *Princess Louise* (Princess Royal; b. 1867), *Princess Victoria* (b. 1868), and *Maud, Queen of Norway* (b. 1869); the King's uncle, *Arthur, Duke of Connaught* (b. 1850); and the King's aunts, *Princess Louise* (Duchess of Argyll; b. 1848) and *Princess Beatrice* (Princess Henry of Battenberg; b. 1857).

V. Historical Sketch of London.

The Thames estuary has since prehistoric times been the principal gateway into England from the Continent, the earliest settlers, those of the bronze and early iron ages, chosing as their habitation the gravel river-banks at Hammersmith (p. 367) and Mortlake (p. 434). The site of London proper was determined by three patches of river-gravel, now occupied by the City, by the West End, and by Southwark (on the S. bank; p. 409). The first patch, stretching from the mouth of the Fleet (p. 239) to that of the Lea (p. 476) and bounded on the N. and N.W. by marshy and wooded clay-lands, was the lowest point on the river at which two areas of firm ground faced each other, and it is not unlikely that at the period of London's foundation this was also the tidal limit. The site was an obvious focus for traffic by land, river, and sea, and London owes its origin to its facilities as a distributing centre.

According to the fantastic legend chronicled by Geoffrey of Monmouth (d. 1154), London was founded in 1108 B.C. by Brutus, a descendant of Æneas, and was called 'New Troy', while its walls were renewed by King Lud, the predecessor of Cassivellaunus, who opposed Julius Cæsar in his second British campaign (54 B.C.). King Lud is popularly supposed to be commemorated in Ludgate (p. 242), the name of which, however, is more reasonably to be derived from the Anglo-Saxon 'lydgeaat', a postern.

Coming to historical times, it is still disputed whether London was founded by the Roman troops of the Emperor Claudius that invaded S.E. Britain in A.D. 43 or whether the Roman town arose round a pre-Claudian nucleus. A small quantity of early coarse and Arretine pottery and of pre-Roman metal objects has been discovered on scattered sites, but there is no reason to suspect the existence of even a small settlement more than ten years before the Roman conquest. *Londinium*, the Latin name for London, represents a Celtic 'Londinion', probably derived from the personal name 'Londinos' (though there are innumerable other and more fanciful interpretations, e.g. 'Llyn-din', the lake fortress). The Romans frequently gave native names to the towns they themselves founded.

Roman London was established on two hills about 50 ft. in height, now marked by Leadenhall Market (p. 300) on the E. and St. Paul's Cathedral (p. 251) on the W. Between them lay the valley of the Walbrook (p. 284). The natural surface of the site lies some 10-30 ft. below the present street-level. The original settlement seems to have been on the E. hill, immediately to the N. of London Bridge (p. 297; a timber structure in all probability first erected by the Romans). It soon spread to the W. slopes of the Walbrook valley and across the river to Southwark, where a few houses and tombs lined the road to Dover.

The first historical mention of London is in the Annals of Tacitus (xiv. 33), who relates how Boadicea and her Icenian tribesmen from Norfolk and Suffolk sacked Colchester in the year 61 and London and St. Albans (p. 484) in the following year, the three cities losing 70,000 citizens and allies. By this time London was already a great centre of commerce ("copia negotiatorum et commeatuum maxime insigne"), though it was never to be made a 'municipium like St. Albans, nor a 'colonia' like Colchester, Lincoln, Gloucester, and York, nor even a 'civitas' like Caerwent, Wroxeter, etc. Sometime in the 4th cent., however, it was granted the title of 'Augusta as a mark of imperial favour.

The *Roman Wall* of London was probably erected within fifty years of Boadicea's revolt, perhaps to guard against a recurrence of that catastrophe. It was 3 M. in length and enclosed an area (about 330 acres) far greater than that of any other Roman town in Britain but less than that of Hyde Park. The wall has now for the most part disappeared, the principal fragments being in the basements of houses in the Minories district (comp. p. 303) within the precincts of the Tower (p. 391), in London Wall (p. 282), and in the courtyard of the General Post Office (p. 266). It consists of a core of rubble with a facing of roughly squared and coursed Kentish ragstone and bonding courses of red or yellow bricks, the materials being set in a white mortar of extreme hardness. On the external face was a plinth of red sandstone. The thickness of the wall above the plinth was 7-9 ft., and the highest recorded fragment was 14½ ft. above the plinth. A ditch in front of the wall strengthened the defences. The only one of the six Roman gates of which any trace of the original plan has been discovered is Newgate (p. 264), which was of later date than the wall. The bastions, about twenty-five in number, were also later additions, not being bonded into the wall. They may be divided into two groups, the E. bastions solid at the base and containing reused materials (architectural and sculptured stones), the W. bastions hollow from the base upwards. Neither group seems to be earlier than the 3rd century. The river wall, no relic of which is now visible, rested on two rows of piles and had bonding courses of brick at regular intervals. The employment of pink mortar and of reused materials shows that it is contemporaneous with the E. group of bastions. The Roman wall remained the basis of the City defences throughout the middle ages, although the section between Ludgate and the Thames was pulled down in 1282 to enable the Dominicans to build their convent (p. 292) across its line.

The principal public building of Roman London was the *Basilica* or town hall, the site of which is covered by Leadenhall Market (p. 300). It consisted of a great aisled hall with an E. apse, and it was at least 350 ft. long. To the S. of it probably extended the *Forum*. A large portion of a *Bath* is still to be seen under the Coal Exchange (p. 299), and there is a small Roman bath in the Strand (p. 107), the authenticity of which, however, is disputed. The usual type of Roman dwelling house in London was built of rubble, with bonding courses of brick. The inner walls were plastered and painted. The large number of tessellated pavements that have been found on no less than thirty-six sites testify to the city's wealth. These and other Roman relics found in London are mostly preserved in the Guildhall, London, and British Museums (pp. 279, 169, 235).

Six main *Roads* radiated from Roman London, two to the S. and four to the N. of the river: Watling Street South (perhaps the present Borough High St., p. 413, and Old Kent Road, p. 414) to Dover; Stane Street (perhaps Clapham Road, p. 421) to Chichester; Akeman Street (perhaps Oxford St. and Bayswater Road, p. 192) to Silchester; Watling Street North (Edgware Road, p. 371) to Wroxeter and Chester; Ermine Street (Bishopsgate, p. 288, and Kingsland Road, p. 400) to York; and lastly a road (Aldgate, p. 304, and Old Ford, p. 403) to Colchester. The river-crossing at Westminster was probably not a part of the Roman system.

After Tacitus references to London in classical literature are scanty. Ptolemy, the geographer (c. 100-151), mentions it three times. Seven of the fifteen routes of the Antonine Itinerary (early 3rd cent.?) begin or end at Londinium. Carausius established a mint at London (the only certain Roman mint in Britain) in or after the year 286. Eumenius, the panegyrist (c. 260-311), describes the victory of the troops of Constantius Chlorus over those of the usurper Allectus in the streets of London (296), and a gold medallion found at Arras in 1922 records the triumphal entry of Constantius

('Redditor lucis æternæ') into the city. According to a codex of the 6-7th cent. Restitutus, bishop of London, was one of the clerics that attended the Council of Arles in 314. The 'Notitia Dignitatum' (perhaps after 326) assigns a high treasury official to London alone of British cities. Ammianus Marcellinus (c. 325-390) mentions London as 'Augusta' thrice in connection with the measures taken to repel the Picts and Scots.

In 410 the Emperor Honorius, beset by the Visigoths in Italy. abandoned the cities of Britain to their own resources. There is implicit historical evidence for the continued existence of London until the first visit of St. Germanus in 429, and probably until after his second visit in 447, and possibly till 457, when according to the Anglo-Saxon Chronicle, the Britons sought refuge in the city after their defeat by Hengist at Crayford (p. 471). History is then silent until the coming of St. Augustine and the revival of the ancien bishopric in 604.

The Saxons, who seldom distinguished themselves as builders contributed nothing to the fortification of London; but King Alfred refounded the city and restored the walls (886) as a rampart against the Danes, who never took London afterwards. During the earlie ages of Saxon rule the great works left here by the Romans — villas. baths, bridges, roads, temples, statuary — were either destroyed o allowed to fall into decay. London became the capital of one of th Anglo-Saxon kingdoms, and continued to increase in size and importance. The sites of two of modern London's most prominen buildings — Westminster Abbey (p. 128) and St. Paul's Cathedral (p. 251) — were probably occupied as early as the beginning of th 7th cent. by the modest originals of these two stately churches Bede (d. 735) speaks of London as a great market frequented b foreign traders, and we find it paying one-fifth of a contributio exacted by Canute from the entire kingdom.

From William the Conqueror London received a charter† i which he engaged to maintain the rights of the city, but the sam monarch erected the White Tower (p. 391) to overawe the citizens A special promise is made in Magna Charta, extorted from King John in 1215 (p. 456), to observe all the ancient privileges of London The office of Mayor dates from 1189 or better 1191 (comp. p. 263) and for some considerable time thereafter London seems to have been governed by a Mayor and Aldermen, assisted by the mass of the citizens assembled in the Folk Moot. The Common Council does not make its appearance until the reign of Edward III. (1327-1377); its members were elected sometimes by the wards, sometimes by the companies. The 13th and 14th centuries are marked in the annals of London by several lamentable fires, famines, and pestilences, in which many thousands of its inhabitants perished. The year 1381 witnessed the rebellion of Wat Tyler, who was slain by Lord Mayor Walworth at Smithfield (p. 267). In this outbreak, and still more in that of Jack Cade (1450), London suffered severely, through the burning and pillaging of its houses. During the reigns of Henry VIII. (1509-47) and his daughter Mary (1553-58) London acquired familiarity with the fires lighted to consume 'heretics' at the stake. Under the beneficent reign of Elizabeth (1558-1603) the capital showed its patriotic zeal by its liberal contributions of men, money, and ships for the purpose of resisting the Armada.

---

† The following is the text of this charter as translated by Bishop Stubbs: — "William king greets William bishop and Gosfrith portreeve, and all the burghers within London, French and English, friendly; and I do you to wit that I will that ye be all lawworthy that were in King Edward's day. And I will that every child be his father's heir after his father's day; and I will not endure that any man offer any wrong to you. God keep you".

A map of London at this time would show the Tower standing on the verge of the City on the E., while on the W. the much smaller city of Westminster would still be a considerable distance from London. The Strand, or riverside road connecting the two cities, would appear bordered by aristocratic mansions, with gardens extending into the fields or down to the river. Throughout the Norman period, and down to the times of the Plantagenets and the Wars of the Roses, the commonalty lived in mean wooden dwellings; but there were many good houses for the merchants and manufacturers, and many important religious houses and hospitals, while the Thames was provided with convenient quays and landing stages. The streets, even as late as the 17th cent., were narrow, dirty, full of ruts and holes, and ill-adapted for traffic.

In the Civil Wars London, which had been most exposed to the exactions of the Star Chamber, naturally sided with the Roundheads. It witnessed Charles I. beheaded at Whitehall in 1649 (p. 117), and Oliver Cromwell proclaimed Lord Protector in 1653 (p. 126); and in 1660 it saw Charles II. placed on the throne by the 'Restoration'. This was a period when England, and London especially, underwent dire suffering in working out the problems of civil and religious liberty, the successful solution of which laid the basis of the empire's greatness. In 1664-66 London was turned into a city of mourning by the ravages of the Great Plague, by which, it is calculated, it lost the enormous number of 100,000 citizens. Closely treading on the heels of one calamity came another, the Great Fire of 1666, which converted a great part of the city into a scene of desolation (comp. p. 297). This disaster, however, ultimately proved beneficial to the city, for London was rebuilt in a much improved form, though not so advantageously as it would have been if Sir Christopher Wren's plans had been fully realized. Among the new edifices erected after the Fire was the present St. Paul's Cathedral. Of important buildings existing before it Westminster Abbey and Hall, the Temple Church, the Tower, and a few of the City churches are now almost the only survivors.

Wren fortunately had his own way in rebuilding the fifty odd City churches, and the visitor to London should not fail to notice their great variety and the skill with which they are grouped with St. Paul's, though this latter feature has been somewhat obscured by recent demolitions and erections. A good panorama of the entire group is obtained from the tower of Southwark Cathedral (p. 409); the general effect is also visible from Blackfriars Bridge (p. 290). — It was in Wren's time that Portland stone was established as the chief building material for London's public edifices (rivalled in recent years by reinforced concrete).

It was not till the reign of Anne (1702-14) that London began to put on anything like its present appearance. In 1703 it was visited by a fearful storm, which caused great damage to property. The winter of 1739-40 is memorable for a great frost, during which a fair was held on the frozen Thames. Houses were first numbered in 1767. Great injuries were inflicted on the city by the Gordon No-Popery Riots of 1780. The prisons were destroyed, the prisoners released, and mansions burned or pillaged; and the rioters were not subdued till hundreds of them had paid the penalty of their misdeeds with their lives.

Many of the handsomest streets and finest buildings in London date from the latter half of the 18th century. To this period belong the Mansion House, the Horse Guards, and Somerset House. During the 19th cent. the march of improvement was so rapid as to defy description. The Mint, Custom House, Waterloo Bridge, London Bridge, Buckingham Palace, General Post Office, British Museum, Nelson Column, National Gallery, Houses of Parliament, Law Courts, and the whole of Belgravia and the West End beyond, have all arisen within the last century. An important event in the domestic history of the city was the commencement of gas-lighting in 1807 and of electric lighting in 1880. (Before 1716 the provisions for street-lighting were very imperfect, but in that year an act was passed ordering every householder to hang out a light before his door from six in the evening till eleven.) From that time to the present London has been actively engaged, by the laying out of spacious thoroughfares and the construction of handsome edifices, in making good its claim to be not only the largest, but also one of the finest cities in the world. During the last two or three decades the greatest advance has been in the elaboration and improvement of the means of communication, among the most important achievements being the construction of the Tower Bridge and of the Blackwall and Rotherhithe Tunnels, the development of the systems of underground railways, electric tramways, and motor omnibuses, and the carrying through of the 'Strand Improvement' scheme (p. xxxv). The completion of the Roman Catholic Cathedral at Westminster in 1903, of the War Office in 1907, of the Victoria and Albert Museum in 1909, of the new Government Offices (p. 119) in 1920, of the King George V. Dock in 1921, and of the County Hall and the offices of the Port of London Authority in 1922, the rebuilding of Regent St., and the erection of numerous great blocks of offices (e.g. Adelaide House, Bush House, Imperial Chemical Industries, and the new headquarters of the various banks) deserve special mention.

No authentic estimate of the population of London can be traced farther back than two centuries. Nor is it easy to determine the area covered by buildings at different periods. At one time the 'City within the Walls' comprised all; afterwards was added the 'City without the Walls'; then the city and liberties of Westminster; then the borough of Southwark, S. of the river; then numerous parishes between the two cities; and lastly other parishes forming an encircling belt around the whole. All these component elements at length came to be embraced under the name of 'London'. The population was about 700,000 in the year 1700, about 900,000 in 1800, and 1,300,000 in 1821. Each subsequent decennial census included a larger area than the one that preceded it. The original 'City' of London, covering little more than 1 square mile, has in this way expanded to a great metropolis of nearly 120 square miles, containing in 1921 a population of 4,484,523 (see p. xxxii). Extension of commerce has accompanied the growth of population. Statistics of trade in past centuries are wanting; but the value of imports into the Port of London has risen from 124,174,141*l*. in 1872 to 466,047,672*l*. in 1928 (39% of the total imports of the United Kingdom), and of exports from 98,470,326*l*. in 1882 to 226,682,471*l*. in 1928 (27% of the total exports of the United Kingdom). The vessels entering (26,212,623 tons) and clearing (26,364,132 tons) at the Port of London in 1927 comprise about one-sixth of the total tonnage of the British and foreign vessels trading between the United Kingdom and foreign countries and British colonies.

VI. Topography, Statistics, and Administration.

Topography. The city of London is built upon a tract of undulating clay soil, which extends irregularly along the valley of the Thames from a point near Reading to Harwich and Herne Bay at the mouth of the river, a distance of about 120 miles. It is divided into two portions by the river *Thames*, which, rising in the Cotswold Hills in Gloucestershire, is from its source down to its mouth in the North Sea at Sheerness 230 M. in length, and is navigable by sea-going vessels for a distance of 50 M. — The southern and less important part of London (Southwark, Lambeth, Greenwich, etc.) is adjoined by the counties of *Surrey* and *Kent;* the northern and principal portion by *Middlesex* and *Essex*.

The name 'London' is a word of indeterminate scope, and no official use of the name corresponds exactly to the huge continuous mass of streets and dwellings that now forms the great and constantly extending metropolis. The *Administrative County of London*, comprising the City (p. xxxii) and the County of London, is the area of jurisdiction of the London County Council (p. xxxiv). It has an area of 117 sq. M.; but its boundaries practically everywhere fall far within the limits of the inhabited area. *'Greater London'*, or the district of the Metropolitan and City Police, extending 12-15 M. in every direction from Charing Cross, embraces an area of 693 sq. M., with a population of 7,480,201, but it stretches beyond the continuous inhabited area and includes various villages and country districts which are not yet engulfed in the metropolis, whatever may be their ultimate fate. The Metropolitan Water Board area (p. xxxv), the main drainage area (p. xxxv), the postal area (p. 27), the telephone area (p. 27), and the traffic area form other 'Londons', all differing in size and population.

London -- the densely populated area — extends from East Ham in the E. to Ealing in the W., roughly 15 M., and from Croydon in the S. to Edmonton in the N., also roughly 15 M. In the far smaller area of the Administrative County there are about 2240 miles of streets and 650,000 buildings, the latter including 1700 places of worship, 5500 hotels and public houses, 80,000 shops, and 25,000 warehouses and factories. The rateable value of property in the Administrative County of London (p. xxxi) in 1929 was 57,487,536*l.*, in Greater London (in 1927) 77,842,550*l.* According to the census of 1921 the population of the Administrative County of London was 4,484,523, showing for the second time a decrease as compared with the figures of the previous census, due to the growing decentralization of the population. In 1911 the population was 4,521,685; in 1901 it was 4,536,267; in 1891 it was 4,227,954; and in 1851 2,363,341. The number of foreigners resident in the Administrative County in 1921 was 119,466, including 29,668 Russians, 26,923 Poles, 11,104 French, 10,994 Italians, 6524 natives of the United States, 5743 Germans, and 3435 Dutch.

Besides the official administrative districts, to be afterwards mentioned, there are a number of local topographical subdivisions in London, the names of which are of frequent occurrence. The main or central part of the metropolis to the N. of the Thames — the London of the tourist — is divided into two great halves, known as the *City* and the *West End.*

The City, which lies to the E. of Temple Bar, forms the chief commercial and money-making quarter of the metropolis. Its chief attractions to the tourist are St. Paul's Cathedral and the Guildhall The Temple is now associated with the City for most purposes. The Tower of London, Lincoln's Inn and Gray's Inn, and the Charterhouse are just outside its limits. The City churches (notably St. Helen's, St. Olave's, and St. Bartholomew's, which survived the Great Fire of 1666, and the incomparable series of thirty-one churches rebuilt by Sir Christopher Wren) and the halls of the livery companies (p. 54) mostly shown on written application, offer a wide field of exploration to the leisured visitor.

The West End is the quarter of London that spends money, makes laws, and regulates the fashions. It contains the best shops, the royal palaces, the clubs, most of the museums and picture galleries, the theatres, the government offices, the parks, and the Houses of Parliament and Westminster Abbey. The most fashionable residential districts are Mayfair and Belgravia. Bloomsbury is an intellectual centre, the future home of the University.

West London, still farther W., includes Kensington, with the Victoria & Albert and other important museums; the Tate Gallery; and the riverside suburbs of Chelsea, Fulham, Hammersmith, and Chiswick, which retain some pleasant relics of the past.

North London is chiefly notable for Regent's Park and the Zoo, and for the delightful suburbs of Hampstead and Highgate, with Hampstead Heath and Ken Wood.

The East End is notorious for its slums, but its vast industrial activity and the foreign and 'marine' elements in its population are not without their attraction. It comprises Whitechapel, with its Jews, Bethnal Green, and Stepney and Poplar, with their dock-labourers and seafaring population. Shoreditch has furniture and boot making as its chief industries. The docks are closed to casual visitors.

South London, largely industrial, comprises Southwark or 'The Borough', with its cathedral and its slums, Lambeth with the Archbishop's palace, Battersea, Camberwell, Wandsworth, and (below London Bridge) Bermondsey, Deptford, Greenwich, with its observatory and park, and Woolwich, with a royal arsenal and military establishments.

The Suburbs of London, which but a hundred years ago were pleasant villages, are now for the most part of minor interest to the tourist, consisting as they do of street upon street of working-class or middle-class houses. Many of the places mentioned in the section devoted to the Environs of London may be classed as suburbs, and it is increasingly the practice of business men in their search for fresh air and pleasant surroundings to make their homes at places as far distant from London as Southend, Chelmsford, Letchworth, Welwyn, St. Albans, Beaconsfield, Maidenhead, Guildford, Reigate, Sevenoaks, and even Brighton and Margate, to which they nightly return after the day's work in the City.

Administrative Divisions. The City of London, i. e. the City proper, is by far the most ancient administrative unit in the mighty London, of which it was the nucleus. Occupying an area of slightly more than 1 sq.M., it is bounded on the W. by Temple Bar and Holborn Bars; on the N. by Smithfield, Finsbury Pavement, and Liverpool St. Station; on the E. by Middlesex St., Aldgate High St., and the Minories; and on the S. by the Thames. It forms a county corporate of itself.

The City is divided into 25 wards and has a separate administration and jurisdiction of its own, the *Corporation of the City of London*, presided over by the Lord Mayor. At the census of

1921 it contained 13,709 inhabitants (61,135 less than in 1871). The resident population is rapidly decreasing on account of the constant emigration to the West End and suburbs, the ground and buildings being so valuable for commercial purposes as to preclude their use merely as dwellings. The day population of the City in 1921 was 436,721. The rateable value of property in 1929 was 8,377,518*l*. The gross expenditure of the City Corporation in 1927-28 was 2,401,553*l*.

When London overflowed the old City boundaries, the areas outside the limit of the Corporation were administered under a medley of some 200 private acts. The needs of traffic and sanitary reform produced the Metropolis Management Act, 1855, under which (and some amending acts) local government was handed over to 42 Vestries and District Boards. By the London Government Act, 1899, these were amalgamated in 1900 into 28 *Metropolitan Boroughs*, each with an elective council and a mayor.

The *Borough Councils* have as their main duties the care of the public health, the provision of local drainage, and the maintenance of the streets. Public baths, libraries, and electricity works also come within their purview, as well as the clearing of unhealthy areas. The gross expenditure of the Metropolitan Borough Councils in 1925-26 was 12,527,437*l*.

The chief metropolitan borough is the *City of Westminster*, to the W. of the City, bounded on the N. by Bayswater Road and Oxford Street, on the W. by Chelsea, Kensington, and Brompton, and on the S. by the Thames. It comprises two parliamentary divisions (Abbey and St. George's), each returning one member to the Hous of Commons. In 1921 it contained 141,578 inhabitants. Though city constituted by royal charter, Westminster had no municipalit until the vestries for the three districts were replaced by a borough council under the London Government Act of 1899.

The remaining metropolitan boroughs are *Battersea*, *Bermondsey*, *Bethnal Green*, *Camberwell*, *Chelsea*, *Deptford*, *Finsbury*, *Fulham*, *Greenwich*, *Hackney*, *Hammersmith*, *Hampstead*, *Holborn*, *Islington*, *Kensington*, *Lambeth*, *Lewisham*, *Paddington*, *Poplar*, *St. Marylebone*, *St. Pancras*, *Shoreditch*, *Southwark*, *Stepney*, *Stoke Newington*, *Wandsworth*, and *Woolwich*.

The vestries, etc., together with the City Corporation, elected central authority, the *Metropolitan Board of Works*. This bod was superseded in 1889 by the LONDON COUNTY COUNCIL ('L.C.C.'), which was created by the Local Government Act, 1888, and entruste with several new powers. The *Administrative County of Londo* was created out of parts of the counties of Middlesex, Surrey, an Kent. There are 124 councillors, two being elected triennially b the local government franchise for each of the 60 county electora divisions and four for the City of London division, and 20 aldermen appointed by the Council. The office of the County Council is the *County Hall* (p. 416). Its expenditure in 1927-28 was 29,366,508*l*., and its aggregate net debt on March 31st, 1928, was 141,482,531*l*.

The most important work of the Metropolitan Board of Works was the *Main Drainage System*, begun in 1856 under Sir Joseph Bazalgette, and carried out and extended by the L.C.C. at a total cost to March 1927 of 15,536,517*l.* Every year some 95,000,000,000 gallons of sewage are conveyed through about 370 M. of main, intercepting, and storm-water sewers to Barking Creek and Crossness on the Thames, 11 and 13 M. below London Bridge, where there are works for deodorizing and precipitating. The clarified liquid is discharged into the Thames, while about 2$^1/_2$ million tons of sludge are annually pumped into sludge-steamers and deposited in the estuary about 57 M. below Barking. The *Thames Embankment* (p. 159), *Queen Victoria Street* (p. 290), *Shaftesbury Avenue* (p. 191), and *Charing Cross Road* (p. 71) are scarcely less important undertakings of the Board of Works, which also freed the bridges from tolls and established a free ferry across the Thames at Woolwich. The County Council too has carried out large schemes for the facilitation of traffic. *Blackwall Tunnel* (p. 405) was opened in 1897, *Greenwich Tunnel* (p. 431) in 1902, *Rotherhithe Tunnel* (p. 404) in 1908, and *Woolwich Tunnel* (p. 432) in 1912. *Vauxhall Bridge* (p. 360) has been rebuilt, and the Thames Embankment has been extended from the Houses of Parliament to Lambeth Bridge. Of the numerous street improvements carried out by the Council, the scheme (1900-5) for widening the E. end of the Strand (pp. 105, 108), cutting a new thoroughfare to Holborn, and clearing the insanitary area of Clare Market is the most important. This cost about 6,000,000*l.*, of which about 4,000,000*l.* was recovered by the sale of building land. About 18$^0/_0$ of the population live in overcrowded conditions, and much has been done, though much remains to do, to remedy this evil. Down to 1927 the L.C.C has incurred a gross expenditure of 4,000,000*l.* on the clearance of unhealthy areas. Schemes completed and in progress for the rehousing of persons displaced by the clearing of unhealthy areas involve the provision of about 35,000 rooms, and about 27,000 persons have already been rehoused in handsome new dwellings. In this connection the Council has cleared some 97 acres, and a further 112 acres are in course of clearance. The largest scheme in hand at the moment deals with the Tabard St. area in Southwark, covering 18$^1/_2$ acres. The Council is the authority for administering the Building Acts in London. It also controls in all 5720 acres of parks and open spaces in and near London and has made ample provision for games and so forth. Eleven mental hospitals are maintained at an annual cost of over 1,500,000*l.* for 20,000 lunatics. The Council owns also the whole of the tramway system (166 M.) within the County of London and another 9 M. of track outside the County. The total number of passengers carried in 1928-29 was 713,000,000. The L.C.C. controls the *London Fire Brigade*, a force of 2100 officers and men (recruited chiefly from the navy) costing about 800,000*l.* a year. To deal with about 5000 fires annually there are 61 land stations and 3 river stations.

The control of the **Water Supply** of London and the neighbouring districts passed in 1904 into the hands of the *Metropolitan Water Board*, which was established by Parliament in 1902 and consists of representatives from various local authorities interested. This Board purchased for over 40,000,000*l.* the undertakings of the eight private companies which previously held the monopoly. The statutory area of supply of the Board is 561 sq. M., with a population in 1921 of 6,931.306. The daily supply of water averages 260 million gallons, or 36 gallons per head of the population. About 58$^0/_0$ of the supply is drawn from the Thames, 25$^0/_0$ from the Lea, the rest from deep wells.

Lighting. There are five *Gas Companies*, Central London being supplied by the Gas Light & Coke Co. (p. 345), the South Metropolitan Gas Co., and the Commercial Gas Co. In 1926 over 75,800 million cubic feet of gas was made. — In the introduction of *Electric Lighting* London long lagged behind most other great cities, the first act of parliament regulating its supply being passed in 1882. Now sixteen of the metropolitan boroughs manufacture and supply their own light and power, while in the others the enterprise is left in private hands. The London and Home Counties Electricity District comprises an area of 1797 sq. M. In 1926 the capacity of the plant of the authorized distributors was 1,100,000 kilowatts, and the amount generated was 1,600,000,000 units.

Police. There are two distinct police forces in Greater London, the Metropolitan Police and the City of London Police. The former (founded by Sir Robert Peel in 1829), about 20,000 in number (with blue-and-white armlets), is under the immediate authority of the Home Secretary and has its headquarters at New Scotland Yard (p. 160). The latter (with red-and-white armlets), numbering about 1160, is controlled by the Common Council and has its headquarters at 26 Old Jewry (p. 277). In 1919 a body of police women (numbering 48 in 1928) was formed for special duties in connection with their own sex.

The **Poor Law** in the Administrative County of London is administered by 25 Boards of Guardians and 4 Boards of School District Managers. There is also a central body, the *Metropolitan Asylums Board*, partly elected by the Guardians and partly nominated by the Minister of Health; it maintains 15 hospitals for infectious diseases (8800 beds), 10 institutions for tuberculous persons (2000 beds), 4 mental hospitals (9400 beds), 1 training colony for the feeble-minded, 1 colony for sane epileptics, 5 children's institutions (2000 beds), 9 casual wards and 1 hostel, an ambulance service, and a training ship (p. 476). The number of persons in receipt of relief (institutional and domiciliary) on Jan. 1st, 1928 was 239,344, and London's total expenditure on poor relief in 1925-26 was 9,694,736*l.*

The administration of the Poor Law will be radically altered by th Local Government Act, 1929, which comes into force on April 1st, 1930. The Act provides, inter alia, for the abolition of Boards of Guardians and the transfer of their duties to county and county borough councils. The powers and duties of the Metropolitan Asylums Board will likewise be transferred to the L.C.C.

Education. The London County Council has been the local education authority since 1904, and its educational work is carried on by the *Education Committee*, which consists of 38 members of the Council and 12 co-opted members, of whom at least 5 must be women. Previously, elementary education (free since 1891) was mainly attended to by the London School Board, while technical and secondary education was attended to by the Technical Education Board. — In 1929 the estimated number of children of school age (5-14; to be raised to 15) and of the elementary school class in London was 717,917. Elementary education is given by the L.C.C. in ordinary elementary schools (909 in 1927-28, accommodating 663,695 pupils) and in 70 central schools of a higher type. The Council maintains also special schools for physically and mentally defective children, with accommodation for 14,564. The number of elementary teachers on the staff of the Council in 1928 was 18,153, besides many unattached and 'supply' teachers.

In providing the means of higher education for the children of the poorer classes, the Council has proceeded mainly upon the policy of granting scholarships entitling the holders to free education in existing schools and institutions. It maintains, however, 27 secondary schools of its own, attended by 10,800 pupils, and makes grants-in-aid to 52 others. — In the domain of technical education, the Council is the responsible authority in London. It maintains 20 technical institutes, schools of art, and day trade schools of its own, including the Central School of Arts and Crafts (p. 197), but its main activity is directed towards developing existing polytechnics and technical schools by grants for technical classes and by providing annual scholarships for pupils from elementary schools. It contributes largely both to the University of London (p. 309) and to the Imperial College of Science (p. 313) for this purpose. The Council maintains also 200 evening institutes (nearly all conducted in the elementary schools), providing higher education in general subjects and in commercial, technical, domestic, and other special subjects.

A visit to any of the following will be of interest to the educationist (previous arrangement with the secretary desirable): *Northampton Institute* (Pl. B 36), *City of London College* (White St., Moorfields, E.C. 2), *Birkbeck College* (p. 241), *East London College* (p. 402), *Regent Street Polytechnic* (p. 188). Several of the polytechnics have social and recreative, as well as educational sides.

Parliamentary Divisions. By the Representation of the People Act, 1918, London is divided for parliamentary purposes into the City proper, returning two members of parliament, and 60 other parliamentary divisions, each returning one member. The metropolitan boroughs now constitute parliamentary boroughs, and the boundaries of the parliamentary divisions, with few exceptions follow the boundaries of wards of metropolitan boroughs. The University of London also returns one member.

VII. Some Books about London.

The following are some of the best-known and most recent works, most of which have been consulted in the preparation of this handbook. Some of those dealing with separate districts and buildings are mentioned in the body of the text.

Topography. 'Survey of London', by *John Stow* (1598), edited by *John Strype* (2 vols.; 1720 and 1755) and by *C. L. Kingsford* (2 vols.; 1908).

'Old and New London', by *W. Thornbury* and *E. Walford* (6 vols.; illus.; 1879-85, new ed. 1898).

'London Past and Present', by *Henry B. Wheatley* (3 vols.; 1891), based upon *Peter Cunningham's* handbook (2 vols.; 1849).

'Survey of London', edited by *Sir Walter Besant* (10 vols.; illus.; 1902-12).

'Survey of London', a monumental work published by the *London County Council,* of which twelve illustrated volumes (1912-29), dealing with various parishes, have so far appeared.

'An Inventory of the Historical Monuments in London', published by the *Royal Commission on Historical Monuments,* in five illustrated volumes: Westminster Abbey (1924; 21*s*.), West London (1925; 21*s*.), Roman London (1928; 18*s*.), The City of London (1929; 21*s*.), and Stepney (including the Tower of London; in preparation).

'London', by *George H. Cunningham* (1927).

'A Dictionary of London' (i. e. the City), by *H. A. Harben* (1918).

'Walks in London', by *Augustus J. C. Hare* (2 vols.; illus.; 1878, 7th ed. 1901).

'London Vanished and Vanishing', by *Philip Norman* (1905).

'A Wanderer in London' (1906) and 'London Revisited' (1916), by *E. V. Lucas,* revised and reissued as one volume (1926).

History. 'A History of London' (2 vols., illus.; 1883, 2nd ed. 1884) and 'London' in the Historic Towns series (1887), by *W. J. Loftie.*

'London and the Kingdom', by *Reginald R. Sharpe* (1894).

'Modern History of the City of London' (1896), and 'Mediæval London' (1901; 2nd ed. 1911), by *Charles Welch.*

'The Story of London' in the Mediæval Towns series, by *Henry B. Wheatley* (1904; 5th ed. 1930).

'Victoria County History of London', vol. I (1909).

'An Historical Guide to London', by *G. R. Stirling Taylor* (illus.; 1911).

'London: its Origin and Early Development', by *William Page* (1923; new ed. 1929).

'Londinium: Architecture and the Crafts', by *W. R. Lethaby* (1923).

'Roman London' (1926) and 'Mediæval London' (1927), by *Gordon Home.*

Literary Associations. 'Famous Houses and Literary Shrines of London' (1912; new ed. 1929) and 'The Booklover's London' (1913), by *A. St. John Adcock.*

'Memorable London Houses', by *Wilmot Harrison* (1889; 3rd ed. 1890).

'Literary Landmarks of London', by *Laurence Hutton* (1885; 8th ed. 1903).

'Indication of Houses of Historical Interest in London', published in parts (1*d*.-3*d*. each) by the *London County Council.*

'The London of Charles Dickens', by *Walter Dexter* (1923).

'Hogarth's London', by *Henry B. Wheatley* (illus.; 1909).

'In the Footprints of Charles Lamb', by *B. E. Martin* (1891).

'Shakespearian Playhouses', by *John Quincy Adams* (1917).

'Shakespeare Memorials in London', by *Bailey Kempling* (1922).

'Shakespeare's London', by *T. F. Ordish* (1896; 2nd ed. 1904).

'In Thackeray's London' (illus.; 1913) and 'In Dickens's London' (illus.; 1914), by *F. Hopkinson Smith.*

'The London of Charles Dickens' and 'The London of Thackeray', by *E. Beresford Chancellor* (1923).

Miscellaneous. 'Early London Theatres', by *T. Fairman Ordish* (1899).

'Memorials of Old London' (1908), 'London Survivals' (1914), and 'The City Companies of London' (1904), by *P. H. Ditchfield.*

'London Parks and Gardens', by the *Hon. Mrs. Evelyn Cecil* (1907).

'The History of the Squares of London' (illus.; 1907), 'The Private Palaces of London' (illus.; 1908), 'The Eighteenth Century in London' (illus.; 1920), and 'The Pleasure Haunts of London' (illus.; 1925), by *E. Beresford Chancellor.*

'Ancient London Churches', by *T. Francis Bumpus* (1923).

'The Geology of the London District', by *Horace B. Woodward* (1909; 2nd ed. 1922).

'A History of Architecture in London', by *W. H. Godfrey* (1911).

'The River of London', by *Hilaire Belloc* (1912).

'London Trees', by *A. D. Webster* (1920).

'The Great Fire of London in 1666' (1920; new ed. 1923) and 'The Great Plague of London in 1665' (1924), by *Walter G. Bell.*

'The London Perambulator', by *James Bone* (1926).

Environs. 'Environs of London', by *Daniel Lysons* (4 vols., 1792-96; 2nd ed. 1811).

'Handbook to the Environs of London', by *James Thorne* (2 vols.; 1876).

'Greater London', by *Edward Walford* (2 vols., illus.; 1894).

'The Outer Circle', by *Thomas Burke* (1921).

'Where London Sleeps', by *Walter G. Bell* (1926).

Books of Reference (published annually). Addresses of all kinds may be found in *Kelly's Post Office London Directory*, in three large volumes, which may be seen at hotels, public libraries, railway termini, and most of the principal shops. — Information about people prominent in Society, business, politics, literature, etc., may be obtained in *Who's Who*. — Official statistics concerning London will be found in *London Statistics*, published by the L.C.C. — *Whitaker's Almanack* includes a vast amount of miscellaneous information about London. — Information of particular interest to Americans (including the addresses of American residents) is contained in the *Anglo-American Year Book* (Aldwych House, W.C. 2).

Maps. The *Ordnance Survey* (Southampton) is responsible for the mapping of the whole of Great Britain, and no other country possesses a national survey of such completeness. London agents, see p. 45.

The most practical maps for average requirements are those on a scale of 1 in. to 1 M. (1/63,360), popular edition, which are constantly revised and show all roads, footpaths, antiquities, etc., 2*s*. 6*d*. per sheet. Special sheets are published of the districts frequented by tourists, those for the London area being London North, London South, London and the Country Around, and the Middle Thames. — The ½ in. to 1 M. maps (1/126,720), contoured and layered (3*s*. per sheet), will also be found useful. — The standard Motoring Map is the Ordnance Survey on the scale of 4 M. to 1 in. (1/253,440), contoured and layered, 3*s*. per sheet.

The principal large-scale plans are the following. (a) 6 in. to 1 M. (1/10,560), showing all detail, including street names; (b) 25 in. to 1 M. (1/2500), published for the whole of the inhabited and cultivated parts of the country and giving the acreage of every enclosure; (c) plans of urban areas on the scale of 1/1250, enlargements from the 25 in. plans.

The Ordnance Survey publishes also many maps of general interest, such as a map of the British Isles in 2 sheets, on the scale of 1/1,000,000; a map of Great Britain in 3 sheets, on the scale of 10 M. to 1 in. (1/633,600), 5*s*. each; a map of Roman Britain (4*s*.), and other historical and archæological sheets.

Municipal Map of London, published by the *London County Council* (6 in. to the mile; 1913; 28 sheets, 1*s*. 6*d*. each).

Bacon's Atlas of London and Suburbs (4 in.; 50*s*.; 1930), Pocket Atlas (2*s*. 6*d*.), etc.

Bartholomew's Handy Reference Atlas of London and Suburbs (1925; 6*s*.) and Pocket Atlas and Guide to London (1922; 2*s*.).

Philips' Handy Volume Atlas of the County of London (7*s*. 6*d*.). Also 'Living London' (2*s*. 6*d*.), 'London's Countryside' (2*s*. 6*d*.), and other special maps.

Stanford's Atlas of the County of London (4 in.; 1920; 5*s*.). Map of the County of London (4 in.; 1928; 5 sheets, 7*s*. each), Map of the County of London (2 in.; 1928; 6*s*.), and Map of Central London (4 in.; with index; 1928; 3*s*.).

LONDON.

PRELIMINARY INFORMATION.

1. Arrival in London.

Travellers from abroad must personally attend the examination of their luggage by the custom house officials (see p. xiv). This takes place either at the London terminus or at the port of arrival. Hand-luggage is examined on the boat or at the port of arrival.

A list of the great *Railway Termini* in London is given on p. 24, and travellers are recommended to ascertain beforehand for which of these their train is bound. On arrival the traveller should hand his small baggage to a porter, who will engage a *Cab* ('taxi'; p. 19) and afterwards aid the traveller in claiming his heavier luggage as it is unloaded from the van. *Private Motor Omnibuses,* holding ten persons and their luggage, may be procured on previous application (fare 12*s.* 6*d.* up to 3 M., then 4*s.* per M.).

Those who arrive in London by steamer have sometimes to land in small boats. The traveller should take care to select one of the watermen who wear a badge, as they alone are bound by the tariff. Cabs will be found at the landing stages. — Luggage is examined on board the steamer, at Gravesend (p. 472).

2. Hotels. Boarding Houses. Lodgings.

Hotels. The large first-class houses are fully equipped with modern luxuries and comforts, such as lifts, central heating, private bath-rooms, telephones in the bedrooms, and orchestras. Even in the older and smaller hotels most of the rooms are well furnished, while the beds are clean and comfortable. Numerous as the London hotels are, it is often difficult to procure rooms in the height of the season, and it is therefore advisable to apply in advance by letter or telegram.

Private and *Residential Hotels* have no licence to supply intoxicating liquors, but are often as comfortably and handsomely fitted up as first-class licensed houses. In many cases, however, the name has been appropriated by establishments that are practically nothing but boarding houses. — *Temperance Hotels* are less pretentious and have lower tariffs than the private hotels proper.

Though as a general rule their cuisine and appointments do not entitle them to rank higher than second-class, many of them (e.g. in Bloomsbury) may be safely recommended to the traveller of moderate requirements.

Charges for rooms vary according to size and floor; and it is advisable to make inquiry as to prices on arrival. When a prolonged stay is contemplated the bill should be called for at least weekly, in order that errors may be detected. The day of departure is charged for unless the rooms are given up by noon. Many hotels receive visitors 'en pension' for periods of not less than three days. The prices of rooms are raised at many of the West End hotels during the Season. — The charges for 'attendance' and 'light' are almost invariably included in the price of the room, but fires and meals served in bedrooms are extras. Gratuities ('tips'), amounting to 10-15 % of the bill (less for a prolonged stay), should be divided between the head-waiter, the waiter who has specially attended to the traveller, the chambermaid, the 'boots' (luggage porter), etc.; to produce the best results, they should be distributed weekly. — Attendance at meals is not as a rule obligatory.

The prices given below, which are taken from the tariffs issued by the hotels, will enable the traveller to form an approximate idea of the expense at the hotel he selects. The charge for a room is that for an ordinary room occupied by a single person. The charge for two persons occupying the same room is often proportionately somewhat less, while that for the best bedrooms may be much higher. Private sitting rooms and suites of rooms are expensive. The ordinary charge for a hot bath is 1*s.* or 1*s.* 6*d.*; in many instances baths are now included in the charge for bedrooms or for pension. Visitors' servants are accommodated at cheaper rates. Many hotels refuse to receive dogs, but provide for their keep in suitable quarters for about 2*s.* 6*d.* per day. The prices here given for breakfast, luncheon, and dinner refer to table d'hôte meals. 'Pension' (P.) as used in this handbook includes board, lodging, and attendance, either per day or (when quoted in guineas) per week.

Money and valuables should be locked up in the visitor's own trunk as the drawers and cupboards of hotels and boarding houses are not always inviolable receptacles. Objects of great value, however, should be entrusted to the keeping of the manager in exchange for a receipt.

The following arrangement of the hotels of London in geographical groups is necessarily based on somewhat arbitrary distinctions. Within each group the arrangement is made as far as possible according to tariff. The most expensive houses are naturally those in the fashionable quarters of the West End.

Almost all the great termini of London are provided with large hotels, belonging to the railway companies and specially convenient for passing travellers.

a. Hotels in or near Piccadilly.

The hotels in this group, which include some of the most aristocratic and expensive hostelries in London, are convenient for those who wish to be near Mayfair, the parks, and the most fashionable shops.

HOTELS OF THE HIGHEST CLASS. **Ritz* (Pl. R 22, *IV*), at the corner of Piccadilly and Arlington St., with view of the Green Park, a sumptuous establishment with winter garden, Louis-Seize restaurant, grill room, and banqueting and ball rooms, 127 R. from 25*s*., suite from 6 gns. (Oct.-March R. from 21*s*., suite from 4 gns.), B. 3*s*., L. from 8*s*. 6*d*., D. & dance from 17*s*. 6*d*. (in the grill room L. from 7*s*. 6*d*., D. from 10*s*. 6*d*.), or à la carte; **Carlton* (Pl. R 26, *IV*), at the corner of Haymarket and Pall Mall, another handsome establishment belonging to the Ritz-Carlton group, with restaurant, grill room, and palm court, 200 R., B. 2*s*. 6*d*., L. 8*s*. 6*d*., tea 2*s*. 6*d*., D. & S. à la carte; **Claridge's* (Pl. R 19, 23, *I*), Brook St., luxuriously fitted up, with restaurant, **Berkeley* (Pl. R 22, *IV*), at the corner of Piccadilly and Berkeley St., with restaurant and grill room, both belonging to the Savoy Hotel Ltd. (terms on application to the managers); **May Fair* (Pl. R 22, *IV*), Berkeley St., a 'Gordon Hotel', opened in 1927, 300 R. with bath 31*s*. 6*d*.-42*s*., 50 suites from 52*s*. 6*d*. (rates reduced in Nov.-March), B. or tea 3*s*., with restaurant (L. from 8*s*. 6*d*., D. from 15*s*. 6*d*.), grill room (L. 6*s*. 6*d*., D. 8*s*. 6*d*.), dancing, cabaret, Sun. concerts, etc.; **Grosvenor House* (Pl. R 18, *I*), Park Lane, opened in 1929, 450 R. (with bath-rooms and iced drinking water) at 1-2 gns., suite from $2^1/_2$ gns., with restaurant (L. 6*s*. 6*d*., D. or S. with cabaret at varying charges), Tudor grill room (L. 5*s*., D. 8s. 6*d*.), dancing, etc.; **Park Lane* (Pl. R 18, *IV*), 108 Piccadilly, opened in 1927, with view of the Green Park, 300 R. (all with bath and telephone) from 16*s*. 6*d*., in the Season from 21*s*., 32 suites from 60*s*., B. 2*s*. 6*d*., L. 5*s*. 6*d*., D. 8*s*. 6*d*.; **Splendide* (Pl. R 22, *IV*), 105 Piccadilly, opened in 1927, with view of the Green Park, R. & bath from 2 gns., suite from 5 gns. (out of Season R. from 30*s*., suite from $3^1/_2$ gns.), B. 3*s*., L. 7*s*. 6*d*., tea 2*s*. 6*d*., D. 10*s*. 6*d*.; **Piccadilly* (Pl. R 22, *I*), near Piccadilly Circus, with entrances from Piccadilly and Regent St., R. from 17*s*. 6*d*., with bath-room from 27*s*. 6*d*., suite from 63*s*., B. 2*s*. 6*d*. & 5*s*., L. 5*s*., tea 2*s*. 6*d*., thé dansant (Sat. & Sun.) 5*s*., theatre dinner 10*s*. 6*d*., dinner in the grill room 8*s*. 6*d*., dinner, cabaret, and dance 15*s*. 6*d*., supper, cabaret, and dance 12*s*. 6*d*.

IN MAYFAIR, TO THE NORTH OF PICCADILLY: **Connaught* (Pl. R 19, 18, *I*), Carlos Place, 80 R. from 21*s*., B. 4*s*., L. 6*s*. 6*d*., tea 2*s*., D. 10*s*. 6*d*.; **Curzon*, corner of Curzon St. and Bolton St. (Pl. R 22, *IV*), R. from 8*s*. 6*d*., with bath from 15*s*. (in the Season from 12*s*. 6*d*. and 25*s*.), B. 2*s*. 6*d*. and 4*s*., L. 5*s*., tea 1*s*. 6*d*., D. 7*s*. 6*d*., P. from

22*s.* 6*d.* — **Earle's*, 21 Grosvenor St. (Pl. R 19, 23, *I*), R., B., & bath from 16*s.* 6*d.*, L. 5*s.*, D. 7*s.* 6*d.*, P. from 25*s.* 6*d.*; *Almond's*, 6 & 7 Clifford St. (Pl. R 23, *I*), 60 R. from 15*s.*, with bath from 21*s.*, suite from 63*s.*, B. 2*s.* 6*d.* & 4*s.* 6*d.*, L. 5*s.*, D. 7*s.* 6*d.*; *Burlington*, 19 & 20 Cork St. (Pl. R 23, 22, *I*); *Brown's*, 21-24 Dover St. (Pl. R 22, *I*, *IV*); *Washington*, 6 Curzon St. (Pl. R 22, *IV*; a Honywood Hotel), 140 R. from 12*s.* 6*d.*, suite from 52*s.* 6*d.*, B. 2*s.* 6*d.* & 4*s.*, L. 5*s.*, tea 1*s.* 6*d.*, D. 8*s.* 6*d.*; *Batt's*, 41 & 42 Dover St., 50 R., and *Carter's*, 14 & 15 Albemarle St. (Pl. R 22, *I*, *IV*; Honywood Hotels), at both R. from 10*s.* 6*d.*, suite from 42*s.*, B. 3*s.* 6*d.*, L. 4*s.* 6*d.*, D. 7*s.* 6*d.*; *New Clarges* (formerly Fleming's), 10 Half Moon St. (Pl. R 22, *IV*), R. & bath from 12*s.* 6*d.*, P. from 25*s.* (May-July from 15*s.* and 27*s.* 6*d.*), B. 2*s.*, L. 5*s.* 6*d.*, D. 7*s.* 6*d.*, with the New Clarges Restaurant & Café Divan (entrance at 40 Clarges St.); *Grosvenor Court*, 89 Davies St. (Pl. R 19, *I*), 78 R., R., B. & bath 11*s.* 6*d.*-12*s.* 6*d.*, B. 3*s.*, L. 3*s.* 6*d.*, D. 5*s.*, P. from 16*s.* 6*d.* — *Shelvey's*, 6 Clarges St. (Pl. R 22, *IV*), private.

Near Piccadilly Circus. **Oddenino's*, 56 Regent St., entered also from Glasshouse St., with old-established restaurant and brasserie, reopened as an hotel also in 1928, 95 R. (all with bath) from 15*s.* 6*d.* (from 20*s.* in the Season), B. 3*s.* 6*d.*, L. 5*s.* 6*d.*, D. 10*s.* 6*d.* or à la carte; *Regent Palace* (Pl. R 23, *I*; Lyons; no tips), Glasshouse St., with restaurant, grill room, rotunda court, etc., 1050 R. (said to be Europe's largest hotel), R., bath, & B. 9*s.* 6*d.*, in the Louis-Seize room L. 3*s.* 6*d.*, D. 6*s.* 6*d.*, in the restaurant L. 2*s.* 3*d.*, D. 3*s.* 6*d.* (thé dansant 2*s.*, supper dance 3*s.* 6*d.*).

To the South of Piccadilly. In Jermyn St. (Pl. R 22, 26, *I*, *IV*): *Cavendish* (No. 81), a family hotel, 100 R. from 10*s.* 6*d.*, suite from 52*s.* 6*d.*, B. 2*s.* 6*d.* & 4*s.* 6*d.*, L. 7*s.* 6*d.*, D. 10*s.* 6*d.*; **Jules* (No. 85), with restaurant, 85 R. from 15*s.*, suite from 37*s.* 6*d.*, B. 2*s.*-4*s.*, L. 6*s.*, D. 8*s.*; *New Lauriers* (No. 102), with restaurant, 20 R. from 10*s.* 6*d.*, B. 2*s.* & 3*s.* 6*d.*, L. 4*s.*, D. 6*s.* 6*d.*; *Felix* (No. 52); *Haymarket* (Appenrodt; Nos. 1-5), with an entrance in Piccadilly Circus, 200 R., R., bath, & B. from 15*s.*, L. 3*s.* 6*d.*, D. 5*s.* & 6*s.* 6*d.*, P. from 25*s.* — *St. James's Palace*, 15 Bury St. (Pl. R 22, *IV*); *Stafford*, 16 & 17 St. James's Place (Pl. R 22, *IV*), 80 R. from 15*s.* 6*d.*, suite from 42*s.*, B. 2*s.* & 4*s.*, L. 5*s.*, D. 7*s.* 6*d.*; *Garland's*, 15 Suffolk St. (Pl. R 26, *I*), 38 R. from 8*s.*, suite from 35*s.*, meals à la carte.

b. Hotels in or near Charing Cross and the Strand.

The National Gallery and many of the theatres are in this district.

Of the Highest Class: **Savoy* (Pl. R 30, *II*), on the Embankment, overlooking the Thames but entered also from the Strand, with restaurant, palm court, etc., R. (all with bath and telephone) from 30*s.* (during the Season from 35*s.*), suite from 3 gns. (during the Season from 4 gns.), B. from 5*s.* 6*d.*, L. 8*s.* 6*d.*, tea 3*s.*, D. 15*s.* 6*d.* & 17*s.* 6*d.*, S. 12*s.* 6*d.*, or à la carte; **Waldorf* (Pl. R 31, *II*), Aldwych, 800 R. from 10*s.*, with bath-room from 17*s.* 6*d.*, suite from 35*s.*, B. 2*s.*, L. 5*s.* 6*d.*, D. 8*s.* 6*d.*, S. 5*s.*, in the grill room L. 4*s.* 6*d.*, D. 7*s.* 6*d.*, tea in the palm court 2*s.*, dinner dance 10*s.* 6*d.*, supper dance 7*s.* 6*d.*; *Metropole*, 350 R. from 15*s.*, with bath-room from 25*s.*, suite from 2½ gns. (rates reduced in Nov.-March), B. 2*s.* 6*d.*, L. 6*s.*, D. 6*s.* 6*d.* & 8*s.* 6*d.*, P. from 30*s.*, *Victoria*, 303 R., same prices, two hotels in Northumberland Avenue (Pl. R 26, 30, *IV*) belonging to Gordon Hotels Ltd.

In the Strand (Pl. R 26, 31, *II*). *Charing Cross*, at Charing Cross Station, a railway hotel, with restaurant, 300 R., R. & bath from 8*s.* 6*d.*, B. 3*s.* & 4*s.*, L. 3*s.* & 4*s.* 6*d.*, tea 1*s.* 6*d.*, D. 6*s.* 6*d.*; *Golden Cross* (No. 452), opposite Charing Cross Station, commercial, 70 R., R., bath, & B. from 9*s.* 6*d.*, L. 2*s.* 6*d.* & 3*s.*, D. 4*s.* 6*d.* — *Strand Palace* (No. 372; Lyons; no tips), with restaurant, grill room, and winter garden, 500 R. (being increased to 980), R., bath, & B. 9*s.* 6*d.*, L. 2*s.* 3*d.*, D. 3*s.* 6*d.*, S. 3*s.*; *Strand Imperial* (No. 143), 40 R., R. & B. 9*s.* 6*d.*, L. 3*s.* 6*d.*, D. 5*s.*, S. 3*s.* 6*d.*

Between the Strand and the Thames (Pl. R 31, 30, *II*) are a number of quiet and comfortable hotels with reasonable charges. *Howard*, Norfolk St., 150 R. from 12*s.* 6*d.*, with bath from 17*s.* 6*d.*, suite from 52*s.* 6*d.*, B. 2*s.* & 3*s.* 6*d.*, L. 4*s.* 6*d.*, D. 6*s.* 6*d.*; *Loudoun*, 24 Surrey St., 150 R., R., bath, & B. 10*s.* 6*d.*, L. 2*s.* 6*d.*, D. 4*s.* 6*d.*; *Norfolk*, 30-32 Surrey St., 80 R., R. & B. from 10*s.* 6*d.*, L. 3*s.* 6*d.*, D. 5*s.* 6*d.*, P. from 6 gns.; *Arundel*, 8 Arundel St., on the Embankment, 75 R., R., bath, & B. 10*s.* 6*d.*-12*s.* 6*d.*, L. 3*s.*, D. 4*s.* 6*d.*, P. from 16*s.* 6*d.*; *Craven*, 43-46 Craven St., 50 R., R. & B. 9*s.*, L. 4*s.*, D. 5*s.*, P. 16*s.* 6*d.*; *Adelphi*, 1-4 John St., 30 R., R. & B. from 9*s.*, L. 2*s.* 6*d.*, D. 3*s.* 6*d.*; *Buckingham*, 28 Buckingham St., 30 R., R., bath, & B. 8*s.*, L. 2*s.*, with Japanese and Chinese (L. 1*s.* 8*d.*, D. 2*s.*) restaurants.

In or near Leicester Square (Pl. R 27, 26, *I*). *Queen's*, 50 R., R. & B. from 12*s.* 6*d.*, L. 3*s.*, D. 4*s.*; *Tuscan*, 67a Shaftesbury Avenue, 60 R., R. & B. 12*s.* 6*d.*, L. 4*s.*, D. 5*s.* 6*d.*, P. 21*s.*-25*s.* (service 10 $^0/_0$); *Shaftesbury*, 40 Great Saint Andrew St. (Pl. R 27, *II*), plain, 286 R., R., bath, & B. 7*s.* 6*d.*, L. 2*s.*, D. 3*s.*

c. Hotels in Westminster and Belgravia.

Convenient for the Houses of Parliament, Westminster Abbey, the government offices, the park, etc.

Near Victoria Station. **Grosvenor* (Gordon Hotels Ltd.; Pl. R 21, *IV*), at Victoria Station, with restaurant, 257 R. from 12*s.* 6*d.*, suite from 50*s.* (higher rates in April-Oct.), B. from 2*s.*, L. 4*s.* 6*d.* & 6*s.*, D. 6*s.* 6*d.* & 8*s.* 6*d.*; **Rubens*, 39-43 Buckingham Palace

Road (Pl. R 21, *IV*), R. from 12*s.* 6*d.*, with bath 22*s.* 6*d.*, B. 2*s.* & 3*s.* 6*d.*, L. 3*s.* 6*d.*, D. 6*s.* 6*d.* (non-residents 7*s.* 6*d.*), P. from 25*s.*; *Goring*, 15 Ebury St. (Pl. R 17, 21, *IV*), 100 R., all with bath, from 17*s.* 6*d.*, suite from 50*s.*, B. 2*s.* 6*d.*-4*s.*, L. 4*s.* 6*d.*, D. 7*s.* 6*d.*, P. from 30*s.*; *Belgravia*, Grosvenor Gardens (Pl. R 17, 21, *IV*), 250 R. from 12*s.* 6*d.*, with bath from 17*s.* 6*d.*, suite from 52*s.* 6*d.*, B. 2*s.* & 3*s.* 6*d.*, L. or S. 3*s.* 6*d.*, D. 6*s.* — *Eccleston*, Eccleston Square (Pl. G 21; 'the M.P.'s Hotel'), R., bath, & B. 10*s.* 6*d.* & 12*s.* 6*d.*, P. 4$^1/_2$-6 gns.; *Wilton*, 31 Wilton Road (Pl. R G 21, *IV*), 103 R., R. & B. from 9*s.* 6*d.*, L. 3*s.*, D. 5*s.*, S. 3*s.*, P. from 5$^1/_2$ gns.

In Knightsbridge (Pl. R 13, 17) and Sloane Street (Pl. R 13, G 17). **Hyde Park*, Albert Gate (Pl. R 18), one of the Ritz-Carlton group, with view of the park, 200 R. from 21*s.*, suite from 4 gns., B. from 2*s.* 6*d.*, L. 8*s.* 6*d.*, D. 12*s.* 6*d.*; *Alexandra*, 29 & 31 Knightsbridge, unlicensed, 140 R., R., bath, & B. from 14*s.* 6*d.*, L. 4*s.* 6*d.*, tea 2*s.*, D. 7*s.* 6*d.*, P. from 21*s.*; **Hans Crescent*, 1 Hans Crescent (Pl. R 13), 120 R. from 15*s.*, with bath from 25*s.*, suite from 63*s.*, B. 2*s.*-4*s.*, L. 5*s.*, D. 7*s.* 6*d.*; **Cadogan*, 75 Sloane St., 100 R. from 10*s.* 6*d.*, with bath from 21*s.*, suite from 40*s.*, B. 2*s.* 6*d.* & 4*s.*, L. 4*s.* 6*d.*, D. 8*s.*, P. from 25*s.* — *Knightsbridge*, 163-169 Knightsbridge, 100 R., R., bath, & B. from 15*s.* 6*d.*, L. 4*s.* 6*d.*, D. 7*s.* 6*d.*, P. from 25*s.*; *Royal Court*, Sloane Square (Pl. G 17), 120 R. & bath from 10*s.*, B. or L. 3*s.* 6*d.*, D. 6*s.* 6*d.*, P. from 19*s.*; *Basil Street*, at Knightsbridge Station (Pl. R 13), 140 R. from 12*s.* 6*d.*, B. 2*s.* 6*d.*, L. 4*s.*, D. 6*s.* 6*d.*, P. from 22*s.* 6*d.*; *Park View*, 11 & 13 Knightsbridge, at Hyde Park Corner Station (Pl. R 17), 43 R., R. & B. 12*s.* 6*d.*-15*s.* 6*d.*, L. 3*s.* 6*d.*, D. 5*s.* 6*d.*, P. 15*s.*-18*s.*

d. Hotels in Kensington.

The objects of interest in this district include Kensington Gardens and the South Kensington Museums.

**Royal Palace*, High St., Kensington (Pl. R 5), overlooking Kensington Gardens, with the 'Lucullus' restaurant (p. 15), grill room, and the 'Empress Rooms' (dancing), R. from 8*s.* 6*d.*, B. 3*s.* 6*d.*, L. 6*s.* 6*d.*, tea 2*s.* (tea dance 4*s.*-5*s.*), D. 8*s.* 6*d.* (D. or S. and dance 12*s.* 6*d.*), board 16*s.* 6*d.*; **Bailey's*, opposite Gloucester Road Station (Pl. G 5), 180 R., R. & bath from 7*s.* 6*d.*, B. or L. 4*s.*, D. 6*s.* 6*d.*, P. from 6 gns., **South Kensington*, Queen's Gate Terrace (Pl. R 5, 9), 128 R., R. & bath from 6*s.* 6*d.*, B. 3*s.* & 4*s.*, L. 4*s.*, D. 6*s.*, P. from 18*s.* 6*d.*, two 'Empire Hotels' belonging to Messrs. Spiers & Pond. — **Rembrandt*, 5-10 Thurloe Place (Pl. R G 9), under the same management as the Rubens (see above), R. from 10*s.* 6*d.*, with bath from 21*s.*, suite from 50*s.*, B. 2*s.* 6*d.* & 3*s.* 6*d.*, L. 4*s.*, D. 6*s.* 6*d.* (non-residents 7*s.* 6*d.*), P. from 22*s.* 6*d.*; *Barkston Gardens* (a 'Trust House'), 36-44 Barkston Gardens (Pl. G 5), 63 R., R. & B. from 8*s.*, L. 2*s.* 6*d.*-4*s.*, D. 4*s.*-5*s.*, P. from 4 gns.

The following are Residential or Private Hotels. In De Vere Gardens (Pl. R 5): *De Vere* (Nos. 1-5), P. from 21*s.*; *Kensington Palace Mansions* (Nos. 2-6), 250 R., from 5 gns.; *British Empire* (No. 28), 100 R., from 5 gns.; *Prince of Wales* (Nos. 16 & 18), 120 R., *Broadwalk* (No. 11), 50 R., same management, at both P. from 87*s.* 6*d.*; *Rutland* (No. 29), 15 R., 3½-4 gns. — **Milestone*, 1 Kensington Court, 100 R., from 5 gns. — In Cromwell Road (Pl. R G 5, 9): *Vandyke* (No. 51), licensed, 50 R., from 6 gns.; *Vanderbilt* (Nos. 76-86), from 5 gns.; *Royal Stuart* (Nos. 161-169), 90 R., 3½-5½ gns.; *Majestic* (No. 160), 42 R., from 3½ gns.; *Worcester House* (No. 129), 40 R., from 3½ gns.; *Linden Hall* (No. 131), 64 R., 3-4 gns. — *Norfolk*, 1-10 Harrington Road (Pl. G 9), 108 R., from 4½ gns.; *Naval & Military*, 29-39 Harrington Road, 120 R., 3½-5 gns.; *Bolton Mansions*, 11-14 Bolton Gardens West (Pl. G 5), 100 R., 4-5 gns.; *Alwin*, 2-5 Atherstone Terrace, Gloucester Road (Pl. R G 5), 60 R., from 4 gns.; *Onslow Court*, 108-113 Queen's Gate, 140 R., from 4½ gns.; *Kensington Gate*, 104 Queen's Gate, 42 R., 3-6 gns.; *Queen's Court*, 25 Earl's Court Square (Pl. G 1, 5); etc.

e. Hotels between Hyde Park and Regent's Park.

The Wallace Collection is in this district.

**Langham* (Pl. R 24, *I*), Portland Place, 278 R. from 12*s.* 6*d.*, with bath from 17*s.* 6*d.*, B. 2*s.* 6*d.* & 4*s.* 6*d.*, L. 4*s.* 6*d.*, D. 7*s.* 6*d.*; **Great Central* (Pl. R 16; Frederick Hotels Ltd.), Marylebone Station, with palm court, the Wharncliffe Restaurant, grill room, and the 'Wharncliffe Rooms', 400 R. from 8*s.*, with bath from 15*s.*, B. 2*s.* 6*d.* & 4*s.*, L. 3*s.* 6*d.*, tea 1*s.* 6*d.*, D. 6*s.* 6*d.*, P. from 23*s.*; *Great Western Royal*, Paddington Station (Pl. R 11), 160 R. at 8*s.*-13*s.*, B. 2*s.*-3*s.* 6*d.*, L. 3*s.* 6*d.*, tea 1*s.* 6*d.*, D. 5*s.* 6*d.*

Welbeck Palace, 58 Welbeck St. (Pl. R 20, 19, *I*), 150 R. from 12*s.* 6*d.*, suite from 50*s.*, B. 2*s.* 6*d.* & 4*s.*, L. 5*s.*, D. 8*s.*, P. from 25*s.*; *Mandeville*, Mandeville Place (Pl. R 19, *I*), 46 R., R. & bath 7*s.* 6*d.*-10*s.* 6*d.*, B. or L. 3*s.* 6*d.*, D. 5*s.* 6*d.*, P. from 5 gns.; *Berners*, Berners St. (Pl. R 24, 23, *I*), 225 R., R. & B. 13*s.* 6*d.*-17*s.*, suite from 55*s.*, L. 3*s.* 6*d.*, D. 6*s.*, P. from 23*s.* 6*d.*; *York*, Berners St., R. & B. 11*s.* 6*d.*-14*s.* 6*d.*, L. 3*s.* 6*d.*, D. 5*s.*; **Ford's*, 13 Manchester St. (Pl. R 20, *I*), R., bath, & B. from 10*s.* 6*d.*, L. 3*s.* 6*d.*, D. 5*s.* 6*d.*, P. from 5½ gns.; *Mostyn*, Portman St. (Pl. R 19, *I*), 100 R., R., bath, & B. 12*s.* 6*d.*, P. 5½-8 gns.; *Orchard*, 5 Portman St. (Pl. R 19, *I*), *Mascot*, 6 York St. (Pl. R 16, 20), unlicensed, 36 R., same ownership, at both P. from 15*s.*; *Wigmore*, 119 Wigmore St. (Pl. R 19, *I*); *Dysart*, 21 Henrietta St. (Pl. R 19, 23, *I*), 40 R., R., bath, & B. 10*s.* 6*d.*-15*s.*, P. 5-7 gns.; *Marble Arch*, at Marble Arch Station (Pl. R 15, 19, *I*), R. & B. from 9*s.* 6*d.*, L. 2*s.* 6*d.*, D. 3*s.* 6*d.* (to be rebuilt); *Portland*, 97-105 Great Portland St. (Pl. R 24, 23, *I*), private, 114 R., R. & B. from 8*s.* 6*d.*, P. from 10*s.* 6*d.*; *Somerset*, 5-8 Orchard St. (Pl. R 19, *I*), 200 R., *Seymour*, 15-17 Seymour St. (Pl. R 15, 19, *I*), 150 R., *Quebec*, Bryanston St. (Pl. R 15, 19, *I*), 100 R., three hotels under the same proprietorship, R., bath, & B. 10*s.* 6*d.*-15*s.*, L. 3*s.* 6*d.*, D. 5*s.*, P. 5-7 gns.; *Durrants*, 1 Manchester St. (Pl. R. 20, *I*), 86 R., R., bath, & B. from 11*s.* 6*d.*, L. 4*s.*, D. 6*s.*, P. from 17*s.* 6*d.*; *Clifton*, 47a Welbeck St. (Pl. R 20, 19, *I*), 70 R., R., bath & B. 12*s.* 6*d.*-15*s.*, L. 4*s.*, D. 6*s.*, P. 6-8 gns.; *Redbourne*, 138 Great Portland St. (Pl. R 24, 23, *I*), 100 R., R., bath, & B. 9*s.* 6*d.*-12*s.* 6*d.*, L. 3*s.* 6*d.*, D. 4*s.* 6*d.*, P. 5-6 gns.; *Portman*, 25 Portman St. (Pl. R 19, *I*), unlicensed, 40 R., P. $3^1/_2$-5 gns.

RESIDENTIAL OR PRIVATE HOTELS abound in Bayswater. *Palace*, 95 Lancaster Gate (Pl. R 7, 11), 100 R., P. from $4^1/_2$ gns.; *White Hall*, 92 Lancaster Gate, 100 beds, from $4^1/_2$ gns.; *Palatine*, 15 Lancaster Gate, 20 R., $3^1/_2$-5 gns.; *Kensington Gardens*, 6 Lancaster St. (Pl. R 11), 50 R., 57*s.* 6*d.*-5 gns.; *Leinster Court*, 19 Leinster Gardens (Pl. R 7), 56 R., $3^1/_2$-5 gns.; *Albemarle Court*, 18 Leinster Gardens, 60 R., $3^1/_2$-5 gns.; *King's Court*, 27 Queen's Gardens, 80 R., from $3^1/_2$ gns.; *Whiteness*, 46 Queen's Gardens, 45 R., 3-5 gns.; *Alexander*, 37 Queen's Gardens, 70 R., 57*s.* 6*d.*-84*s.*, *Queensborough Court*, Queensborough Terrace, 50 R., 3-$3^1/_2$ gns.; *Palace Court*, 69 Queensborough Terrace, 24 R., from 3 gns.; *Grantleigh*, 12 Inverness Terrace, $3^1/_2$-5 gns.; *Ilchester Mansions*, St. Petersburgh Place, 60 R., $3^1/_2$-$5^1/_2$ gns.; *Linden Gardens*, 63 Linden Gardens (Pl. R 3, 7), 57 R., from 3 gns.; *Palace Court*, Pembridge Square (Pl. R 3), 60 R., from $3^1/_2$ gns.; etc. — Near Regent's Park: *Dorset Square*, 22 Dorset Square (Pl. R 16), 35 R., from $3^1/_2$ gns.

f. Hotels in the Bloomsbury District.

Convenient for the British Museum. Bloomsbury contains a large number of boarding houses at moderate prices.

**Russell* (Pl. R 28; Frederick Hotels Ltd.), Russell Square, with restaurant, winter garden, orchestra, etc., 350 R. from 8*s.*, B. 2*s.* 6*d.* & 4*s.*, L. 4*s.* 6d., tea 2*s.*, D. 6*s.* 6*d.* & 8*s.* 6*d.*, P. from 25*s.* *Imperial*, Russell Square (Pl. R 28), with restaurant, winter garden, and Turkish baths (p. 18), 1000 R., R., bath, & B. 10*s.* 6*d.*, L. 3*s.* 6*d.*, D. 5*s.*; *First Avenue* (Pl. R 32, *II*), 40-50 High Holborn, 300 R., R., bath, & B. 12*s.* 6*d.*, L. 3*s.* 6*d.* & 4*s.* 6*d.*, D. 6*s.* 6*d.* & 7*s.* 6*d.* — *Ambassadors*, 10 Upper Woburn Place (Pl. B 28), 120 R., R., bath, & B. 10*s.* 6*d.*-12*s.* 6*d.*, L. 3*s.*, D. 4*s.* 6*d.*, P. 17*s.*; *National*, 38-51 Upper Bedford Place (Pl. R 28), 500 R., R., bath, & B. 8*s.* 6*d.*, L. 3*s.*, D. 4*s.* 6*d.*, *Bedford*, 83-95 Southampton Row (Pl. R 32, *II*), 300 R., R., bath, & B. 8*s.* 6*d.*, L. 2*s.* 6*d.*, D. 4*s.*, *Royal*, Woburn Place, 777 R., R. & bath 6*s.* 6*d.*, B. 2*s.*, L. 3*s.*, D. 4*s.* 6*d.*, P. (without L.) 77*s.*, *Lincoln Hall*, Upper Bedford Place, 100 R., R., bath & B. 8*s.*

6*d.*, D. 3*s.* 6*d.*, P. (without L.) 63*s.*, *Premier*, 67 & 68 Russell Square (Pl. R 28), 100 R., R., bath, & B. 8*s.* 6*d.*, D. 4*s.*, P. (without L.) 63*s.*, *Endsleigh*, Endsleigh Gardens (Pl. B 28), 200 R., R., bath, & B. 7*s.* 9*d.*, L 2*s.* 6*d.*, D. 3*s.* 6*d.*, P. (without L.) 52*s.* 6*d.*, *Raglan*, Upper Bedford Place, 150 R., R., bath, & B. 7*s.* 9*d.*, per week 38*s.* 6*d.*, *County*, Upper Woburn Place, 100 R., R., bath, & B. 6*s.* 6*d.*, per week 35*s.*, eight subsidiary hotels belonging to Imperial London Hotels Ltd.; *Grafton Palace*, 119 Tottenham Court Road (Pl. R 28, *I*), 180 R., R., bath, & B. from 8s., L. 2*s.* 6*d.* & 3*s.* 6*d.*, D. 4*s.* 6*d.*, P. from 14*s.* 6*d.*; *Cosmo*, 126 Southampton Row (Pl. R 32, *II*), 125 R., R., bath, & B. from 8*s.* 6*d.*, L. 2*s.* 6*d.*, D. 4*s.*, P. from 14*s.* 6*d.*; *Bedford Head*, 235 & 236 Tottenham Court Road (Pl. R 28, *I*), with restaurant, R. & B. 7*s.* 6*d.* & 8*s.* 6*d.*; *Gower*, at Euston Square Station (Pl. R 28), 100 R., R., bath, & B. from 6*s.* 6*d.*, L. 2*s.*, D. 3*s.*

Railway Hotels. **Midland Grand*, at St. Pancras Station (Pl. B 28), with restaurant, R. from 8*s.* 6*d.*, with bath from 15*s.*, B. 4*s.*, L. 5*s.*, D. 7*s.* 6*d.*; *Euston*, at Euston Station (Pl. B 24, 28), R. from 8*s.* 6*d.*, with bath from 17*s.* 6*d.*, B. 4*s.*, L. 5*s.*, D. 7*s.*; *Great Northern*, at King's Cross Station (Pl. B 31, 32), 85 R. from 7*s.* 6*d.*, B. 4*s.*, L. 4*s.* 6*d.*, D. 6*s.* 6*d.*

Temperance Hotels (comp. p. 1). *Ivanhoe*, 15 Bloomsbury St. (Pl. R 28, 27, *II*), 300 R., *Kenilworth*, 94-98 Great Russell St. (Pl. R 28, *I, II*), 200 R., *Waverley*, 132 Southampton Row (Pl. R 32, *II*), 150 R., all belonging to Cranston's Hotels Co., at all three R., bath, & B. 10*s.* (Nov.-March 8*s.* 6*d.*), L. 3*s.*, D. 4*s.*; *Thackeray*, 52-57 Great Russell St., opposite the British Museum (Pl. R 28, *II*), *Kingsley*, 36-38 Hart St. (Pl. R 28, 32, *II*), two comfortable hotels belonging to the same proprietor, 200 R. in each, R. & B. from 8*s.* 6*d.*, L. 2*s.* 6*d.*, D. 4*s.*; *Bonnington*, 92 Southampton Row (Pl. R 32, *II*), 260 R., *Cora*, Upper Woburn Place (Pl. B 28), 175 R., in the same ownership, at both R. & B. 8*s.* 6*d.*, L. 2*s.* 6*d.*, D. 4*s.*, P. from 13*s.*; *Little Bonnington*, 1 Bloomsbury Place (Pl. R 32, *II*), same ownership, 25 R., R. & B. from 8*s.*, P. from 3$^1/_2$ gns.; *West Central*, 77 and 101 Southampton Row, 120 R., R. & B. 8*s.* 6*d.*-10*s.* 6*d.*, L. 3*s.*, D. 4*s.*; *Morton*, 2 Woburn Place (Pl. R 28), 61 R., R., bath, & B. 8*s.* 6*d.*, L. 2*s.* 6*d.*, D. 3*s.* 6*d.*, P. from 73*s.* 6*d.*

Private Hotels. **Palace*, corner of Bloomsbury St. and Bedford Avenue (Pl. R 28, *II*), 250 R., R., bath, & B. from 10s. 6*d.*, P. from 6 gns. — *White Hall*, 10 Bloomsbury Square (Pl. B 32, *II*), 90 beds, R. & B. from 9*s.*, P. from 87*s.* 6*d.* (and at seven other addresses in the vicinity, P. from 3 gns.); *Ardmay*, Woburn Place, 120 R., 3-3$^1/_2$ gns.; *Bangor* (Dutch), 4 Torrington Square (Pl. R 28), 25 R., R. & B. 7*s.* 6*d.* & 8*s.* 6*d.*, P. 3$^1/_2$-4 gns.; *Red Court*, 17-20 Bedford Place, 60 R., R. & B. 8*s.* 6*d.*-10*s.* 6*d.*, L. 3*s.*, D. 4*s.* 6*d.*; *Avondale*, 1 Tavistock Place (Pl. B 28), 52 R., R., B., & D. 2$^1/_2$-3 gns.

g. Hotels in the City.

Convenient for those visiting London on business.

Railway Hotels. **Great Eastern*, at Liverpool Street Station (Pl. R 44, *III*), 205 R. at 6*s*. 6*d*.-11*s*., B. 2*s*.-4*s*., L. 4*s*. 6*d*., D. 6*s*. 6*d*.; *Cannon Street* (Pl. R 39, *III*), much used for company meetings, etc., 100 beds, R., bath, & B. from 10*s*. 6*d*., L. 3*s*. 6*d*., D. 5*s*. 6*d*.

Anderton's, 162-165 Fleet St. (Pl. R 35, *II*), a favourite resort of dining clubs, 100 R., R., bath, & B. from 8*s*. 6*d*., L. 2*s*. 6*d*., D. 4*s*., P. 13*s*.; *Manchester*, adjoining Aldersgate Station (Pl. R 40), R., bath, & B. 7*s*. 6*d*.-10*s*. 6*d*.

h. Hotels in the Environs.

The following are residential hotels, usually converted country houses, with attractive grounds and facilities for golf, tennis, boating, etc.

At Bromley (p. 473): *Sundridge Mansion*, with 9-hole golf-course and tennis courts (250 acres), 60 R., P. from $4^{1}/_{2}$ gns.

At Bushey (p. 484): **Bushey Hall* (Spiers & Pond), with golf and tennis (180 acres), 74 R., from 6 gns.

At Chingford (Epping Forest; p. 479): *Royal Forest Hotel*, 30 R., $4^{1}/_{2}$ gns. (without L. $3^{1}/_{2}$ gns.)

At Chislehurst (p. 471): *Heatherbank*, with 6 acres and 30 R., from 4 gns.

At Coombe (p. 443): *Coombe Cottage*, with 8 acres, tennis, etc., 20 R., $4^{1}/_{2}$-8 gns.

Near Croydon (p. 467): *Shirley Park*, East Croydon, with golf and tennis (186 acres), 40 R., from 4 gns.; *Waldronhyrst*, South Croydon, with tennis courts and 5 acres, 40 R., from $3^{1}/_{2}$ gns. — **Selsdon Park*, 55 R., and **Selsdon Court*, 35 R., 3 M. to the S.E., with a park of 230 acres, golf-course, tennis courts, etc., from $6^{1}/_{2}$ gns. ($5^{1}/_{2}$ gns. in winter).

At Dulwich (p. 422): *Toksowa House*, Dulwich Common, S.E. 21, with 42 acres, tennis, etc., from 4 gns.

At Egham (p. 456): **Great Fosters*, a beautiful mansion of the 16-17th cent., 55 R. from 12*s*. 6*d*., B. 4*s*., L. 7*s*. 6*d*., tea 2*s*. 6*d*., D. 10*s*. 6*d*. (for non-residents: B. 5*s*., L. 10*s*. 6*d*., tea 3*s*. 6*d*., D. 12*s*. 6*d*.).

At Gerrards Cross (p. 491): *Chalfont Park*, $^{3}/_{4}$ M. from the station, with a park of 300 acres and golf, tennis, rackets, etc., 35 R., from $5^{1}/_{2}$ gns.; *Ethorpe*, 16 R., from 5 gns.

At Hendon (p. 386): *Hendon Hall*, with tennis courts, etc., 70 R., from 5 gns.; *Brent Bridge* (Appenrodt), with tennis courts, 20 acres of wooded grounds, boating lakes, and dancing, 100 R., $4^{1}/_{2}$-6 gns.

At Iver (p. 455): *Huntsmoor Park*, with tennis and trout-fishing, 40 beds, from 4 gns.

At Northwood (p. 489): *Château de Madrid*, with a nine-hole golf-course, tennis courts, etc., 39 R., from 5 gns. (from $4^1/_2$ gns. in winter).

At Upper Norwood (p. 426): **Queen's*, with tennis courts and 5 acres, 100 R., from 5 gns. (from $4^1/_2$ gns. in winter).

At Richmond, see p. 435.

At Slough (p. 456): *Baylis House*, $1^1/_4$ M. from the station, a beautiful mansion built by Wren in 1695, with 20 acres of grounds (tennis and croquet), 50 R., from 5 gns.

At Virginia Water (p. 466): *Glenridge*, with 24 acres, 30 R., from 4 gns.

At Weybridge (p. 457): *Oatlands Park*, with boating and fishing lake, a nine-hole golf course, tennis courts, etc. (60 acres), 150 R., from 5 gns.

Boarding Houses. The visitor will find it more economical to live in a boarding house than at a hotel. For a sum of 50-60*s.* per week or upwards he will receive lodging, breakfast, luncheon, dinner, and tea, taking his meals and sharing the sitting rooms with the other guests. Light, fires, boot-cleaning, baths, and luncheon are generally 'extras'. In view of frequent changes in the proprietorship a personal recommendation from a friend is highly desirable. We mention a few establishments that we have reason to believe are at present fairly comfortable.

In Kensington (see also p. 7): *Longridge Court*, 44 Longridge Road, 36 R., 52*s.* 6*d.*-63*s.*; *Loftus Hotel*, Templeton Place, 40 R., from $2^1/_2$ gns.; *Cumberland House*, 51 Earl's Court Square, 30 R., from $2^1/_2$ gns.; *Miss Cantley*, 28 Nevern Square.

In Bayswater (see also p. 8): *Mrs. Kirk*, 27 Kensington Gardens Square, from 3 gns. (references required); *Simla Court*, 14 Dawson Place (Pl. R 3), 18 R., 3-5 gns.; *Vancouver*, 29 Princes Square (Pl. R 7), 60 R., from $2^1/_2$ gns.

Near Regent's Park: *Osnaburgh House*, Osnaburgh St., N.W. 1, 30 R., 3 gns.

In Bloomsbury (see also p. 9): *Gresham*, 12 Woburn Place, 30 R., from 45*s.* In Bedford Place: No. 5, *Leicester House*, 31 R., 45*s.*-63*s.*; No. 8, *Delmonico*, R. & B. 8*s.* 6*d.*; No. 10, *Carlton Mansions*, 100 R., from 65*s.*; No. 30, *Norfolk House*, 12 R., from 3 gns. (without L.). In Torrington Square: No. 22, *Miss Williams*, 21 R., R. & B. 6*s.* 6*d.*; No. 50, *Morgan's Residential Hotel*, 40 R., 50*s.*-63*s.*; No. 57, *St. David's*, 12 R., R. & B. 6*s.* In Gower St.: No. 107, *Mills' University Hotel*, 10*s.*-12*s.* per day, students 50*s.* per week.

In Hampstead: *Astoria* (German), 97 Greencroft Gardens, N.W. 6, from 3 gns.

Lodgings, which may be hired by the week in any part of London, admit of greater independence on the part of the visitor bent on seeing the sights. Notices of 'Apartments', or 'Furnished Apartments', are generally placed in the windows of houses where there are rooms to be let in this manner, but it is safer to apply to the nearest house agent. Rooms in the house of a respectable private family may often be obtained by advertisement or recommendation; 'paying guests' take their meals with the family. The dearest apartments, like the dearest hotels, are in the West End, where the charges vary from 3*l.* to 15*l.* a week. The best are in the streets leading from Piccadilly (Dover St., Half Moon St., Clarges St., Duke St., and Sackville St.), and in those leading out of St. James's St., such as Jermyn St., Bury St., and King St. Good but less expensive lodgings may be obtained also in the less central parts of the West End, and in the streets diverging from Oxford St. and the Strand. In Bloomsbury (near the British Museum) the average charge for one room is 21*s.* per week. Fire and light are usually extras, sometimes also boot-cleaning and washing of bed-linen. It is advisable to have a clear understanding on all these points. Still cheaper apartments, varying in rent according to the amenity of their situation and their distance from the centres of business and pleasure, may be obtained in the suburbs. The preparation of plain meals is generally understood to be included in the charge for lodgings, but the sightseer will probably require nothing but breakfast in his rooms, taking luncheon and dinner at a restaurant. Though attendance is generally included in the weekly charge for board and lodging the servants expect a small weekly gratuity, proportionate to the trouble given them.

Furnished Houses and **Flats** are obtained at varying rates (from 3 gns. per week upwards) through the house agents or by advertisement. A written agreement should in all cases be made, and the inventory should be carefully checked. Plate and linen are often charged extra and may be hired from the stores. 'Service flats' are large blocks of separate suites, let furnished or unfurnished with attendance, and with restaurants for the convenience of tenants.

3. Restaurants. Luncheon and Tea Rooms.

Non-residents are admitted to the restaurants and dining rooms of all hotels, with the exception of residential and private hotels. Restaurants rarely open before 10 a.m. or later, and breakfast is obtainable only at hotels and tea-shops. On Sundays many restaurants are closed or do not open before 6 or 7 p.m. — Meals may be obtained either at fixed prices ('table d'hôte' or 'à prix fixe') or 'à la carte'. In the latter case the portions are sometimes so ample that one portion suffices for two persons, or two portions for three; the waiter is ready to give information on this point. A charge for table money or 'couvert' is sometimes exacted.

English cookery has at least the merit of simplicity, so that the quality of the food one is eating is not so apt to be disguised as it is on the Continent. Meat and fish of every kind are generally excellent in quality, but the visitor accustomed to Continental fare may discern a falling off in the soups, vegetables, entrées, and sauces. At the first-class restaurants, however, the cuisine is generally French, and many of the smaller restaurants are Italian, French, or Swiss, so that English cookery must be looked for mainly in the City or at the plainer establishments.

Grill Rooms, attached to larger restaurants, nominally provide only grilled steaks and chops, but as a rule numerous other dishes are obtainable.

Wine in England is expensive but is almost 'de rigueur' at the most fashionable restaurants; spirits, however, or mineral waters may be substituted. *Beer* (ale, stout, or lager) is the usual beverage at other restaurants. Many of the smaller restaurants have no licence, but alcoholic liquor is 'sent out for' (money in advance; small gratuity). In the West End alcoholic drinks may be purchased only from 11.30 to 3 and from 5.30 to 11 (on Sun. from 12.30 to 2.30 and from 7 to 10), with an hour's extension in the evening for the more important restaurants. These restrictions, however, do not apply to hotel residents.

Public Houses, or taverns, may be patronized by the less conventional traveller but not, of course, by ladies. In the 'private' or 'saloon' bar the company is a little less mixed and the liquor slightly dearer than in the public bar. A plain midday meal of meat, vegetables, and cheese is often provided; and there is sometimes a luncheon counter for business men in a hurry. — As a rule public-house wines cannot be recommended, but a good glass of wine may be obtained at *Short's* (333 Strand; 48 St. Paul's Churchyard; etc.); *Henekey's* (22 High Holborn, 354 Strand; etc.); and at the stores of the *Bodega Co.* (42 Glasshouse St.; 2 Bedford St.; 5 Mill St., Hanover Square; 15 Fleet St.; etc.).

Smoking is permitted everywhere, and even ladies now smoke cigarettes in restaurants. Pipes, however, are taboo. Smoking rooms are provided at the tea shops.

Music is provided at many of the larger restaurants, and some offer concerts, cabaret performances, and opportunities for dancing (see also p. 34).

Gratuities ('tips') are expected everywhere, except possibly where the notice 'No Gratuities' is exhibited. In the smaller restaurants a gratuity of about 1*d.* in the shilling is usual, but in the fashionable restaurants 20% of the amount of the bill is not considered too lavish. The cloak-room attendant likewise expects a fee of 2*d.* or 3*d.*

In or near Piccadilly (Pl. R 22, *I, IV*) and Regent Street (Pl. R 23, *I*). At **Claridge's* (entrance in Davies St.), **Berkeley*, **Ritz*, **Carlton*, **May Fair*, **Grosvenor House*, **Park Lane*, **Splendide*, **Oddenino*, **Piccadilly*, **Connaught*, **Curzon*, **Jules*, *New Lauriers*, *New Clarges*, and *Regent Palace Hotels*, etc., see pp. 3, 4. — **Café Royal*, 68 Regent St., with restaurant (L. 7*s.* 6*d.*, D. 10*s.* 6*d.*; noted cuisine), grill room (L. 6*s.*, D. 7*s.* 6*d.*), and café (an artistic and Bohemian rendezvous; L. 3*s.* 6*d.*, D. 5*s.* 6*d.*); **Princes'*, 191 Piccadilly (cabaret and dancing); **Sovrani*, 54 Jermyn St., à la carte or D. 12*s.* 6*d.*; **Kit Cat*, Haymarket, L. 5*s.*, D. or S. 15*s.* 6*d.*, with cabaret and dancing; **Veerasawmy's India Restaurant*, 99 Regent St. (entrance in Swallow St.), L. 4*s.*, D. 7*s.* 6*d.*; *Devonshire*, at Devonshire House (p. 178; entrance in Mayfair Place), D. 10*s.* 6*d.*, with cabaret and dancing; *Trocadero* (Lyons; Pl. R 27, *I*), at the corner of Shaftesbury Avenue and Great Windmill St., with grill room, L. 4*s.* 6*d.* & 6*s.* 6*d.*, D. 8*s.* 6*d.* & 12*s.* 6*d.*, with cabaret; *New Criterion*, with Marble

Hall restaurants (entrance in Piccadilly Circus: open all night) and East, West, and Ball Rooms (entrance in Regent St.), L. 3*s.* 6*d.*, tea 1*s.* 6*d.*, D. 5*s.*; *Café Monico*, Piccadilly Circus and 19 Shaftesbury Avenue, à la carte, with restaurant, grill room, and brasserie; **Maison Basque*, 11 Dover St., à la carte, fashionable and expensive; **Hungaria*, 14 Lower Regent St., L. 5*s.* 6*d.*, D. 8*s.* 6*d.*, dinner dance from 12*s.* 6*d.*; *Soso*, 18 Cork St. (Pl. R 22, 23, *I*), L. 6*s.* 6*d.*, D. 8*s.* 6*d.*, dancing; *Deauville*, 170 Regent St.; *Martinez*, 25 Swallow St. (1st floor; Spanish), L. 3*s.*, D. 4*s.* 6*d.*, good; *Kasbek*, 195 Piccadilly, Russian grill room, with cabaret; *Hatchett's*, 1 Dover St., L. 4*s.* 6*d.*, D. 7*s.* 6*d.*; *Les Gobelins*, 1 Heddon St., Regent St., L. 3*s.* 6*d.*, D. 4*s.* 6*d.*; *Brasserie Universelle*, adjoining the Criterion (p. 13); *Chinese*, 4-6 Glasshouse St., L. 2*s.* 9*d.*, D. 4*s.* 6*d.*; *Snow's Chop House*, 3 Sherwood St.; *Stewart's*, corner of Bond St. and Piccadilly, L. 3*s.* 6*d.*, D. 4*s.* 6*d.*; *Quadrant* (Stewart's), 74 Regent St., L. 3*s.* 6*d.*, D. 4*s.* 6*d.*; *Shepherd's Pie*, Clarges St., L. 2*s.* 6*d.*, D. 4*s.*; *Appenrodt* (delicatessen), 227 Piccadilly; *Slaters*, 212 Piccadilly, L. 2*s.* 6*d.*, D. 3*s.* 6*d.* — The following restaurants, belonging to J. Lyons & Co. Ltd., are of a higher class than their ordinary tea shops: *Maison Lyons*, 17 Shaftesbury Avenue (open all night), L. 1*s.* 6*d.*, D. 2*s.* 6*d.*; *Popular Café*, 200 Piccadilly (closed at midnight), L. 2*s.* 3*d.*, D. 3*s.* 9*d.*, S. and dance 4*s.*

IN CHARING CROSS (Pl. R 26, *IV*) AND THE STRAND (Pl. R 31, *II*). **Savoy*, **Waldorf*, *Victoria*, *Charing Cross*, and *Strand Palace Hotels*, etc., see pp. 4, 5. — At the Metropole (p. 5) are the *Restaurant des Ambassadeurs*, L. 7*s.* 6*d.*, D. 12*s.* 6*d.*, and the *Café Anglais*, B. 2*s.* 6*d.*, L. 4*s.* 6*d.*, D. 6*s.* 6*d.*; **Romano's*, 399 Strand, theatrical, L. 5*s.*, D. 7*s.* 6*d.* & 10*s.* 6*d.*, with dancing and cabaret; **Simpson's*, 100 Strand, L. or D. from the joint in the English style, with vegetables and cheese, 3*s.* 6*d.*, 4*s.*, & 4*s.* 6*d.*; **Gatti's*, 436 Strand, L. 3*s.*, D. 4*s.*; **Boulestin*, 25 Southampton St., with decorations by French artists, meals à la carte; *Dieudonné*, 79 St. Martin's Lane, L. 4*s.*, D. 6*s.*; *Northumberland Rooms* (entrance Northumberland Ave.; L. only, 3*s.* & 3*s.* 6*d.*) and *Grand Grill* (entrance Northumberland St.), both in Grand Buildings, Trafalgar Square; *Bush House* (p. 105). — *Tricity*, 125 Strand, L. 3*s.* 6*d.*, dance tea 2*s.* 6*d.*, D. 5*s.*, supper dance 8*s.* 6*d.*; *Rules*, 35 Maiden Lane, theatrical and Bohemian; *Mariani's*, 37 St. Martin's Lane, L. 3*s.* 6*d.*, D. 5*s.*; *Ship*, 26 Charing Cross; *Gow's* (fish), 357 Strand; *Villiers*, Villiers St., L. 2*s.* 6*d.*, D. 3*s.* 6*d.*; *Strand Corner House* (Lyons), 6 Strand (open all night); *Appenrodt* (delicatessen), 49a Strand; *Slaters*, 142 and 393 Strand.

IN OR NEAR LEICESTER SQUARE (Pl. R 27, *I*). *Queen's Hotel*, see p. 5. — *Café de Paris*, 3 Coventry St., a replica of the saloon of the 'Lusitania', dance tea from 3*s.* 6*d.*, D. or S. with dancing and entertainment from 15*s.* 6*d.*; *Scott's,* 18 Coventry St., noted for oysters and fish; *Café Anglais* (formerly Cavour), 20 Leicester Square, L. 5*s.*, D. 6*s.* 6*d.* & 8*s.* 6*d.*, D. or S. with dancing and entertainment 12*s.* 6*d.*; **Maison Dorée,* 43 Leicester Square, L. 6*s.* 6*d.*, D. 10*s.* 6*d.* and à la carte; **La Potinière,* 15 Green St., L. 4*s.* 6*d.*, D. 6*s.* 6*d.* and à la carte; *Leicester Corner,* Leicester Square, L. 1*s.* 6*d.*, D. 3*s.* 6*d.*; *Stone's,* 32 Panton St., good; *Comedy,* 38 Panton St., L. 3*s.*, D. 4*s.* 6*d.*; *Corner House* (Lyons), 7-12 Coventry St. (open all night).

In Soho (Pl. R 27, *I*) are innumerable foreign restaurants, many of which serve attractive table d'hôte meals with numerous courses at reasonable prices. Wardour St.: No. 30, *Maxim's Chinese Restaurant,* L. 3*s.*, D. 4*s.* or 5*s.*, S. 4*s.*; No. 17, *Pinoli's,* L. 2*s.* 6*d.*, D. 3*s.* 9*d.*, S. 3*s.*; No. 36, *Mrs. Brown's,* D. 2*s.* 6*d.*; No. 177, *British,* 2*s.*, D. 3*s.*; No. 180, *Abrahamson's,* Jewish, good, à la carte. — Dean St.: No. 45, *Rendezvous,* L. 2*s.* 6*d.* & 3*s.*, D. 4*s.* 6*d.* & 5*s.* 6*d.*, S. 3*s.* 6*d.* — Old Compton St.: No. 17, *Brice,* L. 2*s.* 6*d.*, D. 4*s.*; No. 44, *Au Petit Riche,* L. 2*s.* 6*d.*, D. 4*s.* 6*d.*, S. 3*s.*; No. 34, *Molinari's,* L. 2*s.* 6*d.*, D. 3*s.* 6*d.*; No. 16, *Le Dîner Français* (Béguinot), L. or D. 2*s.* 6d. — New Compton St.: No. 63, *Gennaro's,* à la carte; No. 25, *Dimos* (Oriental). — Frith St.: No. 19, *Mars,* L. 2*s.* 6*d.*, D. 3*s.* 6*d.*; No. 56, *Chantecler,* L. 2*s.* 6*d.*, D. 3*s.* & 3*s.* 6*d.*; No. 23, corner of New Compton St., *New Molinari's,* L. 2*s.* 6*d.*, D. 3*s.* 6*d.*; No. 15, **Isola Bella,* L. 4*s.* 6*d.*, D. à la carte; No. 45, **Taverna Medicea,* decorated in the 16th cent. Florentine style, à la carte. — Greek St.: No. 10, *Previtali,* à la carte; No. 12, *Astoria,* L. 2*s.* 6*d.*, D. 3*s.* 6*d.*; No. 18, **Italie,* L. 2*s.* 6*d.*, D. 4*s.*; No. 36, *Au Petit Savoyard;* Nos. 26 and 48, *L'Escargot Bienvenu,* good, à la carte. — Church St.: No. 28, **Kettner's,* first-class, L. 5*s.* 6*d.*, D. 9*s.* 6*d.*, dancing; No. 27, *Moulin d'Or,* L. 3*s.* 6*d.*, D. 4*s.* 6*d.* — Gerrard St.: No. 16, **Chez Taglioni,* L. 5*s.* 6*d.*, D. 10*s.* 6*d.*, D., dance, and cabaret 21*s.*; No. 18, *Shafi* (Indian), L. 2*s.*, D. 3*s.*; No. 27, *Boulogne,* L. 2*s.* 6*d.*, D. 3*s.* 6*d.*; No. 3, **Villa Villa,* L. 3*s.*, D. 4*s.* 6*d.* — Lisle St.: No. 47, *Les Gourmets,* à la carte. — Leicester St.: No. 1, **Monte Carlo,* L. 3*s.*, D. 4*s.* 6*d.* — Rupert St.: No. 7, *Coventry,* L. 2*s.* 6*d.* & 3*s.*, D. 4*s.* & 5*s.*, S. 3*s.* 6*d.*; No. 53, *Florence,* L. 3*s.* 6*d.*, D. 4*s.* 6*d.* — West St. (Cambridge Circus; Pl. R 27, *II*): No. 1, *Ivy,* theatrical, à la carte.

In and near Holborn (Pl. R 36, *II*) and Oxford Street (Pl. R 19, *I*). **Russell, Imperial,* **Midland Grand,* and *First Avenue Hotels,* etc., see pp. 8, 9. — **Holborn,* at the corner of High Holborn and Kingsway, a large establishment with grill rooms, luncheon buffets, etc., L. 4*s.* 6*d.*, dîner dansant 7*s.* 6*d.*, souper dansant 6*s.* 6*d.*; **Frascati,* 26 Oxford St., near Tottenham Court Road, another large establishment belonging to the same company, with winter garden, grill room, dancing, etc., L. 4*s.* 6*d.*, D. 7*s.* 6*d.*; *Connaught Rooms,* 61 Great Queen St., L. 3*s.* 6*d.*, D. 5*s.*; **Pagani,* 42 Great Portland St., à la carte, with the 'Artists' Room', containing drawings and autographs by artists, singers, and actors; *Schmidt* (German delicatessen), 41 Charlotte St.; *Horse Shoe,* 264 Tottenham Court Road; *Tour Eiffel* (Vorticist paintings), 1 Percy St., Tottenham Court Road, à la carte, expensive; *Café Marguerite,* 171 Oxford St., L. 3*s.* 6*d.* & 4*s.* 6*d.*, D. 5*s.* 6*d.*; *Circus,* 213 Oxford St., L. 3*s.*, D. 4*s.* 6*d.*; *Pritchards,* 79 Oxford St., near Dean St., L. 3*s.*, D. 4*s.* 6*d.*; *Stewart's,* 515 Oxford St., opposite Marble Arch, L. 3*s.*, D. 4*s.* 6*d.*; *Appenrodt* (delicatessen), 269 Oxford St.; *Oxford Corner House* (Lyons), 14 Oxford St., with another entrance in Tottenham Court Road, open all night; *Maison Lyons,* 362 Oxford St. (open till 11 p.m., Sat. till midnight); *Fleming's,* 68 & 307 Oxford St., cheap but good; *Slaters,* 55 High Holborn and 192 Oxford St. (L. 2*s.*, D. 3*s.*), etc.

In Marylebone: **Wharncliffe,* at the Hotel Great Central (Pl. R 16; p. 7), with grill room, entered from Harewood Avenue; *Chiltern Court,* adjoining Baker Street Station, L. 4*s.* 6*d.*, tea 1*s.* 6*d.*, D. 6*s.* 6*d.*; *Tussaud* (p. 35), L. 2*s.* 6*d.*, D. 3*s.* 6*d.*, with dancing; *Canuto's,* 88 Baker St. (Pl. R 20), L. 2*s.* 6*d.*, D. 4*s.*

In Westminster (Pl. R 21, 25, *IV*) and near Victoria Station (Pl. R 21, *IV*). **Grosvenor* and *Belgravia Hotels,* etc., see pp. 5, 6. — *Victoria Station Restaurant* (Eastern Section; Spiers & Pond), in the Pillar Hall L. 2*s.* 3*d.*, in the restaurant L. 3*s.* 6*d.*, D. 6*s.*; *Overton,* 4 Victoria Buildings, opposite the station, noted for fish; *Odone,* 152 Victoria St., L. from 2*s.* 6*d.*, D. from 4*s.*; *North Court,* Wood St., L. 2*s.* 6*d.* & 3*s.* 6*d.*, D. 3*s.* 6*d.* & 5*s.*; *Victoria* (Stewart's), Victoria St., opposite the station, L. 3*s.* 6*d.*, D. 4*s.* 6*d.*; *St. James's Court,* Buckingham Gate, L. 3*s.* 6*d.*, D. 5*s.*; *St. Ermin's,* Caxton St., L. 2*s.* 9*d.*, D. 4*s.* 6*d.*; *Empire* ('A.B.C.'), opposite Victoria Station, corner of Wilton Road, D. 3*s.* 6*d.*; *Victoria Mansions,* 24 Victoria St.; *Slaters,* 82a Victoria St., L. 1*s.* 6*d.*, D. 2*s.* 6*d.*

In Knightsbridge and Kensington (Pl. R 1-13). *Lucullus,* at the Royal Palace Hotel (p. 6); *Royal Court Hotel* (p. 6); *Kensington Restaurant* (A. de Maria), good, 20 Church St., near High St. Kensington; *Romney,* 22 Brompton Road, L. 2*s.*, D. 2*s.* 6*d.* & 3*s.*; *Slaters,* 13 Brompton Road (L. 2*s.*), 18 Kensington High St. (L. 2*s.*, D. 2*s.* 6*d.*), etc.; *Imperial,* 24 Alfred Place, near South Kensington Station; *Kensington Gardens Pavilion* (Pl. R 10).

In the City (mostly open for luncheon only). In Fleet St. (Pl. R 35, *II*): **Old Cheshire Cheese* (p. 241), Wine Office Court, 145 Fleet St. (open 12-3 & 6-10, Sun. 12.30-2.30 & 7-10; beef-steak, lark, and oyster pudding in winter, pigeon-pie in summer, 2*s.* 6*d.*

each); **Cock* (p. 240), 22 Fleet St., D. 3*s.*; *Temple Bar* (a 'Trust House'), 227 Strand, L. 2*s.*; *Falstaff*, 70 Fleet St., D. 3*s.* 6*d.*; *Anderton's Hotel* (p. 10). — In or near Cheapside (Pl. R 39, *III*): *Queen Anne*, 27 Cheapside; *Sweeting's*, 158 Cheapside and 39 Queen Victoria St., noted for fish; *Simpson's Restaurant*, Bird-in-Hand Court, 76 Cheapside, 'fish ordinary' at 1 p.m. 2*s.* (daily custom, since 1723, of guessing the weight of the cheese), D. 2*s.*; **Pimm's* (noted for fish), 3 Poultry. — **Imperial* (Pimm's), 57 Old Bailey; *Manchester Hotel* (p. 10); *Dr. Butler's Head* (founded 1616; Pimm's), Mason's Avenue, Coleman St., L. 2*s.* — To the E. of the Bank (Pl. R 43, 47, *III*): **Pimm's*, 42 Threadneedle St.; *Throgmorton* (Lyons), 27b Throgmorton St.; **Birch's* (Ring & Brymer; purveyors to civic banquets), 39a Old Broad St., luncheons and teas, noted for turtle soup and punch; *Cannon Street Hotel* (p. 10); *Simpson's Tavern* (established 1757), Ball Court, 38$^1/_2$ Cornhill; *Palmerston*, 34 Old Broad St. and 49 Bishopsgate; *Great Eastern Hotel* (p. 10); **The Old Red House* (Pimm's), 94 Bishopsgate; *London Tavern*, 53 Fenchurch St.; **Imperial* (Pimm's), 1 Billiter Square, Fenchurch St.; *New Corn Exchange* (Pimm's), 58 Mark Lane; *George & Vulture* (p. 302), 3 Castle Court, Birchin Lane; *Lake's*, 29 Great Tower St.; *Talbot*, London Wall; **Abrahamson's* (Jewish), 49 Whitechapel Road. — *Slaters*, 26 & 74 Cheapside, 50 Cannon St., 164 Fenchurch St., 27 Leadenhall St., 84 Bishopsgate, 30 Throgmorton St., 9 Basinghall St., 161 Moorgate, 17 Newgate St., etc. (at some branches L. 1*s.* 6*d.*, D. 2*s.* 6*d.*).

On the Surrey Side: *Waterloo Station Restaurant* (Spiers & Pond), L. 3*s.* 6*d.*, D. 4*s.* 6*d.*; *George Inn* (p. 413), 77 Borough High St., old-fashioned 'ordinary' at 1 p.m. 3*s.* 1*d.*

Vegetarian Restaurants. *Shearn's*, 231 Tottenham Court Road, D. 2*s.* 6*d.*; *Eustace Miles*, 40 Chandos St. (L. 1*s.* 3*d.*, D. 2*s.*) and 219 King's Road, Chelsea (L. 1*s.* 8*d.*, D. 2*s.*); *Garcia's*, 137 High Holborn, L. 1*s.* 6*d.* (meat also); *Food Reform*, 2 Furnival St., Holborn; *Little Inn*, 269 Gray's Inn Road, L. 1*s.*

Oyster Shops. *Scott*, 18 Coventry St.; *Driver*, 46 Glasshouse St.; *De Hem*, 11 Macclesfield St.; *Fred Bentley*, 1 Piccadilly Place; *Overton* (p. 16); *Pimm's* and *Sweeting's* (see above).

The charge for a dozen oysters is usually from 3*s.* 6*d.* upwards, according to the season and the rank of the house. Oysters, like pork, are supposed to be out of season in the months that have no R in their name, i.e. those of summer.

Luncheon and **Tea Rooms** are a species of restaurant (usually unlicensed) in which lighter repasts are served than in ordinary restaurants, though a sufficiently substantial meal can be obtained in most of them. Many establishments calling themselves cafés or café-restaurants belong to this class; cafés in the Continental sense hardly exist in London. Luncheon and tea may be obtained also at the restaurants attached to the big stores (p. 44) and drapery establishments (p. 45). Afternoon tea is obtainable also in the lounges and winter gardens of the large hotels (where a fixed charge of 1*s.* 6*d.*-3*s.* is made), at most confectioners', at cinemas, etc. In summer luncheon and tea in the open air may be had in Hyde Park, Kensington Gardens, the Zoological Gardens, etc.

**Rumpelmayer*, 72 St. James's St. (for tea, ices, pastry, etc.), L. 3*s.* & 5*s.*; **Buszard*, 197 Oxford St.; **Gunter*, 7 Berkeley Square, 72 New Bond St., and 11 Sloane St.; *Barbellion* (chocolate), 79 New Bond St.; *Lindora*, 27 New Bond St. and 184 Regent St.; *Orange Tree*, 94 New Bond St., L. 3*s.*; **Searcy*, 19 Sloane St.; *Fuller* (American sweets), 206 and 209 Regent St., 530 Oxford St., 358 Strand, 31 Kensington High St., etc.; *Ridgway's*, 36 Piccadilly; *Thistle*, 33 Haymarket; *De Bry (de Paris)*, 64 New Oxford St. (chocolate); *T. Debry*, 191 Brompton Road; *Beta* (Slaters), 63 Oxford St., 66 St. Paul's Churchyard, etc.

The numerous shops (often crowded) of the *Aërated Bread Co.* ('A. B. C.'), *Lyons*, *Express Dairy Co.*, *Williamsons*, *W. Hill & Son*, *Mecca*, *Zeeta*, and the *J. P. Restaurants* are on a plainer and cheaper scale. — *Sandy's Sandwich Bars*, 25 Oxendon St. (open till 1 a.m.), and at 24 Charing Cross and 65 Fleet St. (open till midnight).

4. Baths.

Hot and cold baths may be obtained at the municipal swimming baths, of which the best are the *Westminster Baths*, 88 Buckingham Palace Road; *Marylebone Baths*, 181 Marylebone Road; *Hampstead Baths*, 177 Finchley Road; and *Paddington Baths*, Porchester Road. *Faulkner's Baths* (with hairdressing saloons and hosiery) at Waterloo, St. Pancras, and Fenchurch Street Stations (open 8-8) and at 26 Villiers St., near Charing Cross Station (open 8.30-7), are convenient for railway travellers. — Open-air bathing, see p. 43.

Most of the following TURKISH BATHS provide massage, electric baths, douches, Vichy, Aix, and Nauheim treatments, etc., also hairdressing saloons and refreshment rooms.

The Hammam, 76 Jermyn St., S.W. 1, open on week-days from 5 a.m. to 9 p.m. Adm. 6*s.*, before midday 4*s.*

Imperial Turkish Baths, Russell Square, W.C 1; for ladies and gentlemen, open day and night. Adm. 3*s.* 6*d.*, after 11 p.m. 6*s.*

Charing Cross Turkish Baths (Nevill's), 25 Northumberland Avenue, W.C. 2, for ladies and gentlemen. Adm. 4*s.*, after 7 p.m. 2*s.* 6*d.*

Savoy Turkish Baths, 92 Jermyn St., S.W. 1, open day and night, for gentlemen only. Adm. 3*s.* 6*d.*; throughout the night, with bed, 6*s.* For ladies, 12 York St., S.W. 1; adm. 4*s.* Also at Electric Lane, Electric Avenue, Brixton, S.W. 9 (3*s.*), and 102 Newington Causeway, S.E. 1 (2*s.* 6*d.*).

Bartholomew's Turkish Baths, 23 Leicester Square, W.C. 2, for gentlemen (open week-days from 8 a.m. till 9 p.m.) and for ladies (open on week-days from 9 a.m. till 9 p.m.). Adm. 3*s.* 6*d.*, after 6 p.m. 2*s.* 6*d.*

London Bridge Turkish Baths (Nevill's), 7 Railway Approach, London Bridge, S.E. 1. Adm. 3s., after 6 p.m. 2*s.*

Broad Street Turkish Baths (Nevill's), Broad Street House, New Broad St., E.C. 2. Adm. 3*s.* 6*d.*, after 6 p.m. 2*s.*

Wool Exchange Turkish Baths (Nevill's), 24 Basinghall St., E.C. 2. Adm. 3*s.* 6*d.*, after 6 p.m. 2*s.*

Aldgate Turkish Baths (Nevill's), 44 Whitechapel High St., E. 1; for ladies, 7 Commercial Road East, E. 1. Adm. 3*s.*, after 6 p.m. 2*s.*

James's Turkish Baths, Earl's Court Gardens, S.W. 5, for ladies and gentlemen, open on week-days from 9 a.m. to 9 p.m. (on Sun., for gentlemen only, from 9 a.m. to 1 p.m.). Adm. 3*s.*, after 6 p.m. 2*s.*

Porchester Road Turkish Baths, W. 2, open on week-days 10-6.30. Adm. 3*s.* 6*d.*, after 6 p.m. 2*s.* Reserved for ladies on Tues. & Thursdays.

Edgware Road Turkish Baths (Nevill's), 16 Harrow Road, W. 2. Adm. 3*s.*, after 6 p.m. 2*s.*

5. Conveyances.

Cabs. *Taximeter Motor Cabs* ('taxicabs' or 'taxis'), which have superseded horse-drawn cabs in Central London, seat four persons; the taximeter is placed to the left of the driver and its dial (illuminated at night) is visible from the inside of the cab. They can convey a moderate amount of luggage. The official tariff is as follows: for the first $^2/_3$ M. or the first $7^1/_2$ min., or less, 6*d.*; for each additional $^1/_3$ M. or $3^3/_4$ min., or less, 3*d.* For each additional person beyond two 6*d.*; two children under ten years of age count as one person. For each package carried outside 3*d.*; bicycle or perambulator 9*d.* Drivers expect a gratuity of 3*d.* and upwards, according to the amount of the fare.

The four-wheeled horse-drawn cabs ('*Four Wheelers*' or, more colloquially, 'growlers'), which are convenient for the conveyance of luggage, and '*Hansoms*' (so called after their inventor), two-wheeled vehicles with an elevated seat for the driver behind, are now almost extinct.

Motor Cars, for visits to the theatre, social functions, race meetings, etc., may be hired from any garage by the hour, day, week, or longer period. The following are some of the leading motor-hiring firms.

Coupé Co., 47 Graham St., S.W. 1; *Daimler Hire*, 243 Knightsbridge, S.W. 7; *Harrods* (p. 43); *Elmo Garage* (Hertford Street Motor Co.), 35 Grosvenor Mews, W. 1; *Charles Rickards*, 12 Spring St., W. 2; *F. Kidner & Son*, 15 Lancaster St., W. 2, Hyde Park Gate, S.W. 7, and Portman Square, W. 1; *Thomas Tilling*, 20 Victoria St., S.W. 1; *Pickfords*, 205 High Holborn, W.C. 1. — Average charges: 1 hr. (10 M.) 10*s.*-12*s.* 6*d.*, 2 hrs. (12 M.) 1*l.*, 8 hrs. (50 M.) 3*l.*-4*l.*, 12 hrs. (100 M.) 5*l.* 10*s.*-7*l.*, week-end (150 M.) 8*l.*-12*l.*, week (300 M.) 16-30*l.*, month (1000 M.) from 60*l.*; to and from the theatre 21*s.*-25*s.* Special terms are quoted for race meetings. Most firms quote reduced rates in winter.

Without a Chauffeur. Charges (minimum 17*s.* 6*d.*) include petrol, oil, insurance, etc. With chauffeur 2*s.* 6*d.* per hour or 4*l.* per week extra. *Miles Hire Ltd.*, 7 Eccleston St., S.W. 1: Chrysler cars 1*s.* 2*d.* per mile; De Soto cars 10*d.* per mile, plus 2*s.* 6*d.* per day for insurance. — *Godfrey Davis & Co.*, 26 Albemarle St., W. 1: Buick cars 11*d.* per mile, Austin 12 h.p. 9*d.*, Austin 7 h.p. 6*d.*

Omnibuses ('buses' or 'motorbuses') cross London and its suburbs in every direction from 7 a.m. till midnight or later, so that almost any point may be reached from any other by bus. Boards indicating the destination of each vehicle and some of the principal points passed en route are displayed on the front and back. Most of the buses belong to or run in connection with the London General Omnibus Co. (included in the Traffic Combine, p. 22), though there are also several lines of 'pirate' buses. The various routes are distinguished by numbers. In the Appendix (p. 56) will be found a select list of routes, mainly services running (some on Sun. only) to the chief points of interest in the environs. As the routes are frequently changed the visitor is advised to obtain a copy of the monthly guide and route map issued by the company (gratis on application to 55 Broadway, Westminster, S.W. 1).

In Central London buses usually stop only at fixed points, indicated by posts bearing the route numbers. To prevent mistakes the intending passenger had better mention his destination to the conductor before entering. Those who travel by bus should keep themselves provided with small change to avoid delay. The ticket should be retained until the end of the journey. A table of the legal fares is exhibited inside each bus. Cheap mid-day tickets (except on Sat., Sun., and holidays) and ordinary return tickets are issued over certain sections of the routes. Children under 14 are conveyed at half-fares. The upper deck (often covered; same fares as inside; smoking permitted) is pleasant in fine weather and is freely patronized by ladies. Like the trams and the underground and suburban railways, the buses are crowded on week-days from 7 to 9.30 a.m. and from 4.30 to 7 p.m. (Sat. 12.30-2.30 p.m.).

Tramways ('trams'). Greater London (p. xxxi) contains about 345 miles of tramways, of which 166 miles are controlled by the London County Council. Electric traction is universal. The tramways radiate from seventeen termini in Central London (including five in the West End and nine in the City). Some 400 trams an hour run along Victoria Embankment, the chief West End route. As the tramways lead in all directions except through the West End they are convenient for visiting outlying districts, such as Hampstead Heath, Epping Forest, and Greenwich (select list of routes, see Appx., p. 62). The trams run every few minutes from about 5 a.m. till after midnight, and there are all-night services hourly or half-hourly on nine routes (except on Sat. nights). The following cheap tickets are issued: cheap return-tickets; '1s. all-day ride-at-will' tickets; workmen's return-tickets (issued before 8 a.m.); children's tickets (maximum 2*d.*); and, from Mon. to Fri., midday tickets for 2*d.* all the way, with longer 1*d.* stages. There are numerous transfer facilities. Stopping-places are indicated by pavement signs.

Smoking is permitted in the upper saloons. The cars bear both destination names and service numbers to identify the routes. These are all detailed in the tramways pocket map and time table, issued gratis on application to the inspectors or to the L.C.C. tramways offices, 23 Belvedere Road, S.E. 1. Though lines cross Southwark, Blackfriars, Westminster, Vauxhall, Battersea, and Putney Bridges, the Thames practically divides the tramways into two sections, the only connecting link between which is a tram subway from the Embankment near Waterloo Bridge to Southampton Row.

The service of outer-suburban tramways, starting in most cases from the termini of the L.C.C. lines or of the tube railways, renders a still wider area conveniently accessible. These belong to three private companies (included in the Traffic Combine, p. 22; route map and guide gratis on application to 55 Broadway, S.W. 1) or to the local municipal authorities.

Motor Coaches. There are now regular services of long-distance, limited-stop motor-coaches, as a rule very comfortable and speedy, with sleeping berths in some cases, from London to all parts of England, e.g. to the seaside resorts on the S. and E. coasts and to Birmingham, Bristol, Plymouth, Oxford, Cambridge, Manchester, Liverpool, Leeds, Newcastle, etc. There are even regular services to Paris, Brussels, and the Riviera. In addition innumerable motor-coaches and charabancs start daily for 'sightseeing tours' in London and for various attractive circular tours in the environs (Hampton Court, Windsor, Burnham Beeches, the Chiltern Hills, Maidstone and Rochester, etc.).

Comp. 'Roadway Time Tables' (monthly, 6*d*.). For motor-coach tickets (which must be booked in advance) and full information, apply to the *District Messenger Co.* (p. 29); *Nelsons Express Co., Ltd.*, 8 Grand Buildings, Trafalgar Square, W.C. 2; *Globe Travel Co., Ltd.*, Bush House, Strand, W.C. 2; etc. For sightseeing tours and excursions, apply to *Thos. Cook & Son* (p. 29); the *London General Omnibus Co.* (p. 20); *Pickfords* (p. 29); *G. B. Motor Tours Ltd.*, 75 Great Portland St., W. 1; *Motorways Ltd.*, 54 Haymarket, S.W. 1 (specialists in Continental travel); etc.

Coaches. A few well-appointed four-horse coaches ply from London in summer to various points in the environs (Hampton Court, Windsor, Epsom, Oxford, etc.). As the arrangements vary from year to year, application should be made to a tourist agency (p. 29).

Underground Railways (comp. the Appx., pp. 50-56). Since about 1905 London traffic has been revolutionized by the development of the system of underground tube railways, and London is now perhaps the best-equipped city in the world in respect of convenient, rapid, and cheap communication between the most important quarters. The subterranean communications include, in the first place, the *Metropolitan* and *District Railways*, a shallow underground system long worked by steam-locomotives but electrified in 1905; and, in the second place, an extensive series of deep *Tube Railways*, in which also the motive power is electricity. Most of the underground railways belong to the London Traffic Combine (55 Broadway, Westminster, S.W. 1, adjoining St. James's Park Station), which includes also most of the omnibuses and three of the suburban systems. The stations are indicated by signs, illuminated at night, bearing the word 'UNDERGROUND'. The booking offices or 'passimeters' (automatic machines available also) are on the street-level. The underground railways have direct communication with each other at the points of intersection, and with the great railway termini, and through-tickets are issued. At first, in order to make himself acquainted with the metropolis, the stranger will naturally prefer to make use of buses and taxis, but when his early curiosity is satisfied he will probably often avail himself of the easy and economical mode of travelling afforded by the Underground. A useful little plan, with the various lines boldly marked in different colours, may be obtained gratis at most booking offices or from 55 Broadway (comp. the Railway Plan in the Appendix).

a. **The Metropolitan and District Railways,** which for the most part run under the houses and streets by means of tunnels, and partly also through cuttings between high walls, together form a complete belt (the 'Inner Circle') round the whole of the inner part of London, while various branch-lines diverge to the outlying suburbs. Trains run on the Inner Circle in both directions from 6 a.m. to midnight, at intervals of 7 min. during the day, and of 8 min. before 7 a.m. and after 9 p.m.

Flights of stairs lead down to the trains. Notices and illuminated signs assist the traveller to find the right platform and inform him as to the destination of the next train. The terminus towards which the train is travelling is placarded on the carriages and sometimes on the front of the engine. Some trains (so-called 'non stop' trains) pass certain stations without stopping; the names of these stations are indicated on the trains. The stoppages are brief.

The carriages are of first and third class only, the former usually being in the middle of the train. Children under fourteen pay half-fare. Cheap day return-tickets are issued to attractive points in the environs and (after 10 a.m.) from the suburbs to the West End. Luggage is conveyed, but at considerable inconvenience, especially during 'rush hours'.

b. **Tube Railways.** The first deep-level electric railway in London was opened in 1890, but the effective development of the present network of tubes beneath the most important parts of the metropolis dates only from 1906-7. The tunnels lie at an average depth of 45 ft. below the surface of the ground, though at Finsbury Park Station the depth is only 20 ft., while at Covent Garden it is 123 ft. and at Hampstead 192 ft. Trains run in both directions every few minutes from about 5.30 a.m. till 12.30 a.m. (on Sun. from 8 a.m.).

Passengers are conveyed to and from the platform-level in lifts or by 'escalators' (moving stairways); but at every station there is also an ordinary staircase. Return-tickets are not generally issued. Children under fourteen pay half-fare. In the well-lighted subterranean passages leading from the lifts to the trains are notices directing passengers to the proper platforms. The difference between the temperature of the upper air and that of the tubes is not to be ignored by those who catch cold easily.

The carriages are of one class only, but there are separate carriages for smokers. The stoppages are extremely brief. The names of stations passed by 'non stop' trains are announced by indicators on the platforms. Lists of the stations are printed at the ends of the carriages and diagrams of the route are shown on the ceilings. Heavy or bulky luggage is not conveyed by these railways; hand-luggage only is allowed.

River Steamers. The Thames at London is badly neglected as a means of communication for passengers. Although a number of passenger steamers ply in summer (see p. 444) these touch at only a few of the 45 piers or landing-places on the Thames between Hampton Court and Sheerness. Sea-going steamers ply daily in summer to Southend, Margate, Ramsgate, etc. (see p. 475).

6. Railway Termini.

There are thirteen chief TERMINAL RAILWAY STATIONS in London, belonging to four different railway companies, besides which there are over 600 smaller stations for local and suburban traffic within 'Greater London', including 227 Underground stations. The names of the companies approximately indicate the regions of England that they serve; but many of the principal towns and districts are equally accessible from more than one terminus. The visitor who proposes to use London as headquarters for excursions is recommended to buy the A.B.C. Railway Guide (p. xix), which indicates the different starting-points. The great termini are mostly spacious and well-arranged, with the arrival platforms on one side, the departure platforms on the other. The platforms are numbered, and 'train indicators' show from which platform each train starts. No one but passengers and those with platform tickets (1*d.*; obtained from automatic machines) is admitted to the platforms. The ticket offices for main-line trains are usually distinct from those for suburban traffic. — Subways connect the principal termini with the Underground (p. 21), and railway omnibuses, taking heavy luggage, ply between several of the important termini.

Each main terminus is likewise the starting-point of numerous SUBURBAN TRAINS, in most cases with special platforms. On the N. side of the Thames each suburban district is usually approached from but one terminus; but on the S. side the services are more complex and there is usually a choice of several routes, owing to the interconnection of the suburban services from the different termini. Electricity is rapidly extending in the suburban train services.

Cannon Street (Pl. R 39, *III;* p. 294), a City terminus of the *Southern Railway* (few midday trains; closed on Sun.). Suburban trains as from Charing Cross. Subway to the District station (Appx., p. 52). Cannon Street Hotel, see p. 10.

Charing Cross (Pl. R 26, *II, IV;* p. 103), a West End terminus of the *Southern Railway.* Suburban trains to Greenwich, Woolwich, Chislehurst, Blackheath, Eltham, Bromley, Gravesend, etc. Subway to Strand Station on the Hampstead Tube (Appx., p. 54). Charing Cross Station on the District and the Bakerloo and Hampstead Tubes (Appx., pp. 51, 53, 54) lies 200 yds. S.E., at the end of Villiers St. Charing Cross Hotel, see p. 5.

Euston (Pl. B 24, 28; p. 380), a terminus of the *London Midland & Scottish Railway,* where the boat trains from Liverpool and Holyhead arrive. Suburban trains to Bushey, Watford, St. Albans, etc. Subways to the Hampstead and the South London Tubes (Appx., p. 55). Euston Square Station on the Metropolitan (Appx., p. 50) lies 400 yds. S.W. Euston Hotel, see p. 9.

Fenchurch Street (Pl. R 43, *III;* p. 303), a secondary terminus of the *London & North Eastern Railway* and *London Midland & Scottish Railway,* for trains to Tilbury and Southend. Suburban trains to the Docks and to East End stations. Mark Lane Station on the District (Appx., p. 50) lies 200 yds. S.

Holborn Viaduct (Pl. R 35, *II;* p. 263), a City terminus of the *Southern Railway.* Post Office Station on the Central London Tube (Appx., p. 52) is 1/4 M. to the E., Aldersgate on the Metropolitan (Appx., p. 50) and Blackfriars on the District (Appx., p. 52) nearly 1/2 M. to the N.E. and S. respectively.

King's Cross (Pl. B 31, 32; p. 380), chief terminus of the *London & North Eastern Railway.* Suburban trains to Alexandra Palace, Edgware, Barnet, Hatfield, etc. Subways to the Metropolitan, the Piccadilly Tube, and the South London Tube (Appx., pp. 50, 54, 55). Great Northern Hotel, see p. 9.

Liverpool Street (Pl. R 44, *III;* p. 290), a terminus of the *London & North Eastern Railway,* where the boat trains from Harwich arrive. Suburban trains to the Docks, Alexandra Palace, Epping Forest, Waltham Abbey, Hertford, etc. Subways to the Metropolitan and the Central London Tube (Appx., pp. 50, 52). Great Eastern Hotel, see p. 10.

London Bridge (Pl. R 42; p. 413), a City terminus of the Central Section of the *Southern Railway.* It is adjoined by the London Bridge Station on the Eastern Section of the Southern Railway, where the lines from Charing Cross and from Cannon Street unite. Suburban trains (Central Section) to the Crystal Palace, North Dulwich, etc. Subway to the South London Tube (Appx., p. 55).

Marylebone (Pl. R 16; p. 374), a terminus of the *London & North Eastern Railway.* Suburban trains to Harrow, Rickmansworth, Beaconsfield, High Wycombe, etc. Subway to the Bakerloo (Appx., p. 53); Edgware Road Station on the Metropolitan (Appx., p. 51) is 1/4 M. to the W. Hotel Great Central, see p. 7.

Paddington (Pl. R 11, 12; p. 371), terminus of the *Great Western Railway,* where boat trains from Plymouth and Fishguard arrive. Suburban trains to Slough, Beaconsfield, Windsor, etc. Subways to the Metropolitan and the Bakerloo (Appx., pp. 51, 53). Great Western Hotel, see p. 7.

St. Pancras (Pl. B 28; p. 380), terminus of the *London Midland & Scottish Railway,* where boat trains from Tilbury arrive. Suburban trains to Hendon, Mill Hill, St. Albans, etc. Subways to the King's Cross Stations on the Piccadilly Tube and the South London Tube (Appx., pp. 54, 55), and viâ King's Cross Terminus to King's Cross Station on the Metropolitan (Appx., p. 50). Midland Grand Hotel, see p. 9.

Victoria (Pl. R G 21, *1 V;* p. 158) includes the adjoining West End termini of the Central and Eastern Sections of the *Southern Railway*. Boat trains from Newhaven arrive at the former (to the W.), and the latter (to the E.) is the station for the Continental services viâ Dover and Folkestone. Suburban trains of the Central Section to Streatham, North Dulwich, Crystal Palace, Croydon, Epsom, etc.; of the Eastern Section to Dulwich, Crystal Palace, etc. Subways to the District station (Appx., p. 51). Grosvenor Hotel, see p. 5.

Waterloo (Pl. R 30, 34; p. 418), terminus of the Western Section of the *Southern Railway*, where boat trains from Southampton and Plymouth arrive. Suburban trains to Richmond, Kingston, Kew, Hampton Court, Windsor, Epsom, Ascot, etc. Subways to the Bakerloo, the Hampstead, and the Waterloo & City Tubes (Appx., pp. 53, 54, 56). The adjoining Waterloo Junction is on the Eastern Section of the S.R., between Charing Cross and London Bridge.

7. Postal Information.

	Inland.	Colonies and U.S.A.	Foreign.
LETTERS	1½*d.* for 2 oz., then ½*d.* per oz.	1½*d.* for 1 oz., then 1*d.* per oz.	2½*d.* for 1 oz., then 1½*d.* per oz.
POST CARDS	1*d.*	1½*d.*	1½*d.*
PRINTED PAPERS	½*d.* per 2 oz.	½*d.* per 2 oz.	½*d.* per 2 oz.
NEWSPAPERS	Per copy: 1*d.* for 6 oz., then ½*d.* per 6 oz.	½*d.* per 2 oz.	½*d.* per 2 oz.
PARCELS	6*d.* for 2 lb., 9*d.* for 5 lb., 1*s.* for 8 lb., 1*s.* 3*d.* for 11 lb.	See p. 26.	See p. 26.
TELEGRAMS	1*s.* for 12 words, then 1*d.* per word.	See p. 27.	See p. 27.

Full information will be found in the official *Post Office Guide* (1*s.*; Jan. and July) and its supplements (3*d.*; April and Oct.).

Postal Packets, posted unpaid or underpaid, are charged on delivery with double the deficiency, but may be refused by the addressee. — *Express Letters* and other postal packets are delivered by special messenger for a fee of 6*d.* in addition to the ordinary postage; for packets delivered by special messenger all the way, or direct from a head office, the fee is 6*d.* per mile. — Letters for many foreign destinations may be sent by *Air Mail* for an extra fee of 2*d.* and upwards per oz. — *Reply Coupons,* exchangeable abroad for a stamp representing the foreign letter rate of the country in question, are on sale at 4*d.* each, but it is cheaper to enclose unused foreign stamps (obtainable from money-changers). — *Receipts* for sums of 2*l.* and upwards must bear a 2*d.* stamp.

Post Cards. Reply post-cards, at double rates, are obtainable. Picture post-cards may be sent as printed papers for $^1/_2$*d.* (whether for inland or abroad), provided that the word 'post-card' be altered to 'printed paper' and that they bear no writing except date, addresses, and a formula of courtesy not exceeding five words.

Packets containing **Newspapers,** journals, and magazines may be sent to Canada at reduced rates: $^1/_2$*d.* for 2oz., 1*d.* for 6oz., $1^1/_2$*d.* for $1^1/_2$lb., then $^1/_2$*d.* per $^1/_2$lb. (maximum 5lb.).

Parcels must be handed in at a post office. Those weighing over 11 lb. must be sent by railway or by a parcels company (p. 28). Compensation (up to 2*l.*) is paid for the loss of an unregistered parcel in the post provided a certificate of posting was obtained. The rates for sending parcels abroad vary: to France 1*s.* 9*d.* for 2 lb., 2*s.* 6*d.* for 7 lb., 3*s.* for 11 lb., 4*s.* 9*d.* for 22 lb.; to the U.S.A. 2*s.* for 3 lb., 3*s.* 9*d.* for 7 lb., 5*s.* for 11 lb., 7*s.* 6*d.* for 22 lb.; to Canada 2*s.* 3*d.* for 3 lb., 4*s.* 3*d.* for 7 lb., 6*s.* for 11 lb., 8*s.* 9*d.* for 15 lb.; to South Africa 9*d.* per lb.; to Australia 1*s.* 4*d.* for 1 lb., then 6*d.* per lb. A customs declaration and, for some countries, a despatch note must be filled up. — Parcels may be sent by *Air Mail* to various foreign countries (see the leaflet issued by the Post Office).

Registration. Postal packets are registered for a fee of 3*d.* (besides the ordinary postage), for which the limit of compensation is 5*l.*; articles of greater value (maximum compensation 400*l.*) should be registered at higher fees (up to 1*s.* 11*d.*). Money must be enclosed in a 'registered letter envelope' sold by the post office (from 5*d.* each). Foreign letters may be registered for a fee of 3*d.* (limit of compensation 2*l.*). Letters of greater value and parcels can be insured at fees varying from 5*d.* to 5*s.* 11*d.* for sums from 12*l.* to 400*l.*

Poste Restante. Postal packets marked 'to be called for' or 'poste restante' may be addressed to strangers and travellers at any post office (except town sub-offices) and are delivered to applicants on the production of some proof of identity. They are kept for a fortnight (if from abroad, for two months). The poste restante may not be used continuously for more than three months.

Money Orders and **Postal Orders.** Money may be transmitted by post throughout the British Isles by means of money orders (for any sum up to 40*l.*) and postal orders (from 6*d.* to 21*s.*). A poundage of 1*d.*-2*d.* for postal orders and 4*d.*-1*s.* for money orders is charged. For foreign and colonial money orders the maximum amount is 20*l.* or 40*l.* according to the country, and the poundage is from 6*d.* to 10*s.* 9*d.* — *Telegraph Money Orders* are issued at the same rates, plus the cost of the telegram of advice and a supplementary fee of 2*d.* for the British Isles, 6*d.* for foreign countries and Canada, and 1*s.* for the colonies.

Telegrams handed in on Sundays are charged 6*d.* extra. The cost of a reply, not exceeding 48 words, may be prepaid. — For foreign telegrams and cablegrams the minimum charge is 1*s.* 3*d.* The tariff per word for telegrams to France, Belgium, Holland, Denmark, Norway, and Sweden is 2$^1/_2$*d.*; Germany, Switzerland, Italy, Spain, and Gibraltar 3*d.*; Austria, Poland, Portugal, etc., 3$^1/_2$*d.*; Hungary, Finland, Roumania, and Malta 4*d.*; Greece 4$^1/_2$*d.*; Russia 5$^1/_2$*d.*; Turkey 7*d.*; U.S.A. 9*d.*-2*s.* 5*d.*; Canada 9*d.*-2*s.* 6*d.* The above are minimum rates (often by wireless). Urgent messages are accepted for most places at triple rates, and 'deferred' messages for places outside Europe at half rates. — Radiotelegrams for ships at sea are accepted at any telegraph office at a rate of 11*d.*-1*s.* 6*d.* per word (3$^1/_2$*d.* or 5$^1/_2$*d.* for short-voyage ships).

Telephones. The London Telephone Area covers a district 627 sq.M. in extent. The automatic system has been introduced on some exchanges. Call-offices open to the public at the rate of 2*d.* per 3 minutes' conversation (6 min. from 7 p.m. to 7 a.m.) are to be found all over London, in the streets (red kiosks) and at post offices, shops, railway stations, etc. 'Toll' (or short-distance) and 'trunk' (or long-distance) calls to places outside the London area, from 4*d.* upwards according to distance (reduced rates between 2 p.m. and 7 a.m.), are made from certain call-offices only. Telephonic communication can be obtained from all parts of Great Britain to most European countries (reduced charges at night) and, by radiotelephone, to North America and Australia.

When passing a call, the name of the Exchange should be given before the number. Numbers are given separately, with a slight pause between the hundreds and tens: e.g. 5680 as 'five-six, eight-oh', 8644 as 'eight-six, double-four'.

The London Postal Area, covering 240 sq. M., is divided into eight postal districts (indicated in the coloured strip plan of London in the Appendix), each of which is subdivided into delivery-office areas. The delivery of London letters is facilitated by the addition to the address of the initials of the postal district (E.C., for East Central, i.e. the City; W.C., for West Central; and W., N.W., S.W., S.E., N., and E.), followed by the number of the office of delivery (see the Index to the Plans of London, in the Appendix). — Besides the *General Post Office* (Pl. R 39, *III;* p. 265) in King Edward St., E.C. 1, and eight head district offices (19 New Oxford Street, W.C. 1; 1 Wimpole St., W. 1; 28 Eversholt St., Camden Town, N.W. 1; 9 Howick Place, Victoria St., S.W. 1; 239 Borough High St., S.E. 1; 116 Upper St., N. 1; 206 Whitechapel Road, E. 1; and 29 London St., Paddington, W. 2), there are over 1000 branch offices and sub-offices (the latter nearly always in shops).

Post offices are as a rule open from 8 a.m. till 8 or 9 p.m., but most sub-offices are open from 9 a.m. till 7 p.m., with an hour's interval for luncheon, and they are closed at 1 p.m. on the local weekly 'early-closing day' (Wed., Thurs., or Sat.). The General Post Office is open from 6.45 a.m. till 9 p.m. (8 p.m. on Sat.), but the office at the corner of King Edward St. and Newgate St., the West Strand Telegraph Office (447 Strand, W.C. 2), and the telegraph offices at King's Cross, Liverpool St., London Bridge (Southern Railway, Eastern Section), Marylebone, St. Pancras, and Stratford Stations are always open for telegraph business. On Sunday all post offices are closed, including the General Post Office, but some of the chief offices are open from 9 a.m. to 8 p.m. for telegraph business and the sale of stamps. — There is no Sunday delivery, and but one collection (in the evening).

8. Banks. Parcels Companies. Tourist Agents. Messengers.

Banks. Business hours at London banks are from 9 a.m. to 3.30 p.m. (Sat. 9-12).

Joint Stock Banks. *Bank of England*, see p. 285. — *Barclays*, 54 Lombard St., E.C. 3, 1 Pall Mall East, S.W. 1, etc.; *Lloyds*, 42 Gracechurch St., E.C. 3 (new office under construction at 71-77 Lombard St), 6 Pall Mall, S.W. 1, 16 St. James's St., S.W. 1, etc.; *Midland*, 5 Threadneedle St., E.C. 2, 69 Pall Mall, S.W. 1, etc.; *National Provincial*, 15 Bishopsgate, E.C. 2, Princes St., E.C. 2 (Union Bank office), 208 Piccadilly, W. 1, Waterloo and Victoria Stations (open till 6 p.m., Sat. till 2 p.m.; money-changing departments), etc.; *Westminster*, 41 Lothbury, E.C. 2, 63 Piccadilly, 1 St. James's Square, S.W. 1, etc. — *Coutts* (affiliated with the National Provincial), 440 Strand, W.C. 2, 1 Park Lane, W. 1, 15 Lombard St., E.C. 3; *Martins*, 12 Abchurch Lane, E.C. 4, 43 Charing Cross, S.W. 1, etc.; *National*, 13 Old Broad St., E.C. 2, 16 Charing Cross, S.W. 1, etc.; *Williams Deacon's*, 20 Birchin Lane, E.C. 3, 9 Pall Mall, S.W. 1, etc. Most of these have numerous branch offices in different parts of London and the suburbs.

Private Banks. *Glyn, Mills & Co.*, 67 Lombard St., E.C. 3, 1 Fleet St., E.C. 4 (Child's branch), 3 Whitehall Place, S.W. 1 (Holt's branch); *Hoare's*, 37 Fleet St., E.C. 4.

For foreign and colonial banks see the telephone directory.

Parcels Companies. Parcels for London and the environs are transmitted by *Carter, Paterson & Co.* (128 Goswell Road, E.C. 1) and by *Pickfords Ltd.* (205 High Holborn, W.C. 1), both with numerous agencies distributed throughout London, usually in shops indicated by notices. The District and Metropolitan Railways also convey parcels at cheap rates. The Post Office (comp. p. 26) is more convenient for packages not over 11lb. in weight.

Parcels for the Continent are forwarded also by the *Continental Express* (80 Golden Lane, E.C. 1) and *Geo. W. Wheatley & Co.* (95 Upper Thames St., E.C. 4, and 46 Beak St., W. 1), which work in connection with the Continental post offices. — *Pitt & Scott* (25 Cannon St., E.C. 4) and the *American Express Co.* (p. 29) are general shipping and parcel agents for all parts of the world.

Tourist Agents. *Thos. Cook & Son Ltd.*, Berkeley St., W.1, Ludgate Circus, E.C. 4, Australia House, Strand, W.C. 2, 378 Strand, W.C. 2, 43 Kingsway, W.C. 2, 125 Pall Mall, S.W. 1, 86 Oxford St., W. 1, 4 Orchard St., W. 1, 122 High Holborn, W.C. 1, 81 Cheapside, E.C. 2, 100 Leadenhall St., E.C. 3, 99 Gracechurch St., E.C. 3, 10 Sloane St., S.W. 1, 21 High St. Kensington, W. 8, at Charing Cross, Victoria, and St. Pancras Stations, and at the Langham, Victoria, Savoy, Grosvenor, Regent Palace, and Strand Palace Hotels. The *Sleeping Car Co. (Wagons-Lits)*, St. James's House, St. James's St., S.W. 1, is in co-operation with Cook's. — *American Express Co.*, 6 Haymarket, S.W. 1, 79 Bishopsgate, E.C. 2, and at the May Fair and Metropole Hotels. — *Sir Henry Lunn Ltd.*, 5 Endsleigh Gardens, N.W. 1, and 2 Albany Courtyard, Piccadilly, W. 1; *George Lunn's Tours Ltd.*, 74 Wigmore St., W. 1, and 8 Bucklersbury, E.C. 4; *Dean & Dawson*, 81 Piccadilly, W. 1, 26 Aldersgate St., E.C. 1, 87 Gracechurch St., E.C. 3, and at the Royal and Imperial Hotels; *Pickfords*, 21 Cockspur St., S.W. 1; *Polytechnic Touring Association*, 309 Regent St., W. 1; *Frames' Tours Ltd.*, 118 Southampton Row, W.C. 1; *American Information Bureau*, 87 Regent St., W. 1.

Commissionaires. The *Corps of Commissionaires* (Exchange Court, 419a Strand, W.C. 2) and the *Veterans' Corps* (47 Bedford Row, W.C. 1) are composed of retired soldiers and sailors of high character, who are and act as messengers, guides, or care-takers. Charges: day 11*s.*, half-a-day 7*s.* 6*d.*, week from 60*s.*

District Messengers. Messenger-boys of the District Messenger & Theatre Ticket Co. may be hired at 6*d.* for half-a-mile (9*d.* including reply to letter), 1*s.* 3*d.* for one mile, and 1*s.* 9*d.* for $1^1/_2$ M. (both including reply); by time, 1*s.* per hour, 6*s.* per day, or 30*s.* per week. For calling a cab 6*d.* (after 10 p.m. 9*d.*); for taking letter or telegram to nearest post office 4*d.* (after 8 p.m. and on Sun. 6*d.*). Head office: 100 St. Martin's Lane, W.C. 2.

Among the numerous branch offices may be mentioned those at the Waldorf, Strand Palace, Imperial, Regent Palace, and Bonnington Hotels, 91 and 194 Piccadilly, W. 1, 279 Regent St., W. 1, Corner House (Coventry St., W. 1), 31 Chancery Lane, W.C. 2, 66 Queen Victoria St., E.C. 4, 26 Leadenhall St., E.C. 3, 4 Charing Cross, S.W. 1, 73a and 195 Victoria St., S.W. 1, 17 Sloane St., S.W. 1, 18 N. Audley St., W. 1, 109 Southampton Row, W.C. 1, 148 Kensington High St., W. 8, 3 Whitehall Court, S.W. 1, and at Waterloo, Liverpool St., St. Pancras, and Earl's Court Stations.

Guides, etc. *Aides-de-Camps* (ex-officers), 12 Quadrant Arcade, Regent St., W. 1, are guides and business experts, ready to go anywhere and do anything. — *Universal Aunts*, 37 Wilton Place, S.W. 1, and *Useful Women*, 48 Dover St., W. 1, act as guides, interpreters, chaperones, and companions, meet children and invalids at railway stations, arrange hospitality for foreign guests, undertake shopping commissions, provide typists, secretaries, and dressmakers, etc.

9. Theatres, Music Halls, Concerts, Exhibitions, and other Entertainments.

Theatres. The performances begin about 8 or 8.30 and last till 11 p.m. Many theatres give also matinées, beginning at 2.15 or 2.30. For details consult the announcements in the daily papers. The doors are usually opened half-an-hour before the performance. — Russian (ballet) and French companies visit London at intervals.

The best seats are the stalls, next to the orchestra, and the dress circle or grand circle. The gallery above the latter is known as the upper circle. Boxes with four seats cost from 70*s.* upwards according to position. Tickets may be secured in advance at the box office (open from 10 a.m. to 10 p.m.) of the theatre or from the under-mentioned agents; for popular performances this precaution is essential. The usual price for a stall at a West End theatre is 12*s.*-14*s.* 6*d.*, for the dress circle 8*s.* 6*d.*-12*s.*, and for the upper circle 5*s.* 9*d.*, higher prices being sometimes charged for the front rows. Seats in the pit (behind the stalls; 3*s.* 6*d.*) and the gallery (above or behind the upper circle; 1*s.* 6*d.*-2*s.* 4*d.*) cannot as a rule be reserved (except at some of the smaller theatres), and for popular pieces are obtainable only after an hour or more's wait in a queue. — Smoking is permitted at some theatres.

The chief home of *Opera* in London is Covent Garden Theatre, but seasons of opera in English are given from time to time at a West End or a suburban theatre by the Royal Carl Rosa Opera Co. and the D'Oyly Carte Opera Co. (the latter producing Gilbert and Sullivan's light operas). — From Christmas to the end of January, or ever later, some of the theatres and music halls stage a *Pantomime,* i.e. a play nominally based on a fairy tale, accompanied by songs, dances, and topical allusions and ending in a 'transformation scene' and a 'harlequinade'.

Tickets may be obtained, at charges somewhat higher (usually 1*s.* per ticket) than at the theatres themselves, from *Lacon & Ollier*, 2 Burlington Gardens, W. 1; *Alfred Hays*, 74 Cornhill, E.C. 3, 26 Old Bond St., W. 1, 62 Strand, W.C. 2, Devonshire House, Piccadilly, etc.; *Keith, Prowse & Co.*, 159 New Bond St., W. 1, 48 Cheapside, E.C. 2, 50 Fenchurch St., E.C. 3, 5 Grand Buildings, W.C. 2, 48 Victoria St., S.W. 1, 5 and 31 Coventry St., W. 1, and at the Carlton, Russell, Langham, Park Lane, and Ritz Hotels, the Criterion Restaurant, etc.; *Cramer*, 139 New Bond St., W. 1, 128 Kensington High St., W. 8, and 46 Moorgate, E.C. 2; *Webster & Waddington*, 24 Margaret St., W. 1, Air St., W. 1, 120 Jermyn St., S.W. 1, and at the Café Monico; *Ashton & Mitchell*, 33 Old Bond St., W. 1, Grosvenor House, Park Lane, W. 1, Queen Anne's Mansions, S.W. 1, and 35 Sloane St., S.W. 1; *Cecil Roy*, 15 Sussex Place, S. Kensington, S.W. 7, 11 Pont St., S.W. 1, 59 South Audley St., W. 1, etc.; and at music shops, circulating libraries, the large stores, and the offices of the *District Messenger & Theatre Ticket Co.* (p. 29).

All the theatres are closed on Sundays, Good Friday, and Christmas Day, and many throughout Holy Week and in August and September.

Most theatres charge for programmes, the care of wraps, etc. Opera-glasses may be hired for 6*d.* or 1*s.*

Evening dress is not compulsory in any of the London theatres, but it is customary in the stalls and dress circle and de rigueur in most parts of the opera house during the opera season.

ADELPHI (Pl. R 31, *II;* p. 104), 411 Strand (N. side). 1500 seats. No gallery.

ALDWYCH (Pl. R 31, *II*), Aldwych, corner of Drury Lane.

AMBASSADORS (Pl. R 27, *II*), West St., Cambridge Circus. No gallery.

APOLLO (Pl. R 27, *I;* p. 191), Shaftesbury Avenue.

CAMBRIDGE (Pl. R 27, *II;* opening in May 1930), Great Earl St., Seven Dials. Revues. 1200 seats. No pit or gallery.

COMEDY (Pl. R 26, *I*), Panton St., Haymarket.

COURT (Pl. G 17), Sloane Square.

COVENT GARDEN (ROYAL OPERA; Pl. R 31, *II;* p. 114), Bow St. Operas are given here during the Season. The Grand Tier boxes are all taken by subscribers. Average prices: orchestra stalls 25*s.*, grand circle 15*s.*, amphitheatre stalls 10*s.*, gallery (unreserved) 3*s.* There are 1952 seats in all. At other times the theatre is used as a dance hall, cinema, etc.

CRITERION (Pl. R 26, *I*), Piccadilly Circus.

DALY'S (Pl. R 27, *I*), Cranbourn St., Leicester Square. Musical comedies.

DOMINION (Pl. R 27, *I;* p. 378), Tottenham Court Road. Musical comedy. 2900 seats (all reservable). Stalls 8*s.* 6*d.*, 7*s.* 6*d.*, & 6*s.*, dress circle 7*s.* 6*d.* & 5*s.*, balcony 3*s.* & 2*s.*

DRURY LANE (THEATRE ROYAL; Pl. R 31, *II;* p. 113), Catherine St. Melodrama, spectacular plays, musical comedy, etc. 2600 seats.

DUCHESS (Pl. R 31, *II;* p. 108), Catherine St., near Aldwych. Musical comedy and intimate plays. Stalls and circle only; 500 seats (all reservable).

DUKE OF YORK'S (Pl. R 27, *II*), St. Martin's Lane.

EMBASSY, 64 Eton Avenue, Swiss Cottage, N.W. 3 (Pl. B 10, 14), mostly used for amateur productions. 710 seats.

EVERYMAN, opposite Hampstead Tube Station (Appx., p. 55), founded in 1920. Classical, international, and new plays. 288 seats at 8*s.* 6*d.*, 5*s.* 9*d.*, & 3*s.* (all reservable).

FORTUNE (Pl. R 31, *II;* p. 113), Russell St., Drury Lane. Comedy. 500 seats (all reservable). No pit or gallery.

GAIETY (Pl. R 31, *II;* p. 105), corner of Strand and Aldwych. Musical comedy. 1258 seats. Pit circle reservable on the day of performance only.

GARRICK (Pl. R 27, *II*), Charing Cross Road (S. end).

GLOBE (Pl. R 27, *I;* p. 191), Shaftesbury Avenue. Comedy. 862 seats.

Golders Green Hippodrome (adjoining the tube station, see Appx., p. 55). West End productions, either before or immediately after the London runs. 2500 seats. Stalls 7*s*. 6*d*. & 5*s*. 9*d*., grand circle 5*s*. 9*d*. & 4*s*. 9*d*., pit 2*s*. 4*d*., gallery 1*s*. 2*d*.

Haymarket (Theatre Royal; Pl. R 62, *I;* p. 163), near the S. end of the Haymarket. Comedy. 1000 seats (all reservable).

Hippodrome (Pl. R 27, *II;* p. 190), Cranbourn St., corner of Charing Cross Road. Musical comedy. 1429 seats (all reservable). No pit.

His Majesty's (Pl. R 26, *IV;* p. 163), Haymarket. Spectacular and musical plays. 1419 seats. No pit.

Kingsway (Pl. R 31, *II*), Great Queen St., Kingsway.

Little (Pl. R 30, *II*), 17 John St., Adelphi. 377 seats. No pit or gallery.

London Pavilion (Pl. R 27, *I;* p. 188), Piccadilly Circus. Revues and films. 1081 seats (all reservable). No pit or gallery.

Lyceum (Pl. R 31, *II*), Wellington St., Strand. Popular melodrama at reduced prices. 3000 seats.

Lyric (Pl. R 27, *I*), Shaftesbury Avenue.

Lyric, Hammersmith (near the Underground stations, Appx. pp. 51, 53). Drama, musical plays, and 18th cent. period plays. 803 seats. Stalls 8*s*. 6*d*., dress circle 8*s*. 6*d*., 5*s*. 9*d*., & 4*s*. 9*d*., parterre 5*s*. 9*d*., pit stalls 4*s*. 9*d*., pit (bookable on day of performance only) 3*s*., gallery 1*s*. 2*d*.

New (Pl. R 27, *II;* p. 71), 85-89 St. Martin's Lane. Comedy and drama. 924 seats.

Old Vic (Pl. R 33; p. 418), opposite Waterloo Station. Operas and Shakespearian and other classical plays. 1800 seats. Stalls and circle 5*s*., pit stalls 3*s*. 6*d*. & 2*s*. 4*d*., side circle 2*s*. 4*d*., unreserved side circle and pit stalls 1*s*. 10*d*., pit 8*d*., gallery 5*d*. (early door 8*d*.).

Palace (Pl. R 27, *I;* p. 71), Cambridge Circus. Musical comedy 1383 seats, all reservable.

Piccadilly (Pl. R 23, 27, *I*), Denman St. No pit or gallery Musical comedies, films, etc.

Playhouse (Pl. R 26, 30, *IV*), Northumberland Avenue. Comedy or drama. 659 seats (all reservable). No pit or gallery.

Prince of Wales (Pl. R 27, 26, *I*), Coventry St. 847 seats, all reservable.

Princes (Pl. R 27, *II;* p. 191), corner of Shaftesbury Avenue and Broad St. 2000 seats.

'Q', at Kew Bridge (p. 439), founded in 1925. New plays tried out for the West End. 540 seats at 5*s*. 9*d*., 3*s*. 6*d*., and (unreserved) 1*s*. 2*d*.

Queen's (Pl. R 27, *I;* p. 191), Shaftesbury Avenue. Comedy. 875 seats.

Royalty (Pl. R 27, *I;* p. 191), 73 Dean St., Soho. 551 seats, all reservable. No gallery.

St. James' (Pl. R 22, *IV;* p. 167), 23 King St., St. James's. Drama and comedy. 990 seats.

St. Martin's (Pl. R 27, *II;* p. 71), West St., Cambridge Circus. Comedy. 555 seats. No gallery.

Savoy (Pl. R 31, 30, *II;* p. 104), Savoy Court, Strand. 1200 seats. No gallery.

Scala (Pl. R 24, 28, *I*), Charlotte St., mostly used for amateur productions.

Shaftesbury (Pl. R 27, *I*), Shaftesbury Avenue.

Soho (Pl. R 27, *I;* p. 191), Greek St. Musical productions. 1600 seats (all reservable). To be opened in 1930.

Strand (Pl. R 31, *II*), Aldwych, corner of Catherine St.

Streatham Hill, 55-60 Streatham Hill, S.W. 2 (reached by train from Victoria, comp. p. 467). West End productions, either before or immediately after the London runs. 2700 seats (same prices as the Golders Green Hippodrome, p. 32).

Vaudeville (Pl. R 31, *II;* p. 104), 403 & 404 Strand. Revue. 690 seats (all reservable). No pit or gallery.

Whitehall (Pl. R 26, *IV;* p. 115; opening in 1930), Charing Cross. 750 seats. No pit or gallery.

Winter Garden (Pl. R 31, *II;* p. 113), Drury Lane. Musical comedy. 1850 seats (including 500 seats in the gallery). Amphitheatre reservable on the day of performance only.

Wyndham's (Pl. R 27, *II;* p. 71), Charing Cross Road.

Performances of successful London plays are given by touring companies at various suburban theatres.

Interesting old and new plays are produced at frequent intervals by various dramatic societies, such as the *Stage Society* (40 Leicester Square, W.C. 2), the *Arts Theatre Club* (6-7, Great Newport St., W.C. 2), the *Gate Theatre Studio* (16a Villiers St., W.C. 2), and the *Players' Theatre* (6 New Compton St., W.C. 2). The two last have their own theatres. The performances, which often take place on Sundays also, are open only to members and their friends. — *Children's Theatre*, 81 Endell St., Holborn, W.C. 2 (performances at 5.45 p.m., matinées on Sat. at 2.30 p.m.). — Yiddish plays are given at the *Pavilion Theatre*, Mile End Road.

Music Halls. The shows are often sumptuously staged, and well-known actors frequently appear. Ladies may visit the better-class establishments without fear. Smoking is universally permitted. The following are the principal music halls in the West End, but there are many others in the suburbs.

Alhambra (Pl. R 27, *I;* p. 190), Leicester Square, with another entrance in Charing Cross Road. Three performances daily. 2500 seats, all reservable except the gallery. Prices 11*d.*-5*s.* 9*d.*

Coliseum (Pl. R 26, *II;* p. 71), St. Martin's Lane. Thrice daily. 2120 seats, all reservable. Prices 1*s.* 2*d.*-8*s.* 6*d.*

Holborn Empire (Pl. R 32, *II*), High Holborn. Twice nightly.

Palladium (Pl. R 23, *I*), Argyle St., Oxford Circus. Twice nightly.

Victoria Palace, Victoria St., opposite Victoria Station. Twice nightly. 1500 seats, all reservable except the balcony. Prices 11*d.*-4*s.* 3*d.*

Cinemas or **Picture Theatres,** usually with continuous programmes (from midday to 11 p.m., on Sun. from 6 p.m.), are numerous in all parts of London. Some of the suburban houses are as luxurious as those in the West End. Café-restaurants are attached to most cinemas. Smoking is permitted. Among the best-known West End cinemas are the *Astoria*, Charing Cross Road, near Oxford St. (with dance hall); *Avenue Pavilion*, 101 Shaftesbury Avenue (repertory); *Capitol* (Pl. R 26, *I*), Haymarket; *Carlton* (Pl. R 26, *I*; p. 163), Haymarket; *Empire* (Pl. R 27, *I*), Leicester Square; *Marble Arch Pavilion; Metropole*, 160 Victoria St.; *New Gallery* (Pl. R 23, *I*), 121a Regent St.; *Plaza* (Pl. R 26, *I*; p. 186), Lower Regent St.; *Polytechnic*, 307 Regent St.; *Regal*, Marble Arch (with thé dansant); *Rialto*, 3 Coventry St.; *Stoll Picture Theatre* (Pl. R 31, *II*; p. 109), Kingsway; *Tivoli*, Strand; *Tussaud's*, Baker St. (p. 35).

Films of a non-commercial character, revivals, and experimental films are produced by the *Film Society* (office, 56 Manchester St., W. 1) on Sun. afternoons in winter.

Concerts. Tickets may be obtained at the usual agents mentioned on p. 30, as well as at the concert halls.

Queen's Hall (Pl. R 24, *I*), Langham Place, W. 1, with 2500 seats *Symphony Concerts* are given here weekly by the B.B.C. (p. 105 from Oct. to April, by the Royal Philharmonic Society on eight Thursdays, and by the London Symphony Orchestra on ten Mondays during the Season. The *Promenade Concerts* conducted by Sir Henry Wood take place nightly, except Sun., for eight weeks (Aug.-Oct.).

Albert Hall (Pl. R 9; p. 306), Kensington. Sunday afternoon concerts (seats 6*d.*-5*s.*), conducted by Sir Landon Ronald, in winter. other concerts and oratorios at uncertain intervals.

Good chamber music, recitals, etc. (see the newspapers), at the *Queen's Hall* (see above); *Wigmore Hall* (Pl. R 19, *I*), 36 Wigmore St.; *Æolian Hall* (Pl. R 23, *I*), 131 New Bond St.; *Grotrian Hall* (Pl. R 19, *I*), 115 Wigmore St.; and *Rudolf Steiner Hall*, 33 Park Road, N.W. 1.

Concerts under the auspices of the *National Sunday League* (34 Red Lion Square, W.C. 1) are given on Sun. afternoons and evenings at various theatres and music halls, and in summer there are band performances in the parks. — Excellent concerts of chamber music are given at 6.30 p.m. on Sun. from Oct. to March at Conway Hall (p. 197; adm. free, with collection). — Performances (pageants, operas, singing, dancing, etc.) are given by the *League of Arts* (p. 58) on Sat. afternoons and evenings in summer in Hyde Park (see p. 183; adm. free).

Exhibitions and Entertainments. — MADAME TUSSAUD'S (Pl. R 20; p. 374), Marylebone Road, near Baker Street Station, a collection of wax figures of ancient and modern notabilities, historical tableaux, etc. Open 10 a.m. to 10 p.m., Sun. 2-7; best in the evening, by electric light. Admission 1*s.* The 'Chamber of Horrors' (6*d.* extra) contains effigies of notorious criminals and other articles of a ghastly nature. There is a restaurant (p. 16), and adjacent is a cinema.

MASKELYNES' THEATRE OF MYSTERY, St. George's Hall (Pl. R 24, *I*), Langham Place; magic, mystery, and varieties at 3 and 8 p.m.; adm. 1*s.* 3*d.*-7*s.* 6*d.*

CRYSTAL PALACE (p. 426). Occasional exhibitions, shows, concerts, boxing matches, etc.; cinema; various side-shows; firework displays; dirt-track racing in summer, football matches in winter.

OLYMPIA (p. 367). Various exhibitions and trade shows are held here, at dates varying from year to year: British Industries Fair (Feb.); Ideal Home Exhibition (March); Aero Exhibition (July); Shipping Exhibition and Radio Exhibition (Sept.); Motor Show (Oct.); Cycle Show and Poultry Show (Dec.). Also boxing matches, the Royal Tournament (May or June), and the International Horse Show (June). At Christmas there is a Circus and Fair.

EARL'S COURT EXHIBITION GROUNDS (Pl. G 1, 2; p. 367), closed at present.

WHITE CITY (p. 368), for exhibitions and for greyhound and dirt-track racing in the Stadium.

ROYAL AGRICULTURAL HALL (Pl. B 35; p. 382), Upper St., Islington. World's Fair, with circus (from Christmas to the beginning of Feb.); Cruft's Dog Show (Feb.); Shire Horse, Hunter, and National Pony Shows (Feb. and March); Dairy Show (Oct.); Public Works, Roads, and Transport Exhibition (Nov.); Smithfield Club Cattle Show (Dec.); various trade and other exhibitions.

ALEXANDRA PALACE (p. 388). Exhibitions, concerts, etc.

THAMES RIVIERA (p. 446), Hampton Court, with restaurant, dancing, tennis, bathing, etc.

FLOWER SHOWS. Shows of flowers, fruit, or vegetables (adm. 2*s.* 6*d.*) are held fortnightly throughout the year at the *Royal Horticultural Halls*, Vincent Square and Greycoat St. (p. 158). The Royal Horticultural Society's great flower show (three days) is held towards the end of May in the grounds of Chelsea Hospital (p. 361).

CABARET ENTERTAINMENTS and opportunities for DANCING are offered at many hotels and restaurants. — Perhaps the best-known of the numerous dance clubs (open only to members and their friends) are *Murray's*, 9 Beak St.; *Ciro's*, Orange St.; and *Embassy*, 6 Old Bond St. — Among public dancing halls the *Astoria*, Charing Cross Road, W.C. 2, may be mentioned.

10. Picture Galleries. Art Exhibitions.

Public Picture Galleries. The public art-treasures of London are scattered in a number of widely separated buildings (adm., see pp. 66, 67). *National Gallery* (p. 72); *Wallace Collection* (p. 198); *Victoria and Albert Museum* (p. 322; Raphael's cartoons, water colours, etc.); *Dulwich Gallery* (p. 422); *Hampton Court Palace* (p. 447); *Tate Gallery* (p. 345; British works); *Guildhall* (p. 281; modern British works); *National Portrait Gallery* (p. 93); *Imperial War Museum* (p. 312); *Greenwich Hospital* (p. 429; naval portraits); *Soane Museum* (p. 111; Hogarth); *Diploma Gallery* (p. 176); and *Ken Wood* (p. 386).

Guide-Lecturers. At most of the principal public collections qualified guides, appointed by the authorities, conduct small parties of visitors round the exhibits at fixed hours (no fees).

Private Picture Galleries. Many of the aristocratic mansions in the West End contain valuable collections of art, permission to visit which is usually to be had only by special introduction. Foreigners, however, may sometimes obtain, through their ambassadors, permission to visit private collections which are not open to the ordinary British tourist. Membership of the National Art-Collections Fund (p. 199) or the Selborne Society (p. 58) is often useful in this respect. Among the best-known are those at *Buckingham Palace* (p. 173), *Bridgewater House* (p. 167), *Apsley House* (p. 178), *Holland House* (p. 307), and *Doughty House* (p. 436).

Art Exhibitions. The exhibitions mentioned below take place at regular or irregular intervals. The charge for admission is usually 1*s.* (entertainments duty 3*d.* extra; catalogue 1*s.*).

Royal Academy (Pl. R 22, *I;* p. 176), Burlington House, Piccadilly. Summer exhibition of the works of living British painters and sculptors, from first Monday in May to the end of the first full week in August; open on week-days 9-7; admission 1*s.* 6*d.*, catalogue 1*s.*, season-ticket 5*s.* Winter exhibition of the works of old masters or living or deceased British artists, from first Monday in January to first Monday in March; open on week-days 9 till dusk; adm. 1*s.* 6*d.*

Royal Society of Painters in Water Colours, 5a Pall Mall East. Exhibitions from April to June and during Nov. and December.

Royal Institute of Painters in Water Colours, 195 Piccadilly. Exhibition from March to the end of May.

Royal Institute of Oil Painters. Exhibition at 195 Piccadilly in Oct.-December.

Royal Society of British Artists (Pl. R 26, *I*), $6^1/_2$ Suffolk St. Exhibitions in April and May and in Nov. and December.

New Society of Artists. Exhibition at $6^1/_2$ Suffolk St. in Jan. and February.

Royal Society of Painter-Etchers. Exhibition (Feb.) at 5a Pall Mall East.

Royal Society of Portrait Painters, Grafton Galleries, Grafton St.

Pastel Society. Exhibition at 195 Piccadilly in January.

Society of Graphic Art. Exhibition at 195 Piccadilly in June.

Royal Society of British Sculptors, 6 Queen Square, W.C. 1.

Art exhibitions are held from time to time at the following galleries, many of which belong to picture-dealers: *Thomas Agnew*, 43 Old Bond St.; *Barbizon House*, 9 Henrietta St., Cavendish Square; *Colnaghi*, 144 New Bond St.; *Fine Art Society*, 148 New Bond St.; *French Gallery*, 120 Pall Mall; *Goupil Gallery*, 5 Regent St.; *Independent Gallery*, 7a Grafton St.; *Leicester Galleries*, 20 Green St., Leicester Square; *Parker Galleries*, 28 Berkeley Square; *St. George's Gallery*, 32a George St., Hanover Square; *Arthur Tooth*, 155 New Bond St.; *Warren Gallery*, 39a Maddox St.; etc. Usual charge 1*s*.

11. Races, Sports, and Games.

London is unrivalled as a sporting centre, but for visitors wishing to take a personal part in most sports and games membership of or introduction to a club is essential. The fullest details of current sporting events will be found in 'Sporting Life' (p. 48).

Aquatics. The chief event in the year is the *Oxford and Cambridge Boat Race* (inaugurated in 1829), usually rowed on the second Saturday before Easter. The present course on the Thames, from Putney (p. 366) to Mortlake (p. 434), was first used in 1845 (regularly since 1863); the distance is 4 M. 400 yds., covered in about 20 minutes. Londoners pour out to see the boat race in vast crowds. The progress of the race may be watched from an aeroplane; among the best points of view are the railway bridge at Barnes (adm. 10*s*. 6*d*., including return-ticket from Waterloo) and the Duke's Meadows at Chiswick (adm. 2*s*.). The *Head of the River Race*, inaugurated in 1926, in which over fifty crews compete (in two divisions), is held on or about the same day as the University Boat Race. The course is from Mortlake to Putney, and the contest in decided on times.

There are also several regattas held on the Thames in June-August. *Henley Regatta* (at the beginning of July), the chief of these, is an important society function. To Henley crews are usually sent by some of the colleges of Oxford and Cambridge, by Eton College and other public schools, and by the Leander Club, the London Rowing Club, the Thames Rowing Club. Crews from American universities and from other countries frequently compete. Of the other Thames regattas, the best are those of *Marlow*, *Staines*, *Kingston*, *Molesey*, the *Metropolitan Regatta* at Putney, and *Walton*.

The Wingfield Sculls (amateur championship of the Thames) are competed for in July over the University boat-race course. — On Aug. 1st a sculling race takes place among young Thames watermen for *Doggett's Coat and Badge*, a prize founded by Thomas Doggett, the comedian, in 1715. The course is from Old Swan Pier, London Bridge, to the site of the Old Swan at Chelsea ($4^3/_8$ M.).

Archery. The focus of this sport in London is in the grounds of the *Royal Toxophilite Society* (founded in 1781), at 9a Albion Mews East, Hyde Park, W. 2.

Athletics. The chief venue is the *Stamford Bridge* sports ground (Chelsea Football Ground, Pl. G 6), headquarters of the *London Athletic Club*. Here are decided the University Sports, between Oxford and Cambridge (on or about the same date as the boat race, p. 37), the Public Schools Championships (April); the championships, open to amateurs of all nations, of the *Amateur Athletic Association* (10 John St., Adelphi, W.C. 2), on the first Sat. in July; and various international matches, arranged by the A.A.A. or the universities, which usually take place in July.

Aviation. The King's Cup Air Race, a two days' handicap, is held in July, the Aerial Derby at the end of July or beginning of August. The following is a list of aerodromes in the London district available for civil purposes and as landing grounds. *Croydon* (London Terminal Aerodrome, p. 468), for all Continental air services (p. xvii). All machines entering or leaving England must obtain customs clearance here or at Lympne, near Hythe, Kent. Passenger flights and taxiplanes (p. xvii) are obtainable. — *Hendon* (p. 386), used for the Royal Air Force Display (July or late-June). — *Stag Lane* (p. 386), headquarters of the De Havilland Aircraft Co. Passenger flights and taxiplanes (p. xvii) obtainable. — *Radlett* (p. 482), the testing ground of Handley Page Ltd. — *Brooklands*, near Weybridge (p. 457), the testing ground of Vickers and other companies. — *Hanworth Park* (p. 456), the headquarters of National Flying Services Ltd., with a country club. Machines for hire (from 21*s.* per hour); tuition and taxiplanes (1*s.* per M., 2 pers. 1*s.* 6*d.*) available. — *Heston* (p. 434), for civilian flying, with aircraft show-rooms.

Billiards. The chief professional matches are played at *Thurston's*, 45 Leicester Square, W.C. 2 (adm. 2*s.* 4*d.*, 3*s.* 6*d.*, 5*s.* 9*d.*). The amateur championship is held in Dec.-March, the professional championship in April. The headquarters for amateur players is the *Billiards Association and Control Club*, 514 Cecil Chambers, Strand, W.C. 2. — Billiard tables will be found in almost every hotel and club. The usual charge is 2*s.* per hr. (2*s.* 6*d.* by artificial light) or 1*s.* per game of a hundred. At hotels the marker expects a gratuity.

Boxing. The governing body for professional boxing is the *National Sporting Club* (21 Soho Square, W 1). Contests arranged by the club take place every Mon. in winter, to which only members and their guests are admitted. The chief public hall is *The Ring* (p. 412), Blackfriars Road, but important contests are staged at Olympia, the Albert Hall, the Stadium Club (85 High Holborn, W.C. 1), etc. — For amateur boxing the central authority is the *Amateur Boxing Association* (22 Great James St., Theobalds Road, W.C. 1), whose championships are usually held about ten days before Easter.

Chess. London contains numerous first-class chess clubs, the chief being the *City of London Chess Club*, 2 Wardrobe Court, Doctor's Commons, E.C. 4. — Chess is played at the *Gambit Chess Rooms* (3 Budge Row, E.C. 4), at *Groom's* (16 Fleet St. and 7 Bell Yard), and in many other cafés.

Cricket is played from May till September. *Lord's* (p. 372), at St. John's Wood, the headquarters of the Marylebone Cricket Club, is the chief cricket ground in London. Here are played the home matches of the Middlesex County Club, and, in July, the Oxford and Cambridge and the Eton and Harrow and other public school matches. *Kennington Oval* (Pl. G 30) is the headquarters of the Surrey County Club. The Essex County Club ground is at *Leyton* (p. 477). — First-class matches last for three days, beginning at noon on the first day and at 11.30 a.m. on the other two.

Croquet. The championships of the *Croquet Association* (4 Southampton Row, W.C. 1) take place in June at Roehampton Club (p. 367).

Cycling. Excellent cycling may be had within easy reach of London; the main roads, however, are apt to be congested with motor traffic, especially during the week-end. It is advisable, especially for those not accustomed to tramways and heavy traffic, to take the train to a station a few miles out and then to keep to the by-roads, with the aid of a good map. Cycles must carry a white lamp in front and a red lamp or reflector at the rear. Lighting-up time is one hour after sunset. Rule of the road, see p. 43.

The headquarters of the *Cyclists' Touring Club* (founded in 1878) are at 3 Craven Hill, W. 2. Cyclists touring in Great Britain may find it advantageous to join the C.T.C. (subscription 10*s*., entrance fee 1*s*.), the touring bureau of which is always ready to help strangers in planning their tours; members are entitled to special consideration at certain hotels, a list of which, with tariffs, is published in the club handbook.

The governing body for cycle racing is the *National Cyclists' Union* (11 Great James St., W.C. 1), and the chief race meetings are held at Herne Hill (p. 416).

Fencing. The leading clubs are the *London Fencing Club* (founded in 1848), 7 Cleveland Row, S.W. 1; the *Epée Club;* and the *Sabre Club*, at Bertrand's. Fencing is taught at *Bertrand's Fencing Academy*, 1a Tenterden St., W. 1; *Captain Felix Gravé*, 97 Cornwall Gardens, S.W. 7; the *Salle Tassart*, 9 George St., Manchester Square, W. 1. The hon. secretary of the *Amateur Fencing Association* is C. H. Biscoe, 37 Birdhurst Rise, S. Croydon.

Football. Football is in season from the last Sat. in Aug. to the first Sat. in May. The chief professional clubs in London, playing 'League' and 'Cup Tie' matches on Sat. and Wed. afternoons under the rules of the Football Association, and attracting vast crowds of spectators, are *Tottenham Hotspur* (White Hart Lane, Tottenham, p. 478), *Chelsea* (Stamford Bridge, Pl. G 6), *Fulham* (Craven Cottage, near Putney Bridge Station, p. 365), *Clapton Orient* (Millfields Road, Homerton; Pl. B 53, 57), *The Arsenal* (Gillespie Road, Appx., p. 54), *Queen's Park Rangers* (Loftus Road, Shepherd's Bush, p. 368), *West Ham United* (Upton Park, p. 474), and *Crystal Palace* (Selhurst, p. 467). The great event of the year is the 'Cup Final', played in April at the Wembley Stadium (p. 484). Among the leading amateur clubs are the *Corinthians*, the *Casuals*, *Dulwich Hamlet*, *Ilford*, *Leytonstone*, *Wimbledon*, and *St. Albans*. The Oxford and Cambridge match takes place in Dec. at Stamford Bridge. — The chief clubs (all amateur) playing under Rugby Union rules are *Blackheath* (Rectory Field, Blackheath, p. 431), the *Harlequins* (Twickenham, p. 438), and *London Scottish* and *Richmond* (Athletic Ground, Old Deer Park, p. 435). International matches and the Oxford and Cambridge match (Dec.) are played at Twickenham, the headquarters of the Rugby Football Union.

Golf. Golf is played all the year round on innumerable courses near London, at most of which an introduction to the club is essential. Many clubs, however, admit visitors on payment of a green fee (2*s*. 6*d*.-5*s*. per day; more on Sat. and Sun.). There are public golf-courses at Richmond Park (p. 437; two courses; 1*s*. 6*d*. per round; luncheons and teas), Mitcham Common (p. 469), Chingford (p. 479), and Hainault Forest (p. 477). Lessons and practice may be obtained at the grounds of All Weather Golf Practice Ltd., Melbury Road, Kensington, W. 14.

Greyhound Racing (with electric hares; betting) takes place in the evening at the White City (p. 368), Wembley Stadium (p. 484), Wimbledon (p. 441), Harringay (p. 483), etc.

Hockey. There are many clubs in or near London affiliated to the *Hockey Association*, the chief of which are Beckenham, Tulse Hill, Hampstead, Richmond, Surbiton, Mid-Surrey, Wimbledon, and Bromley. Hockey is extensively played also by ladies.

Horse Racing. The flat-racing season, under Jockey Club rules, lasts from the last week in March until the end of November; during the winter hurdle-races and steeplechases are held under

National Hunt Club rules. The following race meetings take place within easy distance of London.

The *Epsom Summer Meeting*, at which the *Derby* and the *Oaks* are run. The former takes place on a Wednesday, and the latter on the following Friday, at the end of May or beginning of June.

The Derby was instituted by the Earl of Derby in 1780, and the value of the stakes now exceeds 10,000*l*. The length of the course is $1^1/_2$ M. Both colts and fillies are allowed to compete for the Derby (fillies carrying 5lb. less weight), while the Oaks is confined to fillies. In both cases the age of the horses running must be three years. To view the Derby London empties itself annually by road and rail (railway routes to Epsom, see p. 469). The traveller who would see Derby Day and its characteristic sights thoroughly should go down by road. A well-appointed motor-car with 4-5 seats may be hired for about 6*l*. 6*s*. or 7*l*. 7*s*. (comp. p. 19), and a seat on a motorbus or motor-coach may be secured for 30*s*., luncheon included. The appearance of Epsom Downs on Derby Day, crowded with myriads of human beings, will interest the ordinary visitor more than the great race itself. — The *Epsom Spring Meeting* lasts for three days, on one of which the City and Suburban Handicap is decided.

Ascot Week, the most fashionable race meeting of the year (dating from 1711), famous for its display of new frocks, is usually a fortnight after the Derby. On the opening day and also on Gold Cup day (Thurs.) it is customary for the King and Queen with their guests from Windsor Castle to drive up the course in semi-state. The Gold Cup (instituted in 1807), for which entire colts and fillies race over a distance of $2^1/_2$ M., is one of the most coveted trophies in the world. The course is reached by train from Waterloo (see p. 457); or the visitor may travel by the G.W.R. to Windsor and drive thence to Ascot (comp. p. 466).

Race meetings are held several times during the year at *Sandown Park* (Esher, S.R.), *Kempton Park* (Sunbury, p. 444), *Hurst Park* (p. 447), *Alexandra Park* (p. 388), *Windsor* (p. 457), *Lingfield* (S.R.), *Gatwick* (S.R.), and *Newbury* (G.W.R.). For *Newmarket*, the headquarters of racing, and *Goodwood*, see Baedeker's 'Great Britain'.

Pony races are held at *Northolt Park* (p. 491).

Race meetings are largely patronized by the 'rough' element, and the stranger should, if possible, accompany a friend who is well acquainted with the best method of seeing the sport. Official totalizators were introduced in 1929; other bets should only be entrusted to a well-recommended bookmaker.

Lawn Tennis. The governing body is the *Lawn Tennis Association* (28 Essex St., W.C. 2). The competition for the championships on grass takes place on the ground of the *All England Lawn Tennis Club*, Wimbledon (p. 442), beginning on the Monday nearest June 22nd. The Covered Courts Championships (Oct.) are decided at *Queen's Club* (p. 59). Other important tournaments are held at Roehampton (hard courts; April and Sept.), Hurlingham, Surbiton (May), Chiswick Park (May), Beckenham (June), Fulham (The Drive Club), Dulwich (Gallery and Covered Courts Clubs), etc., and there are clubs (many with hard courts also) in every suburb. Hard and grass courts open to strangers are found in many of the parks and open spaces under the control of the L.C.C. (1*s.* or 1*s.* 6*d.* per hr.).

Motoring. Motor-cars and motor-cycles in Great Britain must be registered and must bear their registration numbers both in front and behind. The driver must hold a licence (annual fee 5*s.*), for which, however, no examination need be passed. An annual tax of 1*l.* for each unit of horse power is levied on motor-cars, while motor-bicycles are charged 3*l.* (under 200 lb. unladen weight 30*s.*) and 1*l.* extra for a side-car. The maximum legal speed is 20 M. per hour, but in certain localities or in special circumstances it may be much less. [The Road Traffic Act, 1930, abolishes the speed limit, imposes increased penalties for careless or dangerous driving, and makes third-party insurance compulsory.] Special speed limits are marked by a white circle, dangerous points by a red triangle, and cross-roads, level crossings, corners, and schools by distinctive signs. Motor-cars must carry two lamps showing a white light in front and indicating the width of the vehicle; they must show a red light to the rear; and the back number-plate must be illuminated. Lighting-up time is $^1/_2$ hr. after sunset (1 hr. after sunset during 'summer time', p. xiv).

The chief motorists' organizations in Great Britain are the *Royal Automobile Club* ('R.A.C.', Pall Mall, S.W. 1, p. 164; annual subscription for associate members 42*s.*, for owners of light cars and motor-cycles 21*s.* and 20*s.*; no entrance fees) and the *Automobile Association* ('A.A.'; Fanum House, New Coventry St., W. 1; over 400,000 members; entrance fee 21*s.*, annual subscription 42*s.*, for owners of small cars and motor-cycles entrance fee 10*s.* 6*d.*, annual subscription 21*s.*; for members of the American Automobile Association, etc., 31*s.* 6*d.*, no entrance fee). Both associations provide road patrols and roadside telephones, erect road signs, plan tours, provide free legal defence, appoint repairers and hotels, publish annual handbooks, etc.

Foreign motorists wishing to enter Great Britain and belonging to recognized motoring organizations can obtain from them a customs permit ('triptyque') by depositing or guaranteeing the ad valorem duty of $33^1/_3$ $^0/_0$. They can also be issued with an 'international travelling pass' (taking the place of registration book and driving licence) and are provided on landing with a free circulation permit. This is not necessary for Colonials and Americans, who can be issued with special visitors' number-plates and driving licence. Foreign motorists are exempted from motor taxation for four months. — Motor-cars are conveyed across the Channel by the railway companies, at rates varying according to the size of the car. The rates by the cargo-boat services of the S.R. (Dover-Calais, Folkestone-

Boulogne, Newhaven-Dieppe) are considerably lower than those on the ordinary mail-boat services.

The Rule of the Road in Great Britain is to keep to the left in meeting, to the right in overtaking vehicles (the reverse of the rule prevailing on the Continent and in America).

Traffic in Central London is exceedingly congested. The 'roundabout' or 'gyratory' system is in force at the busiest centres (Trafalgar Square, Piccadilly Circus, Hyde Park Corner, Marble Arch, etc.), and there are many 'one way' streets. — At the chief *Parking Places* in Central London the vehicle may be left for a limited time only (1-2 hrs.) and must be able to be moved, if necessary, in the owner's absence.

Motor Races are held by the Brooklands Automobile Racing Club and the British Motor Cycle Racing Club on the *Brooklands Motor Track* (1 M. from Weybridge, p. 457; 2 M. 1350 yds. in circuit). The principal meetings (facilities for betting) are on Easter Monday, Whit Monday, August Bank Holiday, and in July and September. There is also a test hill (average gradient 1 in 5, maximum 1 in 4).

Motor Cycle Races on dirt-tracks or speedways (no betting) take place on summer evenings at Stamford Bridge (p. 38), the White City (p. 368), Wembley Stadium (p. 484), Wimbledon (p. 441), Crystal Palace (p. 426), Harringay (p. 483), West Ham (p. 405), etc.

Polo, played mainly at *Hurlingham* (p. 366), *Ranelagh* (p. 433), and *Roehampton* (p. 367), is a fashionable society function during the Season. The public are admitted to a portion of the Hurlingham grounds on most Saturdays and on Whit Monday.

Rackets and **Court Tennis** are played at *Lord's* (p. 372), *Prince's Club* (197 Knightsbridge), and *Queen's Club* (p. 59). The Amateur Championships in tennis and rackets and the Public Schools and University Rackets Competitions are decided at Queen's; the Gold Racket Tennis Competition at Lord's; and the Army Racket Championship at Prince's.

Skating. There are public ice rinks at Richmond (near the bridge), Hammersmith (Brook Green Road, near the Underground stations), and Golders Green. The rinks of the *Ice Club* (20 Grosvenor Road, S.W. 1) and the *Park Lane Ice Club* (Grosvenor House, p. 179) are reserved for members and their friends. — Roller skating at Cricklewood, Brixton, the Alexandra Palace (p. 388), etc.

Swimming. Swimming baths, see p. 18. There are open-air baths at Chiswick (Edensor Road), at Shepherd's Bush (Bloemfontein Road), at Hornsey (Park Road), on Tooting Bec Common, etc. Bathing in the Serpentine, see p. 184. The *Amateur Swimming Association* conducts various championship competitions, of which the most important is the Amateur Championship of the Thames, from Kew to Putney (5 M.), held in July. The Oxford and Cambridge swimming and water polo matches are held in June at the Bath Club (p. 59).

12. Shops.

Some of the most attractive (as well as dearest) shops are in Bond St., Regent St., Piccadilly, and Sloane St.; other good shops are to be found in Oxford St., Kensington High St., Cheapside, etc.. as well as in the suburbs. Certain streets are connected with certain trades, e.g. Oxford St. with drapers, Savile Row with tailors, Tottenham Court Road with furniture dealers, Charing Cross Road with second-hand booksellers, Shaftesbury Avenue with dress shops. Many establishments dispose of their surplus season's goods at half-yearly sales (usually in Jan. and July), at which bargains may often be obtained.

Some visitors to London will no doubt find it convenient to make their purchases at one of the large **Department Stores.** The chief of these are *Harrod's*, 87-135 Brompton Road, S.W. 1; *Army and Navy Co-operative Society*, 105 Victoria St., S.W. 1; *Selfridge's*, 398-454 & 419-42 Oxford St., S.W. 1; *Whiteley's*, 133-165 Queen's Road, Bayswater, W. 2 *Barker's*, 26-50 & 63-97 Kensington High St.. W. 8; *Shoolbred's*, 151-162 Tottenham Court Road, W. 1; *Civil Service Supply Association* 136 Queen Victoria St., E.C. 4, and 425 Strand, W.C. 2; *Haymarket Stores* (Civil Service Co-operative Society), 28 Haymarket, S.W. 1; *Gamage's*. 118-128 Holborn, E.C. 1, 107 Cheapside, E.C. 2, and 499-501 Oxford St (under construction; near Marble Arch).

Antique Dealers (bargaining advisable). *Gill & Reigate*, 77 Oxford St., W. 1, and 25 George St., Hanover Square, W. 1; *M. Harris*, 44 New Oxford St., W.C. 1; *Hammond & Cardew*, 84 Petty France, S.W. 1; *Kem Gallery*, 44 Conduit St., W. 1; *Mallett*, 40 New Bond St., W. 1; *Robersons*, 217 Knightsbridge, S.W. 1; *Parkenthorpe*, 79 Ebury St., S.W. 1 *C. Pratt*, 166 Brompton Road, S.W. 7; *R. Shenker* (old oak), 70 Red Lion St., High Holborn, W.C. 1; *Isaac Shenker*, 118 Brompton Road, S.W. 3 *White, Allom & Co.*, 15 George St., Hanover Square, W. 1; *Spanish Art Gallery*, 50 Conduit St., S.W. 1; *Frank Partridge*, 26 King St., S.W. 1 *Basil Dighton*, 3 Savile Row, W. 1; *Yamanaka* (Oriental arts and crafts) 127 New Bond St., W. 1; *Keeble*, 10 Carlyle St., W. 1; *Spink & Son* (silver and porcelain), 5 King St., S.W. 1; *Stair & Andrew*, 25 Soho Square. W. 1. The chief auction sales for antiques take place at *Christie's* (p. 167). *Sotheby's*, 34 New Bond St., W. 1, and *W. E. Hurcomb's*, 1 Dover St., W 1.

Booksellers. *American Book Supply Co.*, 86 Strand, W.C. 2; *James Bain*, 14 King William St., W.C. 2; *Batsford*, 94 High Holborn, W.C. (works on art); *Bickers*, 15 Charles St., St. James's Square, S.W. 1. *Bumpus*, 350 Oxford St., W. 1; *Burns, Oates & Washbourne* (Rom. Cath. books), 43 Newgate St., E.C. 1, and 129 Victoria St., S.W. 1; *A. & F. Denny*. 163a Strand, W.C. 2; *Hatchard*, 187 Piccadilly, W. 1; *Jones & Evans*, 77 Queen St., E.C. 4; *Lamley*, 5 Exhibition Road, S.W. 7; *Lewis*, see p. 48; *Mudie's*, see p. 48; *The Poetry Bookshop*, 38 Great Russell St., W.C. 1 (a centre for poets and lovers of poetry); *Hugh Rees*, 5 Regent St., S.W. 1; *Sheed & Ward* (Rom. Cath. books), 31 Paternoster Row, E.C. 4; *Sifton. Praed & Co.*, 67 St. James's St., S.W. 1; *W. H. Smith & Son* (comp. p. 48), 11 Kingsway. W.C. 2, 36 Sloane Square, S.W. 1, 62 Kensington High St., W. 8, 100 Westbourne Grove, W. 2, and over 1000 suburban and provincial branches; *Sotheran*, 43 Piccadilly, W. 1; *Stoneham*, 79 Cheapside, E.C. 2, etc ; *The Times Book Club*, see p. 48; *Truslove & Hanson*, 153 Oxford St., W. 1, 6b Sloane St., S.W. 1, and 14a Clifford St., W. 1; *Alfred Wilson*, 18 Gracechurch St., E.C. 3. — FOREIGN BOOKS. *Dulau*, 32 Old Bond St., W. 1; *Hachette*, 18 King William St., W.C. 2; *International Book Shop*, 33 St. Martin's Court, W.C. 2; *Jaschke*, 26 High St., St. Giles, W.C. 2; *Luzac*, 46 Great Russell St., W.C. 1 (Oriental books); *David Nutt*, 212 Shaftesbury Avenue, W.C. 2; *Probsthain & Co.*, 41 Great Russell St., W.C. 1 (Oriental). — RARE AND SECOND-HAND BOOKS. *C. & E. Brown*, 119 Queen's Road, Bayswater, W. 2; *Dobell* (No. 77), *Foyle* (No. 121), and others in Charing Cross Road, W.C. 2; *Davis & Orioli*, 30 Museum St., W.C. 1; *Dobell*, 8 Bruton St., W. 1; *Francis Edwards*, 33 Marylebone High St., W. 1: *Elkin Mathews*, 33 Conduit St., W. 1; *Ellis*, 29 New Bond St., W. 1; *Kiek*, 2 Paternoster Buildings, E.C. 4; *Maggs Bros.*, 34 Conduit St., W. 1; *Myers & Co.*, 102 New Bond St., W. 1; *Pickering & Chatto*, 1 King St., S.W. 1; *Bernard Quaritch*, 11 Grafton St., W. 1; *Sabin*, 172 New Bond St., W. 1; *Chas. J. Sawyer*, 12 Grafton St., W. 1; *Sotheran*, see p. 44; *Henry Stevens, Son & Stiles*, 39 Great Russell St., W.C. 1; *James Tregaskis*, 66 Great Russell St., W.C. 1; *Wheldon & Wesley*, 2 Arthur St., W.C. 2 (natural history and scientific).

GOVERNMENT PUBLICATIONS are on sale at Adastral House, Kingsway (Aldwych end), W.C. 2, and at 28 Abingdon St., S.W. 1; L.C.C. publications at *P. S. King & Son*, 2 Great Smith St., S.W. 1.

BOOK AUCTIONS are held at *Sotheby's* (p. 44), *Hodgson's*, 115 Chancery Lane, W.C. 2, and *Christie's* (p. 167). — SECOND-HAND BOOK-STALLS are to be found in Charing Cross Road, Farringdon Road, Lambeth Lower Marsh, and Whitechapel Road, and at the Metropolitan Cattle Market (p.381)

MAPS (comp. p. xl). *Stanford*, 12 Long Acre, W.C. 2, and 29 Charing Cross, S.W. 1; *Geographia*, 55 Fleet St., E.C. 4; *Philip*, 32 Fleet St., E.C. 4. Stanford and Sifton, Praed & Co. (p. 44) are the official agents for the sale of Ordnance Maps.

Bootmakers. *Lobb*, 55 St. James St., S.W. 1; *Hoby & Gullick*, 1 Ryder St., S.W. 1; *Codner, Coombs & Dobbie*, 21 Jermyn St., S.W. 1; *Medwin*, 41 Sackville St., W. 1; *Alan McAfee*, 38 Dover St., W. 1; *Yapp*, 200-201 Sloane St., S.W. 1; *Tuczek*, 15b Clifford St., W. 1; *Hook, Knowles & Co.*, 65 New Bond St., W. 1; *Thierry*, 70 Regent St., W. 1, 48 Gresham St., E.C. 2, etc.; *Peal*, 487, *Bartley*, 493 Oxford St., W. 1; *Dowie & Marshall*, 455 Strand, W.C. 2; *Burgess & Deroy*, 47 Sussex Place, S.W. 7; *Hanan*, 328 Oxford St., W. 1, and 203 Regent St., W. 1; *Raoul*, 195 Regent St., W. 1, 53 Shaftesbury Avenue, W. 1, and 240 Oxford St., W. 1; *Dolcis*, 78, 40, 221, 329, & 468 Oxford St., W. 1, *High Life*, 146 & 368 Oxford St., W. 1, *Walk Over*, 372 & 227 Oxford St., W. 1, and 80 Strand, W.C. 2; *Manfield*, 376 Strand, W.C. 2, 228 Piccadilly, W. 1, 170 Regent St., W. 1, etc.; *London Shoe Co.*, 116 New Bond St., W. 1; *Nordonné*, 219 Regent St., W. 1; *Saxone*, 60 Strand, W.C. 2, 220 Regent St., W. 1, etc.; *Lilley & Skinner*, 358 Oxford St., W. 1, etc., *Abbott*, 60 Ludgate Hill, E.C. 4, 15, 255, & 324 Oxford St., W. 1, 44 & 82 Regent St., W. 1, etc.; *Freeman, Hardy & Willis* (moderate prices), 231 Brompton Road, S.W. 7, etc.; *Daniel Neal*, 126 Kensington High St., W. 8, and 68 Edgware Road, W. 2 (children's shoes); *Hall & Sons*, 368 Strand, W.C. 2 ('pannus corium'); *Holden Bros.*, 46 South Audley St., W. 1 ('nature form').

Drapers. *Debenham & Freebody*, 27-37 Wigmore St., W. 1; *Marshall & Snelgrove*, 334-348 Oxford St., W. 1; *Liberty* (oriental and artistic goods), Regent St., W. 1; *Dickins & Jones*, 224-244 Regent St., W. 1; *Peter Robinson*, 272-286 Regent St., W. 1, and 200-234 Oxford St., W. 1; *John Lewis*, 278-288 Oxford St.; *D. H. Evans*, 290 Oxford St.; *Magasins du Louvre*, Oxford Circus; *Galeries Lafayette*, 190 Regent St.; *Swan & Edgar*, Piccadilly Circus; *Bourne & Hollingsworth*, 116-128 Oxford St.; *Robinson & Cleaver* (Irish linen), 156 Regent St.; *Walpole Bros.*, 89 New Bond St., W. 1, 175 Sloane St., S.W. 1, and 108 Kensington High St., W. 8; *Goodyer* (artistic fabrics), 174 Regent St.; *Woolland*, 95, *Harvey, Nichols & Co.*, 109-125 Knightsbridge St., S.W. 1; *Gorringe*, 49-75 Buckingham Palace Road, S.W. 1; *Peter Jones*, Sloane Square, S.W. 1; *Gooch's*, 63 Brompton Road, S.W. 3; *Derry & Toms*, 99-121, *Ponting*, 123-127 Kensington High St., W. 8; *Thomas Wallis & Co.*, Holborn Circus, E.C. 1; *Jaeger* (woollen underclothing and hosiery), 352 Oxford St., 16 Old Bond St., 456 Strand, W.C. 2, 26 Sloane St., S.W. 1, etc.

Dressmakers. *Paquin*, 39 Dover St., W. 1; *Worth*, 3 Hanover Square and 221 Regent St., W. 1; *Reville*, 15 Hanover Square, W. 1; *Redfern* 8 Henrietta St., W. 1; *Jay's* (mourning clothes), 243 Regent St., W. 1 *Handley-Seymour*, 47, *E. Humphrey*, 55 New Bond St., W. 1; *Machinka* 36 Dover St., W. 1; *Buckmaster*, 47 Sloane St., S.W. 1; *Enos*, 103 Mount St., W. 1; *Hallé & Mignon*, 5 South Molton St., W. 1; *Callot Sœurs* 7 Buckingham Gate, S.W. 1; *Maison Ross*, 19 Grafton St, W. 1; *Viola* 18 Albemarle St., W. 1; *Sarlette*, 11 George St., Hanover Square, W. 1 *Francis*, 78 Duke St., W. 1; *Janet Howell*, 25 South St., W. 1; *Bradley's* 1 Chepstow Place, W. 2; *Thorpe & Co.*, 17 Cromwell Place, S.W. 7.

Furriers. *Revillon*, 180 Regent St., W. 1; *International Fur Store* Oxford Circus; *Grafton Fur Co.*, 164 New Bond St., W. 1, and 190 Sloan St., S.W. 1.

Hatters. *James Lock*, 6 St. James's St., S.W. 1; *Lincoln, Bennett & Co.*, 3 Burlington Gardens, W. 1; *Henry Heath*, 105 Oxford St., W. 1 62 Piccadilly, W. 1, etc.; *Christy*, 35 Gracechurch St., E.C. 3; *J. Woodrow* (sporting hats), 46 Piccadilly, W. 1; *Scott's*, 1 Old Bond St., W. 1; *G. A Dunn & Co.*, 429 Strand, 54 Oxford St., 24 Regent St., etc.

Ladies' Underclothing. *Steinmann* (lace), 185 Piccadilly, W. 1 *Penberthy*, 388-392 Oxford St., W. 1; *Addley Bourne*, 11 Orchard St. W. 1; *Edmonds-Orr* (juvenile outfitters), 3 Duke St., Manchester Square W. 1. Also at most drapers.

Leather Goods (trunks, dressing cases, despatch boxes, etc.). *Asprey*, 165, *Finnigans*, 19 New Bond St., W. 1; *Pound*, 268 Oxford St. W. 1, 67 Piccadilly, W. 1, 187 Regent St., W. 1, and 84 Leadenhall St. E.C. 3; *Drew & Sons*, 215 Piccadilly, W. 1.

Men's Outfitters (underclothing, hosiery, etc.). *Beale & Inman* 131 New Bond St., W. 1; *Hummel*, 6 Old Bond St., W. 1; *Capper*, 1 Burlington Arcade, W. 1; *Harborow*, 6 New Bond St., W. 1; *Jaeger*, se p. 45; *Wheeler & Co.*, 14 Poultry, E.C. 2, and 8 Queen Victoria St. E.C. 4; *T. E. Morton*, 245 High Holborn, W.C. 1; *Aertex*, 177 Piccadilly W. 1, 417 Oxford St., W. 1, and 9 Cheapside, E.C. 2; *Morgan & Ball*, 98 & 181 Strand, W.C. 2, 54 Piccadilly, W. 1, etc.; *R. W. Forsyth*, Vigo House 115 Regent St., W. 1; *Austin Reed*, 107 Regent St., W. 1, 33 Oxford St W. 1, 189 Strand, W.C. 2, etc.

Milliners. *Angrave*, 104 Queen's Road, Bayswater, W. 2; *Mrs. White* 73 Jermyn St., S.W. 1; *Elizabeth Edwards*, 3 Hanover St., W. 1. Als at most drapers and dressmakers.

Opticians. *Curry & Paxton*, 195 Great Portland St., W. 1, an 22 Wigmore St., W. 1; *F. C. Briggs*, 52 Mortimer St., W. 1; *Dollond & Aitchison*, 211 & 281 Oxford St., 28a Old Bond St., W. 1, 428 Strand W.C. 2, etc.; *Frederick Bateman*, 83 Great Portland St., W. 1, 20 Ne Oxford St., W.C. 1, etc.; *Negretti & Zambra*, 122 Regent St., W. 1.

Photographers. *Elliot & Fry*, 63, *J. Russell*, 73 Baker St., W. 1 *Langfier*, 313 Finchley Road, N.W. 3; *Hoppé*, 7 Cromwell Place, S.W. 7 *Elwin Neame*, 4 Onslow Place, S.W. 7, and 6 Old Bond St., W. 1; *F. A Swaine*, 116 New Bond St., W. 1; *Foulsham & Banfield*, 49 Old Bond St. W. 1; *Lafayette*, 160 New Bond St., W. 1; *Vandyk*, 41 Buckingham Palace Road, S.W. 1; *Dorothy Wilding*, 22 Old Bond St., W. 1. — PHOTOGRAPH SELLERS. *Medici Society*, 7 Grafton St., W. 1; *Autotype Fine Art Co.*, 117 Queen's Road, W. 2; *Photochrom Co.*, 80 Fleet St., E.C. 4; *Deighton* 4 Grand Hotel Buildings, Trafalgar Square, W.C. 2. — PHOTOGRAPHI MATERIALS. *Ross Ltd.*, 13 Great Castle St., W. 1; *Jonathan Fallowfield*, 61 Newman St., W. 1; *Houghtons* (Ensign), 88 High Holborn, W.C. 1; *Kodak*, 61-65 Kingsway, W.C. 2, 115 Oxford St., W. 1, 184 Regent St., W. 1, 60 Cheapside, E.C. 2, etc.

Picture Dealers, see p. 37.

Tailors. *Henry Poole*, 37 Savile Row, W. 1 (introduction from former customer required); *George*, 19 Duke St., W. 1; *Alfred Webb Miles*, 12 Brook St., W. 1; *Kerslake & Dixon*, 12 Hanover St., W. 1; *Radford*, *Jones & Co.*, 11 Old Burlington St., W. 1; *Henry Keen*, 2 Southampton Row, W.C. 1; *Tetley & Butler*, 21 Sackville St., W. 1; *Rought*, 17 Sackville St., W. 1; *Norton & Sons*, 44, *Meyer & Mortimer*, 36 Conduit St., W. 1; *Brown, Son & Long*, 11 Princes St., Hanover Square, W. 1; *Robinson & Macbain*, 7 Maddox St., W. 1; *Thresher & Glenny*, 152 Strand, W.C. 2, and 19 Clifford St., W. 1; *H. Walker*, 47 Albemarle St., W. 1; *Pope & Bradley*, 14 Old Bond St., W. 1, and 11 Southampton Row, W.C. 1; *Hoare & Sons*, 106 High Holborn, W.C. 1; *Edward Peacock*, 55 Ebury St., S.W. 1; *Cooper & Co.*, 3 George St., Hanover Square, W. 1. — Ladies' Tailors. *Redfern*, 8 Henrietta St., W. 1; *S. Fisher*, 215, *H. J. Nicoll*, 114 Regent St., W. 1; *Scott Adie* (Scottish goods), 38 Conduit St., W. 1; *Albert Phillips*, 185 Sloane St., S.W. 1.

Watchmakers. *Sir John Bennett Ltd.*, 65 Cheapside, E.C. 2, and 14 Kensington High St., W. 8; *J. W. Benson*, 62 Ludgate Hill, E.C. 4, 25 Old Bond St., W. 1, etc.; *Camerer Cuss*, 56 New Oxford St., W.C. 1, etc.; *E. Dent*, 4 Royal Exchange, E.C. 3, and 28 Cockspur St., S.W. 1; *Frodsham*, 27 South Molton St., W. 1; *Ingersoll*, 7 & 9 Kingsway, W.C. 2, and 94 Regent St., W. 1; *Le Roy et Fils*, 57 New Bond St., W. 1.

Waterproof Goods. *Andersons*, 58 Charing Cross, S.W. 1, 16 New Bond St., W. 1, and 37 Queen Victoria St., E.C. 4; *Burberry*, 18 Haymarket, S.W. 1; *Cording & Co.*, 19 Piccadilly, W. 1, and 35 St. James's St., S.W. 1; *Aquascutum*, 100 Regent St., W. 1, 113 Piccadilly, and 1 Poland St., W. 1; *Mattamac*, 254 Regent St., W. 1, 117 Oxford St., W. 1, 45 Conduit St., W. 1, 25 Kensington High St., W. 8, etc.

Markets. The immense market traffic of London, though suffering from lack of organization, is among the most impressive sights of the metropolis, and one with which no stranger should fail to make himself acquainted. Most of the wholesale business is done in the early hours of the morning.

The principal markets in London are in the hands of the City Corporation (p. xxxiii): viz. the *London Central Markets* at Smithfield (p. 267; meat, poultry and provisions, and general), the chief centre of London's food supply; *Billingsgate* (p. 298), the great fish market; the *Metropolitan Cattle Market* at Islington (p. 381), one of the largest in the world; *Leadenhall Market* (p. 300; meat, poultry, and game); and *Spitalfields Market* (p. 399; vegetables and fruit). The *Borough Market* (p. 411; vegetables and fruit) is indirectly controlled by local authorities, but *Covent Garden* (p. 114), the chief market in London for vegetables, fruit, and flowers and the one that attracts most visitors, is in the hands of private owners.

13. Libraries. Newspapers.

Libraries. Some sort of introduction or previous written application is necessary for those who wish to use the books in the following great libraries: *British Museum Library* (p. 237); the libraries at the *Science Museum* (p. 316) and *Natural History Museum* (p. 317); *British Library of Political Science*, at the London School of Economics (p. 109); *Sion College Library* (p. 162) and *Dr. Williams's Library* (p. 196), both theological; and the libraries of the *London County Council* (p. 416), *Royal College of*

Surgeons (p. 110), *Imperial Institute* (p. 309), *Royal Empire Society* (p. 69), and other learned societies and institutes (see p. 57). — The *Guildhall Library* (p. 280), the art library at the *Victoria and Albert Museum* (p. 338), the *Lambeth Palace Library* (p. 417; theological), the *Patent Office Library* (p. 250; scientific), and the *Witt Library* (p. 192) may be used without previous formality.

All the metropolitan boroughs (p. xxxiv) possess *Free Public Libraries* (often open till late at night, and on Sun. afternoon and evening), with reading rooms (newspapers and periodicals) and reference libraries; books are lent out only to residents of the borough. on a ratepayer's recommendation.

Circulating Libraries. *London Library* (p. 164), 14 St. James's Square, S.W. 1, with over 420,000 vols. (entrance fee 3*l.* 3*s.*, annual subscription 4*l.* 4*s.*; ten books at a time, but only one published within the last twelve months; introduction by member necessary). — *The Times Book Club*, 42 Wigmore St., W. 1; *Mudie's*, 30 New Oxford St., W.C. 1, with branches at 27 Old Broad St., E.C. 2. St. Ermin's, Westminster, S.W. 1, 30 Sussex Place, S.W. 7, 132 Kensington High St., W. 8, etc.; *W. H. Smith & Son* (books exchanged at one of the firm's numerous branches, comp. p. 44, or direct by post or rail from Strand House, Portugal St., W.C. 2). *Boots' Booklovers' Library*, 182 Regent St., W. 1, and numerou branches; *Harrod's* (p. 44); *H. K. Lewis's Medical and Scientifi Library*, 136 Gower St., W.C. 1; *Day's Library*, 96 Mount St., W. 1

Newspapers and **Periodicals.** The oldest paper in th country is the *London Gazette*, the organ of the government fo official announcements, established in 1666 and published twic weekly (2*s.*). The morning and evening papers are sold at railwa stations, at newsvendors' shops, and in the streets.

MORNING PAPERS. *The Times* (2*d.*; p. 291), independent, with a weekl edition (Thurs.; 4*d.*) and various supplements (comp. below); *Daily Telegraph* (2*d.*; p. 242), *Morning Post* (1*d.*), both Conservative; *Daily Expres* (1*d.*); *Daily Mail* (1*d.*). — Liberal: *Daily News* (1*d.*); *Daily Chronicl* (1*d.*). — Labour: *Daily Herald* (1*d.*). — The *Daily Sketch* (1*d.*) and *Dail Mirror* (1*d.*) are illustrated. — *Financial News* (2*d.*); *Financial Time* (2*d.*). — *Sporting Life* (2*d.*).

EVENING PAPERS (1*d.* each). *Evening Standard*, Conservative; *Evening News; Star*, Liberal.

SUNDAY PAPERS (2*d.* each). *Observer; Sunday Times; Sunday Refere* sporting and theatrical; etc. Illustrated: *Sunday Pictorial*; *Sunda Graphic*, etc.

WEEKLY PERIODICALS. Literary Journals and Reviews: *Nation & Athenæum* (Liberal; 6*d.*); *New Age* (7*d.*; mainly economic); *The Time Literary Supplement* (3*d.*); *Spectator*, *New Statesman*, *Saturday Review* (Conservative), *Notes & Queries* (6*d.* each); *John o' London's Weekly* (2*d.*) — Humorous: *Punch* (6*d.*), founded in 1841; also *London Opinion* (2*d.*). — Illustrated Journals (1*s.* each): *Illustrated London News*, *Graphic*, *Country Life*, *Sketch*, *Sphere*, *Bystander*, *Tatler*, *Illustrated Sporting & Dramatic News*. For ladies: *Queen* (1*s.*); *Lady* (6*d.*). — *Truth* (9*d.*), mainly a financial paper. — Sporting: *Field* (1*s.*). — Theatrical: *Era* (3*d.*); *Stage* (4*d.*). — *Guardian* (6*d.*), *Church Times* (2*d.*), organs of the Church of

England; *British Weekly* (2*d.*), Nonconformist; *Tablet* (6*d.*), *Universe* (2*d.*), Roman Catholic; *Jewish Chronicle* (4*d.*). — Socialist and Labour: *New Leader* (2*d.*). — Financial: *Economist* (1*s.*); *Statist* (6*d.*). — Medical: *Lancet* (1*s.*); *British Medical Journal* (1*s.* 3*d.*). — *Nature* (1*s.*), scientific. — The *Army, Navy & Air Force Gazette* (6*d.*) is a 'service' paper. — *Times Educational Supplement* (3*d.*).

Serious Monthly Magazines and Reviews. *Contemporary Review* (3*s.* 6*d.*); *Fortnightly Review* (3*s.* 6*d.*); *Nineteenth Century and After* (3*s.*); *National Review* (Conservative; 3*s.*); *London Mercury* (3*s.*); *Realist* (2*s.*); *English Review* (Conservative; 1*s.*); *Review of Reviews* (1*s.*); *Clarion* (Labour; 6*d.*). — *Philosophical Magazine* (1*s.* 6*d.*). — Scholastic: *Journal of Education* (8*d.*); *Education Outlook & Educational Times* (6*d.*). — Art: *Burlington Magazine* (2*s.* 6*d.*); *Apollo* (2*s.* 6*d.*); *Connoisseur* (2*s.*); *Studio* (2*s.*). — *Musical Times* (6*d.*).

Lighter Monthly Magazines. *Blackwood's* (2*s.* 6*d.*); *Cornhill* (1*s.* 6*d.*); *Chambers's Journal*, *Strand*, *Windsor*, *Pearson's*, *Britannia & Eve* (1*s.* each), etc.

Quarterlies. *Quarterly Review* (7*s.* 6*d.*); *Round Table* (5*s.*); *Political Quarterly* (3*s.* 6*d.*); *Hibbert Journal* (2*s.* 6*d.*).

Canada (illustrated; 1*s.*) and the *Canadian Gazette* (6*d.*), *South Africa* (6*d.*), and the *British Australian & New Zealander* (6*d.*) are London weeklies dealing with Colonial matters. Several of the leading American and Colonial papers have representatives and advertising offices in London. American newspapers may be consulted at the offices of *Dorland Advertising Ltd.*, 14 Regent St., S.W. 1, and of the *Chicago Daily News*, Trafalgar Buildings, Northumberland Avenue, W.C. 2.

14. Embassies, Legations, and Consulates.

America, United States of. Embassy, 14 Princes Gate, S.W. 7; chancery, 4 Grosvenor Gardens, S.W. 1 (office hours 10.30-1 & 3-4, Sat. 10.30-1); consulate-general, 18 Cavendish Square, W. 1 (9-4, Sat. 9-1).

Argentina. Embassy, 30 Grosvenor Gardens, S.W. 1.

Austria. Legation, 18 Belgrave Square, S.W. 1.

Belgium. Embassy, 10 Lowndes Square, S.W. 1; chancery and consular department, 7 Tavistock Place, W.C. 1.

Bolivia. Legation and consulate-general, 16 Grosvenor Place, S.W. 1.

Brazil. Embassy, 19 Upper Brook St., W. 1; consulate, Aldwych House, W.C. 2.

Bulgaria. Legation, 24 Queen's Gate Gardens, S.W. 7; chancery, 3 Queensberry Place, S.W. 7.

Chile. Legation, 3 Hamilton Place, W. 1; consulate, 7 Union Court, E.C. 2.

China. Legation, 49 Portland Place, W. 1.

Colombia. Consulate-general, Sicilian House, Sicilian Av., W.C. 1.

Cuba. Legation, 30 York Terrace, N.W. 1; consulate, 95 Linden Gardens, W. 2.

Czechoslovakia. Legation, 8 Grosvenor Place, S.W. 1; consulate, 18 Bedford Square, W.C. 1.

Denmark. Legation, 29 Pont St., S.W. 1; consulate-general, 7 Norfolk St., W.C. 2.

Egypt. Legation, 75 South Audley St., W. 1; consulate-general, 26 South St., W. 1.

Estonia. Legation and consulate-general, 167 Queen's Gate, S.W. 7.

Finland. Legation, 2 Moreton Gardens, S.W. 5; consulate-general. 57 Gordon Square, W.C. 1.

France. Embassy, Albert Gate, S.W. 1; consulate-general, 51 Bedford Square, W.C. 1.

Germany. Embassy and consulate-general, 9 Carlton House Terrace, S.W. 1.

Greece. Legation, 51 Upper Brook St., W. 1; consulate, 131 Gower St., W.C. 1.

Hungary. Legation, 35 Eaton Place, S.W. 1.

Italy. Embassy, 20 Grosvenor Square, W. 1; chancery, 20 Providence Court, North Audley St., W. 1; consulate-general. 68 Portland Place, W. 1.

Japan. Embassy, 10 Grosvenor Square, W. 1; chancery, 37 Portman Square, W. 1; consulate-general, 1 Broad Street Place, E.C. 2

Latvia. Legation, 87 Eaton Place, S.W. 1; consulate-general, 10 Kingsway, W.C. 2.

Lithuania. Legation, 10 Palace Gate, W. 8; consulate-general. 15 Endsleigh St., W.C. 1.

Mexico. Legation, 48 Belgrave Square, S.W. 1; consulate-general Bush House, Aldwych, W.C. 2.

Netherlands. Legation, 32 Green St., W. 1; chancery, 42 Seymou St., W. 1; consulate-general, 28 Langham St., W. 1.

Norway. Legation, 25 The Boltons, S.W. 10; offices, 21 Cockspu St., S.W. 1; consulate-general, 36 King St., E.C. 2.

Peru. Legation, 65 Cadogan Square, S.W. 1; chancery, Sentine House, Southampton Row, W.C. 1; consulate-general, 1 Regent St., S.W. 1.

Poland. Embassy, 47 Portland Place, W. 1; consulate-general 2 Upper Montague St., W.C. 1.

Portugal. Embassy, 12 Gloucester Place, W. 1; consulate-general. 40 Woburn Square, W.C. 1.

Roumania. Legation, 4 Cromwell Place, S.W. 7.

Russia. Embassy, 40 Grosvenor Square, W. 1; consulate-general. 58 Moorgate St., E.C. 2.

Spain. Embassy, 24 Belgrave Square, S.W. 1; consulate-general. 20 Gordon Square, W.C. 1.

Sweden. Legation, 27 Portland Place, W. 1; consulate-general, 329 High Holborn, W.C. 1.

Switzerland. Legation, 32 Queen Anne St., W. 1.

Turkey. Embassy, 69 Portland Place, W. 1; consulate, 28 Mecklenburgh Square, W.C. 1.

Yugoslavia. Legation, 195 Queen's Gate, S.W. 7.

Representatives of British Dominions.

Australia. High Commissioner, Australia House, Strand, W.C. 2.

Agents-General of States (if not at Australia House): *Queensland*, 409 Strand, W.C. 2; *Victoria*, Melbourne Place, Strand, W.C. 2; *Western Australia*, 115 Strand, W.C. 2.

Canada. High Commissioner, Canadian Building, Trafalgar Square, S.W. 1.

Agents-General of Provinces (if not at Canadian Building): *British Columbia*, 1 Regent St., S.W. 1; *Ontario*, 163 Strand, W.C. 2; *Quebec*, 4 Cockspur St., S.W. 2.

India. High Commissioner, India House, Aldwych, W.C. 2.

Irish Free State. High Commissioner, 15 Regent St., W. 1.

Newfoundland. High Commissioner, 58 Victoria St., S.W. 1.

New Zealand. High Commissioner, 415 Strand, W.C. 2.

South Africa. High Commissioner, South Africa House, Trafalgar Square, W.C. 2.

Southern Rhodesia. High Commissioner, Crown House, Aldwych, W.C. 2.

Crown Agents for the Colonies, 4 Millbank, S.W. 1.

15. Divine Service.

To enable visitors belonging to different religious denominations to attend their respective places of worship, a list is here given of the principal churches in London. The denominations are arranged in alphabetical order. — The hours named after each church are those of divine service on Sundays. Many of the Sat. and Sun. papers give a list of the services and principal preachers on Sunday.

Baptist. *Metropolitan Tabernacle*, Newington Butts (p. 415; 11 & 6.30). — *Westbourne Park Chapel*, Porchester Road, W. 2 (11 & 7). — *Bloomsbury Church*, Shaftesbury Avenue, W.C. 2 (11 & 7). — *Abbey Road Church*, St. John's Wood, N.W. 8 (11 & 7).

Catholic Apostolic (services at 10 & 5). Gordon Square (p. 196); Maida Hill West (p. 372); Orchard St., Westminster, S.W. 1.

Christian Science (services at 11.30 & 7). *First Church of Christ Scientist*, Sloane Terrace, S.W. 1; *Second Church*, 106 Palace Gardens Terrace, W. 8; *Third Church*, 7 Curzon St., W. 1; *Seventh Church*, 8 Wright's Lane, W. 8; *Ninth Church*, Marsham St., Westminster, S.W. 1; *Eleventh Church*, Nutford Place, Bryanston Square, W. 1; etc.

There are *Christian Science Reading Rooms* at 15 Queen St., E.C. 4, 107 Fenchurch St., E.C. 3, 130 Regent St., W. 1. 16 Sloane St., S.W. 1, 299 Oxford St., W. 1, 7 Curzon St., W. 1, 181 Kensington High St., W. 8, Broadway Buildings, Westminster, S.W. 1, 188 Strand, W.C. 2, etc.

Church of England. Among the leading churches and those specially interesting for their services or their associations are *St. Paul's Cathedral* (p. 251; 10.30, 3.15, & 7), *Westminster Abbey*

(p. 128; 10 15, 3, & 6.30), and the *Temple Church* (p. 244; 11 & 3), all famous for their music; *Southwark Cathedral* (p. 409; 11 & 6.30); the *Chapel Royal, St. James's* (p. 166; 11.15), and the *Chapel Royal, Savoy* (p. 105; 11.15 & 6); *St. Margaret's*, Westminster (p. 127; 11 & 7); *Christ Church*, Westminster, S.W. 1 (p. 155; 11 & 6.30); *St. James's*, Piccadilly (p. 175; 11 & 6.15); *St. Martin-in-the-Fields* (p. 70; 11.30 & 6.15); *St. George's*, Hanover Square (p. 188; 11 & 6.30); *St. Anne's*, Soho (p. 191; 11 & 6.30; good music); *All Saints*, Margaret St. (p. 189; 11.15 & 6); *St. Peter's*, Eaton Square (p. 159; 11.15 & 6.30; good music); *Grosvenor Chapel* (p. 180; 10.40); *Christ Church*, Lancaster Gate, W. 2 (11.15 & 6); *St. Marylebone* (p. 374; 11 & 7); *Chelsea Old Church* (p. 363; 11 & 6.30); *St. Peter ad Vincula* (p. 394; 11), *St. Bartholomew's* (p. 268; 11 & 6.30), *All Hallows Barking* (p. 295; 11 & 6.30), and other City churches; *St. Jude's*, Hampstead Garden Suburb (p. 385 11.30 & 6.30); *Royal Military Chapel*, Wellington Barracks (p. 173; 11 & 6.30); and the chapels of *Lincoln's Inn* (p. 249; 11 good music), *Gray's Inn* (p. 250; 11.15), the *Charterhouse* (p. 270 11), and *Chelsea Hospital* (p. 361; 11 & 6.30).

Congregational or Independent. *City Temple*, Holborn Viaduct (p. 263; 11 & 7). — *Westminster Church*, Buckingham Gate S.W. 1 (11 & 7). — *King's Weigh House Church*, Duke St. (p. 181 11 & 7). — *Kensington Chapel*, Allen St., W. 8 (11 & 6.30). — *Chris Church*, Westminster Bridge Road (p. 419; 11 & 7). — *Whitefield's* Tottenham Court Road (p. 378; 11 & 7). — *Lyndhurst Road*, Hampstead (p. 382; 11 & 6.30). — *Pilgrim Fathers' Memorial Church* New Kent Road (p. 414; 11 & 6.45). — *Brixton Independent Church*. Brixton Road, S.W. 9 (11 & 6.45).

Fellowship Guild. *The Guildhouse*, Eccleston Square, S.W. (3.30 & 6.30).

Friends or Quakers. *Friends' House*, Euston Road (p. 380 11 & 6.30); *Westminster Meeting House*, 52 St. Martin's Lane, W.C. 2 (11); *Hampstead Meeting House*, 120 Heath St., N.W. (11 & 6.30). — *Jordans*, see p. 492.

Jews. Service begins at sunset on Fridays. The office of the Chief Rabbi is at 4 St. James's Place, E.C. 3. *Great Synagogue*, St. James's Place, Aldgate (p. 304). — *West London Synagogue of British Jews* (Reform), 34 Upper Berkeley St., W. 1. — *Central Synagogue*, 129 Great Portland St., W. 1. — *Bayswater Synagogue*. Chichester Place, Harrow Road, W. 2. — *New West End Synagogue*, St. Petersburgh Place, W. 2. — *Spanish & Portuguese Synagogues*, Bevis Marks (p. 304), and Lauderdale Road, W. 9. — *Hampstead Synagogue*, Dennington Park Road, N.W. 6. — *Liberal Jewish Synagogue* (p. 373), 28 St. John's Wood Road, N.W. 8.

Methodist. a. Wesleyan Methodist: *Central Hall*, Westminster (p. 154; 11, 3.30, & 7); *Kingsway Hall*, Kingsway, W.C. 2 (11, 3.30,

& 7); *Wesley's Chapel*, 47 City Road (p. 273; 11 & 6.30); *Hinde Street Chapel*, Manchester Square, W. 1 (11 & 7). — b. Primitive Methodist: *Surrey Chapel*, Blackfriars Road, S.E. 1 (11 & 7); *Marylebone Chapel*, Seymour Place, W. 1 (11 & 6.30). — c. United Methodist: *Brunswick Church*, 156 Great Dover St., S.E. 1 (11 & 6.30); *Victoria Chapel*, 194 Vauxhall Bridge Road, S.W. 1 (11 & 6.30). — *Calvinistic Methodist Church of Wales*, Charing Cross Road, W.C. 2 (10.45 & 6.30).

MOHAMMEDAN. *Prayer House*, 111 Campden Hill Road, W. 8. *Mosques* at 63 Melrose Road, Southfields, S.W. 18, and at Woking.

NEW CHURCH ('Swedenborgians'). Argyle Square, W.C. 1 (11 & 6.30); Camden Road, N. 7 (11 & 6.30); Pembridge Villas, W. 11 (11 & 6.45); etc.

PRESBYTERIAN. *St. Columba's* (Church of Scotland), Pont St., S.W. 1 (11 & 6.30); *Scottish National Church*, Russell St., W.C. 2 (11.15 & 6.30). — The following belong to the Presbyterian Church of England: *Regent Square Church* (p. 380; 11 & 7); *Marylebone Church*, Upper George St., W. 1 (11 & 7); *St. John's Wood Church*, Marlborough Place, N.W. 8 (11 & 6.30); *Emperor's Gate Church*, Cromwell Road, S.W. 7 (11 & 6.30).

ROMAN CATHOLIC. *Westminster Cathedral* (p. 155); 6, 6.30, 7, 7.30, 8, 8.30, 9, 10.30 (High Mass), 12, 3.15, 7, & 9.30. The cathedral is noted for its music, by composers (ancient and modern) of the polyphonic school, the Holy Week services in particular being unrivalled of their kind. — *St. George's Cathedral* (p. 418); 7, 8, 9.30, 10.30 (High Mass), 12, 3, & 6.30. — *Oratory* (p. 321); 6.30-12, 3.30, & 7; good music at High Mass (10.45) and at Vespers (3.30 p.m.). — *Jesuit Church*, Farm St. (p. 180); 6.55, 7, 7.30, 8, 8.30, 9.30, 10.50 (High Mass), 12, & 3.30. — *Our Lady of Victories* (p. 307), 237 Kensington High St., W. 8; 7, 8, 9, 10, 10.50 (High Mass), 12, 4, & 6.30. — *St. Mary of the Angels*, Westmoreland Road, Bayswater, W. 2 (7, 8, 9, 10, 11, & 7). — *St. Etheldreda's*, Ely Place (p. 262; 8, 10, 11.15, & 7). — *St. Patrick's*, Soho Square, W. 1 (p. 191; 6.15, 8, 9.30, 10.30, 11.45, & 7). — *St. Dominic's Priory* (p. 382), Southampton Road, Kentish Town, N.W. 5 (7, 8, 9, 10, 11, & 7). — *St. James's, Spanish Place* (p. 193), George St., W. 1; 7, 8, 9, 10, 11 (High Mass), 12, 4, & 7. — *Our Lady & St. Gregory*, Warwick St., W. 1 (8.30, 10.30, & 12). — *Servite Church* (p. 366), 264 Fulham Road, S.W. 10 (7, 8, 9, 10, 10.50, 12, & 7). — *Corpus Christi*, Maiden Lane, W.C. 2 (8, 9, 10, 12, & 7). — *Carmelite Church*, Church St., Kensington (p. 307: 6.30, 7, 8, 9, 10, 11, & 4; good music). — *SS. Anselm and Cecilia*, Kingsway (p. 109; 8, 9, 10, 11.30, & 7).

UNITARIAN. *Rosslyn Hill Chapel*, Pilgrim's Lane, Hampstead, N.W. 3 (11 & 6.30). — *Essex Church*, The Mall, Notting Hill Gate, W. 8 (11 & 6.30). — *Unity Church*, Upper St., N. 1 (11 & 7). — *Highgate Hill Church*, N. 19 (11 & 6.30).

The services of the *South Place Ethical Society* are held at Conway Hall (p. 197), Red Lion Square, W.C. 1, on Sun. at 11 a.m., except in Aug. (concerts, see p. 34); those of the *Ethical Church* at 46 Queen's Road, Bayswater, W. 2, are at 11 & 6.30, except in Aug. and September. — The *London Positivist Society* meets at the Church of Humanity, 19 Chapel St., Lamb's Conduit St., W.C. 1, at 11.15 a.m. — *Theistic Church,* at the Æolian Hall (p. 34; 11 a.m.). — *Theosophical Society,* see p. 194.

Foreign Churches. *Belgian Roman Catholic Church* (Notre Dame de Hal), Arlington Road, Camden Town, N.W. 1 (8, 9.15, & 11). — *Danish Church* (Lutheran; p. 405), King St., Poplar, E. 14; service at 11 a.m. Danish service also at Marlborough House Chapel (p. 165) at 4 p.m. (except in Aug.-Oct.). — *Dutch Church* (Reformed Calvinist), 6 Austin Friars (p. 287; 11.15; except in Aug.). — *French Protestant* (Huguenot; p. 191), 9 Soho Square, W. 1 (11 & 6.30). — *French Reformed Evangelical Church,* Monmouth Road, Bayswater, W. 2 (11 & 6.30). — *French Roman Catholic Church* (Notre Dame de France), 5 Leicester Place, Leicester Square W.C. 2 (8, 9, 10, 11, & 7). — *German Lutheran Churches* at Montpelier Place, Brompton Road, S.W. 3 (1st & 3rd Sun. of the month at 11 a.m., 2nd & 4th Sun. at 6 p.m.), 46 Cleveland St., W. 1 (1st & 3rd Sun. at 6 p.m., 2nd & 4th Sun. at 11 a.m.), 3 Goulston St., E. 1 (6 p.m.), Ritson Road, Dalston, E. 8 (11 a.m.), Little Alie St., E. 1 (11 a.m.), and Dacres Road, Forest Hill, S.E. 23 (11 a.m.). — *German Roman Catholic Church* (St. Boniface), 47 Adler St., E. 1 (9, 10, 11, & 7). — *Greek Orthodox Church* (St. Sophia), Moscow Road, Bayswater, W. 2 (11 a.m.). The services of the Russian Church in London are held at 11 a.m. at St. Philip's, Buckingham Palace Road. — *Italian Roman Catholic Church* (St. Peter's), Clerkenwell Road, E.C. 1 (7, 8, 9, 10, 11, 12, 4, & 7). — *Lithuanian Roman Catholic Church* (St. Casimir's), 21 The Oval, Hackney Road, E. 2 (9, 11, & 7). — *Norwegian Lutheran Church* (St. Olav's), Lower Road, Rotherhithe, S.E. 1 (11 a.m. and, on 1st Sun., 6.30; reading room open daily). — *Polish Roman Catholic Church,* Mercer St., Shadwell, E. 1 (9.30 & 11.30). — *Swedish Lutheran Church,* Harcourt St., Marylebone, W. 1 (11 & 6; reading room open daily 3-6). — *Swiss Protestant Church,* 79 Endell St., W.C. 2 (service in French at 11 & 6.30). Services in German at the church of St. Anne and St. Agnes (p. 266; 11 a.m. and, except in July & Aug., 7 p.m.).

16. Guilds. Charities. Societies. Clubs.

Guilds or **Livery Companies.** The guilds, mysteries, fraternities, or livery companies of merchants and craftsmen were perhaps the most characteristic product of the mediæval period in Western Europe. The full history of those that existed in London would be almost half the story of the City, and incidentally a large part of the history of the English national government. For the guilds, or livery companies, as they were later named from the special livery (gowns, furs, etc.) worn by their members, were the chief organized factors of civic life. Beginning in obscurity as voluntary associations, they gradually took definite form during the 13th and 14th cent. and acquired legal functions which were recognized and enforced by the charters and letters patent granted by the Crown and by the ordinances of the City and occasionally of the Church. Their rules and officers controlled the trade and industry of the City, and during the 14th cent. they established themselves as the chief element in the governing council of London, thus supplanting the power of the older feudal element, which was based on land, by a new government based on the trading classes. The year 1319 may be given as the turning-point in this development; and the guild system attained its apogee in the 15th cent. though it remained an active and substantial element in London life for another two hundred years. This growth is well illustrated by the fact that, while we can discover only two companies possessing halls before 1400, by 1485 (when the first Tudor won his throne) there were twenty-eight halls dotted over the City, and others were in process of building. A witness to the victory of the companies over barons and ecclesiastics is the fact that in many cases these halls had been the town houses of lords or the buildings of religious bodies. The most interesting of the halls still standing are the Stationers' (p. 261), the Goldsmiths' (p. 275), the Merchant Taylors' (p. 288), the Mercers' (p. 276), the Drapers' (p. 287), the Brewers' (p. 282), the Apothecaries' (p. 291), the Vintners' (p. 291), and the Fishmongers' (p. 298).

As early as the middle of the 14th cent. twelve of the guilds had obtained practical precedence of their fellows, their seniority being formally acknowledged by the middle of the 16th century. These 'great companies' are, in order of dignity, the Mercers, Grocers, Drapers, Fishmongers, Goldsmiths, Skinners, Merchant Taylors, Haberdashers, Salters, Ironmongers, Vintners, and Clothworkers. Besides these, over sixty lesser companies still exist, often with their halls, but all alike, greater and lesser, with their functions a mere shadow of their earlier power. A few still perform duties relating to their trades, e.g. the Goldsmiths, Fishmongers, Stationers, Apothecaries, and Brewers; but their chief work is now the administration of their estates and trust funds, which the Royal Commission of 1880 reported to bring in a total income of nearly 800,000*l.* a year. This revenue is now mainly spent in public and private philanthropy; e.g., the Merchant Taylors, the Mercers, and the Skinners are the patrons of great schools. Some of the companies represent trades now quite extinct, e.g. the Bowyers, Broderers, Girdlers, Horners, Loriners (saddlers' ironmongers), Patten Makers, and Scriveners. The date of the livery companies' fall from industrial and civic power may be placed in the 17th cent., when the control of trade was passing into the hands of individual capitalists. The figure of Sir Thomas Gresham (p. 285) in the reign of Elizabeth may be taken as a type of the rising power, and the foundation of the Bank of England in 1694 may be considered the end of the livery companies' supremacy in London. Comp. 'The Gilds and Companies of

London', by *George Unwin* (1908), and 'The Livery Companies of the City of London', by *W. C. Hazlitt* (1892).

Charities. The charities of London are on a scale commensurate with the vastness of the city. They comprise hospitals, dispensaries, asylums; bible, tract, missionary, and district visiting societies; provident homes, orphanages, etc. A tolerably complete catalogue will be found in Fry's 'Guide to the London Charities' or Low's 'Handbook to the Charities of London'. The hospitals are largely supported by 'King Edward's Hospital Fund'; the 'Hospital Sunday Fund', provided by collections made in all the churches for the hospitals, the 'Hospital Saturday Fund', the result of regular weekly collections in factories, shops, etc.; and the amounts collected on 'Alexandra Day' (June; p. 63). The chief general hospitals are mentioned in the text of the handbook; in addition there are numerous special hospitals for cancer, small-pox, fever, consumption, eye and ear diseases, and so forth.

Settlements, etc. These residential colonies, which are intended to bring the knowledge and culture of the educated classes into contact with the needs and problems of the poor for the benefit of both, are interesting to the student of social questions.

The oldest and perhaps most characteristic example is *Toynbee Hall* (p. 401). Some of the following similar institutions are connected with particular religious bodies and are more or less missionary in their aims: *Bermondsey Settlement* (Methodist), Farncombe St., Jamaica Road, S.E. 16; *Bernhard Baron St. George's Jewish Settlement*, Berner St., E. 1; *Bishop Creighton House*, 374-380 Lillie Road, Fulham, S.W. 6; *Cambridge University Mission*, 43-47 Jamaica Road, S.E. 16; *Cambridge House*, 131 Camberwell Road, S.E. 5; *Canning Town Women's Settlement*, Cumberland Road, Plaistow, E. 13; *Dame Colet House* (St. Paul's Girls' School, p. 368), 29 Duckett St., E. 1; *John Benn Working Lads' Hostel*, Bower St., E 1; *Kingsley Hall*, Powis Road, Bow, E. 3; *Magdalen College House*, 1 Oakley Square, N.W. 1; *Mansfield House*, 89 Barking Road, Canning Town, E. 16; *Mary Ward Settlement* (p. 196), 36 Tavistock Place, W.C. 1; *Oxford and Bermondsey Club*, 175a Long Lane, S.E. 1; *Oxford House*, Mape St., Bethnal Green, E. 2; *Robert Browning Settlement* (Congregational; p. 415), Browning Hall, Browning St., S.E. 17; *St. Cecilia's House*, 533 Commercial Road East, E. 1; *St. Margaret's House*, 21 Old Ford Road, E. 2; *St. Helen's House*, Stratford, E. 15; *St. George's Settlement*, 109 St. George's Road, S.E. 1; *Ratcliff Settlement*, London St., E. 14; *Settlement of the Holy Child*, 130 High St., Poplar, E. 14; *Talbot Settlement* (for women), 48 Addington Square, Camberwell, S.E. 5; *Time and Talents Settlement*, 187 Bermondsey St., S.E. 1; *Trinity College Oxford Mission*, Orford Road, Stratford, E. 15; *Union of Girls' Schools' Settlement*, Stafford St., S.E. 15; *Women's Presbyterian Settlement*, 56 East India Dock Road, E. 14; *Women's University Settlement*, 44 Nelson Square, S.E. 1.

Workmen's Dwellings. A good deal has been done of recent years by the London County Council and private philanthropists in the way of providing improved dwellings for the working classes in London (comp. p. xxxv).

George Peabody (1795-1869; born at Danvers, Mass.), an American banker and merchant, who carried on an extensive business (comp. p. 288) and spent much of his time in London, gave at different times some 500,000*l*.

for this purpose. The *Peabody Donation Fund* (15 Buckingham St., Strand, W.C. 2) is managed by a body of trustees, now styled the Governors, a royal charter having been granted in 1900. The number of persons accommodated in the Peabody Buildings is about 24,483, each family paying an average weekly rent of 8*s*. 1*d*. per tenement or 2*s*. 5*d*. per room, which includes the use of baths and wash-houses. The capital of the fund now amounts to over 2,519,000*l*. — The *Guinness Trust* (5 Victoria St., S.W. 1), a similar fund established by Lord Iveagh in 1889 with a gift of 200,000*l*., has provided 2885 tenements (6242 rooms) on eight sites in different parts of London, at an average weekly rent of 2*s*. 1$^1/_2$*d*. per room.

Here, too, may be mentioned the **Rowton Houses**, a series of 'Working Man's Hotels' (chief office, 7 Little College St., Westminster, S.W. 1). The first of these was, on the late Lord Rowton's initiative, opened at Vauxhall in 1893 and contains 448 beds. It has been followed by similar institutions at King's Cross (960 beds), Newington Butts (1015 beds), Hammersmith (800 beds), Whitechapel (814 beds), and Camden Town (1087 beds). The accommodation, though simple, is clean and not uncomfortable; and the charges are very low (cubicle, with use of day rooms, etc., 1*s*. per night or 6*s*. 6*d*. per week; bedroom 2*s*. 6*d*. per night or 10*s*. 6*d* per week). — Similar institutions for homeless women are the *Cecil Houses* (office, 11 Golden Square, W. 1), inaugurated by Mrs. Cecil Chesterton in 1926, at 35 Devonshire St., W.C. 1, 47 Wharfdale Road, N. 1, and 194 Kensal Road, W. 10 (the charge of 1*s*. per night includes a bed, hot bath, tea and biscuits, and facilities for washing clothes; open to visitors on Thurs., 3.30-5).

The London County Council owns lodging houses for men in Parker St., Drury Lane (350 cubicles), at Carrington House, Deptford (814 cubicles), and at Bruce House, Kemble St., Drury Lane (716 cubicles), the charges being from 10*d*. to 1*s*. 4*d*. per night.

Societies. The societies for the encouragement of industry, art, and science in London are extremely numerous, and many of them possess most ample endowments. The names of a few of the most important may be given here, some of them being described at length in other parts of the handbook: —

Royal Society, *Royal Academy*, *Society of Antiquaries*, *Geological Society*, *Royal Astronomical Society*, *Linnean Society*, *Chemical Society*, *British Association*, all in Burlington House, Piccadilly, W. 1 (p. 175). — *British Academy*, Burlington Gardens, W. 1 (p. 177). — *Royal Institution*, 21 Albemarle St., W. 1 (p. 177). — *Royal Archæological Institute*, 18 Queen Anne's Gate, S.W. 1. — *Royal Anthropological Institute*, 52 Upper Bedford Place, W.C. 1. — *Royal College of Physicians*, 12 Pall Mall East, S.W. 1 (p. 70). — *Royal College of Surgeons*, 39-43 Lincoln's Inn Fields, W.C. 2 (p. 110). — *Royal Society of Medicine*, 1 Wimpole St., W. 1 (p. 375). — *Royal Geographical Society*, Kensington Gore, S.W. 7 (p. 306). — *Royal Aeronautical Society*, 7 Albemarle St., W. 1. — *Royal Meteorological Society*, 49 Cromwell Road, S.W. 7. — *Royal Photographic Society*, 35 Russell Square, W.C. 1 (with a permanent collection of photographs and an annual exhibition in Sept.-Oct.). — *Royal Agricultural Society*, 16 Bedford Square, W.C. 1. — *Royal Asiatic Society*, 74 Grosvenor St., W. 1. — *Royal Society of Literature*, 2 Bloomsbury Square, W.C. 1. — *Royal Statistical*

Society and *Royal Economic Society,* 9 Adelphi Terrace, W.C. 2. — *Royal Society of Arts,* 18 John St., Adelphi, W.C. 2 (p. 104). — The *Royal Institute of British Architects,* 9 Conduit St., W. 1 (comp. p. 189), with exhibition galleries, awards special medals and a tablet every year for the best building erected in London. — *Royal Sanitary Institute,* 90 Buckingham Palace Road, S.W. 1 (p. 158). — *Institute of Hygiene,* 28 Portland Place, W. 1 (p. 190). — *National Society for the Prevention of Cruelty to Children* 15 Leicester Square, W.C. 2. — *Royal Society for the Prevention of Cruelty to Animals,* 105 Jermyn St., S.W. 1. — *Society fo Psychical Research,* 31 Tavistock Square, W.C. 1. — *Theosophical Society,* 23 Bedford Square, W.C. 1 (p. 194). — *National Trus for Places of Historic Interest or Natural Beauty,* 7 Buckingham Palace Gardens, S.W. 1. — *Society for the Protection of Ancien Buildings* ('Anti-Scrape'; founded by William Morris in 1877) 20 Buckingham St., W.C. 2. — The *London Society,* Lancaste House, St. James's, S.W. 1 (p. 168), is concerned with "the beauty of the Capital City, the preservation of its old charms, and the careful consideration of its new developments". — The object o the *League of Arts* (12 Berwick St., S.W. 1) is to bring art and public life into contact (comp. p. 34). — The *London 'Safety First Council* (119 Victoria St., S.W. 1) seeks to minimize the perils o London traffic. — One of the aims of the *Travel Association o Great Britain and Ireland* (Kinnaird House, 1 Pall Mall East S.W. 1) is to increase the number of visitors from overseas. — *British Esperanto Association,* 142 High Holborn, W.C. 1. — *Institut Français du Royaume Uni,* 1-7 Cromwell Gardens S.W. 7 (p. 317).

The *Selborne Society* (hon. secretary M. W. Webb, The Hermitage Hanwell, W. 7), besides its other activities (comp. p. 491), organize rambles to places of archæological and historical interest in al parts of London and its environs.

English-Speaking Union, see p. 60. — The *Pilgrims of Grea Britain* (Hotel Victoria, W.C. 2) entertain distinguished Americans. — *American Society in London,* Savoy Hotel, W.C. 2. — *American Chamber of Commerce in London,* Aldwych House W.C. 2. — The London headquarters of the *American University Union in Europe,* which promotes the welfare of American students at European universities, is at 50 Russell Square, W.C. 1, the address also of the *Universities Bureau of the British Empire.*

A full list of societies and institutions in London will be found i *Whitaker's Almanack.*

The **Clubs** are chiefly devoted to social purposes. Most of the club-houses at the West End, particularly those in or near Pall Mall, St. James's St., and Piccadilly, are very handsome and admirably fitted up, affording every possible comfort. To a bachelor in particular his club is a most serviceable institution. Members are admitted by ballot, but candidates are rejected by a certain small proportion of 'black balls' or dissentient votes. The entrance fees vary from 1 to 75 guineas, and the annual subscriptions from 1 to 20 guineas. The introduction of guests by a member is allowed in nearly all the clubs, and of ladies in some. Club servants must not be 'tipped'. The cuisine is usually admirable. The wines and viands, which are sold at little more than cost price, often attain a pitch of perfection unexcelled by the most elaborate and expensive restaurants.

We append a roughly classified list of the chief clubs: —

Political. CONSERVATIVE: *Carlton*, 94 Pall Mall, S.W. 1 (p. 164); *City Carlton*, 24 St. Swithin's Lane, E.C. 4; *Conservative*, 74 St. James's St., S.W. 1 (p. 167); *Constitutional*, Northumberland Avenue, W.C. 2; *Junior Carlton*, 30 Pall Mall, S.W. 1; *Junior Constitutional*, 101 Piccadilly, W. 1; *St. Stephen's*, 1 Bridge St., S.W. 1. — LIBERAL: *Reform*, 104 Pall Mall, S.W. 1 (p. 164); *Brooks's*, 60 St. James's St., S.W. 1 (p. 167); *National Liberal*, Whitehall Place, S.W. 1 (p. 69).

Naval, Military, and University Clubs. *Army and Navy*, 36 Pall Mall, S.W. 1; *Cavalry*, 127 Piccadilly, W. 1; *City University*, 50 Cornhill, E.C. 3; *East India United Service*, 16 St. James's Square, S.W. 1; *Guards'*, 43 Brook St., W. 1; *Junior Army and Navy*, Horse Guards Avenue, S.W. 1; *Junior Naval and Military*, 96 Piccadilly, W. 1; *Junior United Service*, 11 Charles St., S.W. 1; *Naval and Military*, 94 Piccadilly, W. 1 (p. 178); *New Oxford and Cambridge*, 15 Stratton St., W. 1; *New University*, 57 St. James's St., S.W. 1 (p. 167); *Oxford and Cambridge*, 71 Pall Mall, S.W. 1 (p. 165); *Public Schools*, 61 Curzon St., W. 1; *Royal Air Force*, 128 Piccadilly, W. 1; *United Service*, 116 Pall Mall, S.W. 1 (p. 163); *United University*, 1 Suffolk St., S.W. 1; *University of London*, 21 Gower St., W.C. 1.

Literary, Dramatic, and Artistic Clubs. *Arts*, 40 Dover St., W. 1; *Arts Theatre Club* (p. 33); *Athenæum*, 107 Pall Mall, S.W. 1 (p. 163); *Authors'*, 2 Whitehall Court, S.W. 1; *Burlington Fine Arts*, 17 Savile Row, W. 1 (p. 177); *Garrick*, 13 Garrick St., W.C. 2, for literary men and actors (p. 115); *Green Room*, 46 Leicester Square, W.C. 2; *Press*, 7 St. Bride's House, Salisbury Square, E.C. 4; *Royal Societies*, 63 St. James's St., S.W. 1; *Savage*, 6 Adelphi Terrace, W.C. 2; *First Edition*, 17 Bedford Square, W.C. 1.

Sporting Clubs (comp. pp. 37-43). *Alpine*, 23 Savile Row, W. 1; *Badminton*, 100 Piccadilly, W. 1; *Bath*, 34 Dover St., W. 1, and (for ladies) 16 Berkeley St. (for swimming, rackets, etc.); *Beaufort*, 34 Soho Square, W. 1; *Golfers'*, 2a Whitehall Court, S W. 1; *International Sportsmen's*, Grosvenor House (p. 179), with swimming pool, Turkish baths, squash rackets, and gymnasium; *National Sporting* (p. 38), 21 Soho Sqare, W. 1; *Prince's*, 197 Knightsbridge, S.W. 7 (Turkish bath, rackets, squash rackets, American bowls, and court tennis); *Queen's*, West Kensington, W. 14 (tennis, lawn tennis, rackets, squash rackets, etc.); *Royal Aero*, 3 Clifford St., W. 1; *Royal Automobile*, 89 Pall Mall, S.W. 1 (p. 164), with a country club at Woodcote Park, Epsom (golf and tennis); *Royal Thames Yacht*, 60 Knightsbridge, S.W. 1; *Sports*, 8 St. James's Square, S.W. 1; *Stadium*, 85 High Holborn, W.C. 1 (comp. p. 39); *Turf*, 85 Piccadilly, W. 1; *United Sports*, 4 Whitehall Court, S.W. 1; *Victoria*, 18 Wellington St., W.C. 2. — *Hurlingham Club*, see p. 366; *Ranelagh Club*, see p. 433; *Roehampton Club*, see p. 367.

Social and General Clubs. *Albemarle*, 37 Dover St., W. 1, for ladies and gentlemen; *Aldwych*, 18 Exeter St., W. C. 2; *New Almack's*, 19 Upper Grosvenor St., W. 1 (cards); *Arthur's*, 69 St. James's St., S.W. 1;

Bachelors', 8 South Audley St., W. 1; *Baldwin*, 10 Bolton St., W. 1; *Beefsteak*, 9 Green St., W.C. 2; *Boodle's*, 28 St. James's St., S.W. 1; *British Empire*, 12 St. James's Square, S.W. 1; *Buck's*, 18 Clifford St., W. 1; *Caledonian*, 33 St. James's Square, S.W. 1; *Cavendish*, 119 Piccadilly, W. 1; *City Livery Club*, 68 St. Paul's Churchyard, E.C. 4; *City of London*, 19 Old Broad St., E.C. 2; *Cocoa Tree*, 64 St. James's St., S.W. 1; *Devonshire*, 50 St. James's St., S.W. 1 (p. 167); *Eccentric*, 11 Ryder St., S.W. 1; *Engineers'*, 39 Coventry St., W. 1; *Garden*, 9 Chesterfield Gardens, W. 1, for ladies and gentlemen; *Gresham*, 15 Abchurch Lane, E.C. 4; *Junior Athenæum*, 116 Piccadilly, W. 1; *Marlborough*, 52 Pall Mall, S.W. 1; *National*, 12 Queen Anne's Gate, S.W. 1 (Protestant); *Oriental*, 18 Hanover Square, W. 1; *Orleans*, 29 King St., S.W. 1; *Phyllis Court*, at Henley-on-Thames; *Portland*, 9 St. James's Square, S.W. 1 (bridge); *Pratt's*, 14 Park Place, S.W. 1; *St. James's*, 106 Piccadilly, W. 1, for the diplomatic service (p. 178); *Savile*, 69 Brook St., W. 1; *Sesame*, 49 Grosvenor St., W. 1, for ladies and gentlemen; *Thatched House*, 86 St. James's St., S.W. 1; *Travellers'*, 106 Pall Mall, S.W. 1 (p. 164); *Union*, 10 Carlton House Terrace, S.W. 1; *Wellington*, 1 Grosvenor Place, S.W. 1; *White's*, 37 & 38 St. James's St., S.W. 1 (p. 167); *Windham*, 13 St. James's Square, S.W. 1.

Ladies' Clubs. *Alexandra*, 12 Grosvenor St., W. 1; *Empress*, 35 Dover St., W. 1; *Forum*, 6 Grosvenor Place, S.W. 1; *Halcyon*, 13 Cork St., W. 1; *Ladies' Army and Navy*, 27 St. James's Place, S.W. 1 (p. 167); *Ladies' Automobile*, 76 South Audley St., W. 1; *Ladies' Carlton*, 8 Chesterfield Gardens, W. 1 (Conservative); *Ladies' Empire*, 69 Grosvenor St., W. 1; *Ladies' Imperial*, 28 Dover St., W. 1 (Conservative); *Ladies' Park*, 32 Knightsbridge, S.W. 1; *Lyceum*, 138 Piccadilly, W. 1; *New Century*, Hay Hill, W. 1; *New Victorian*, 30a Sackville St., W. 1; *Pioneer*, 12 Cavendish Place, W. 1; *Three Arts*, 19a Marylebone Road, N.W. 1; *Victoria Club for Ladies*, 36 Grosvenor Place, S.W. 1; *Writers'*, 10 Norfolk St., W.C. 2.

Foreign and Colonial Clubs. *American*, 95 Piccadilly, W. 1; *American Women's*, 46 Grosvenor St., W. 1; *Argentine*, 1 Hamilton Place, W. 1; *Danish*, 62 Knightsbridge, S.W. 1; *Dutch*, 31 Sackville St., W. 1; *Royal Egyptian*, 71 Baker St., W. 1; *Japanese*, 3 Cavendish Square, W. 1; *South African Students'*, 8 Granville Place, W. 1; *Spanish*, 5 Cavendish Square, W. 1; *Swiss*, 74 Charlotte St., W. 1; *West Indian*, 4 Whitehall Court, S.W. 1.

The *Royal Empire Society* (p. 69) offers many of the advantages of a good club.

The *English-Speaking Union*, founded in 1918 and incorporating the Atlantic Union (1897), seeks to draw together in the bond of comradeship the English-speaking peoples of the world; it offers a welcome to American and other overseas visitors and puts them in touch with people in this country having similar interests. It has club accommodation (Pl. R 18, *IV*) at Dartmouth House, 37 Charles St., W. 1, with the Page Memorial Library, 30 bedrooms, a restaurant (American cooking), etc.

The *Over-Seas League* (Pl. R 22, *IV*; 40,000 members), founded in 1910 to promote the unity of British subjects, has its headquarters and good club accommodation for both sexes at Vernon House, Park Place, S.W. 1.

17. General Hints.

Sunday in England is still, to some extent, observed as a day of rest and of public worship, but in London it need no longer count as practically a 'dies non' in the traveller's itinerary. Shops, theatres and music halls, and the City restaurants are closed the whole day, while most other restaurants are open from 1 to 3 and from 6 to

11 p.m. only. Between morning service (p. 51) and luncheon a visit may be paid to Hyde Park to watch the 'Church Parade' (p. 183). In the afternoon the museums and picture galleries are open (p. 66), and in winter excellent concerts are given (p. 34). The cinemas are open from 6 p.m., and bands play in the parks on Sunday evenings in summer. Sunday is a favourite day for boating excursions on the Thames (p. 444).

Bank Holidays are four annual holidays, established by law in 1871: viz. Easter Monday, Whit Monday, the first Monday in August, and Boxing Day (Dec. 26th). On these days, and on Good Friday and Christmas Day, banks, shops, and places of business are closed even more universally than on Sundays. Places of amusement are closed on Good Friday and Christmas Day, but on other holidays they are open and, like the public collections, are apt to be overcrowded. The eves and mornings of bank holidays are inconvenient for travelling, owing to the holiday crowds leaving London.

Etiquette. Like 's'il vous plaît' in Paris, 'if you please' or 'please' is generally used in ordering refreshments at a café or restaurant, or in making any request. The English forms of politeness are, however, by no means so minute or ceremonious as the Continental. For example, the hat is usually raised to ladies only, and is worn in public places, such as shops, banks, and museums. It should, however, be removed in the presence of ladies in a hotel lift (elevator). — The fashionable hour for paying visits in London is between 3.30 and 6 p.m. The proper mode of delivering a letter of introduction is in person, along with the bearer's visiting card and address; but when this is inconvenient, the letter may be sent by post. — The usual dinner hour of the upper classes varies from 7.30 to 8.30 p.m. Gentlemen remain at table, over their cigars, for a short time after the ladies have left.

Cautions. We need hardly caution newcomers against the artifices of pickpockets and the wiles of impostors, two fraternities which are very numerous in London. Information desired by the traveller may be obtained from a policeman, postman, commissionaire, or shopkeeper. A considerable degree of caution and presence of mind is requisite in crossing a crowded thoroughfare, and in entering or alighting from trains, buses, and, especially, trams. The 'rule of the road' for foot-passengers in busy streets, not very strictly observed, is to keep to the right. Poor neighbourhoods should be avoided after nightfall. Strangers are warned against mock auctions, and indeed should neither buy nor sell at any auction without the aid of an experienced friend or a trustworthy broker.

Lost Property. Inquiries should be made at the nearest police station. Property lost in cabs, buses, and trams is sent to the Lost Property Office (Pl. G 29; 109 Lambeth Road, S.E. 1; open on weekdays 10-4, Sat. 10-1). Property left in railway carriages or at railway stations should be inquired for in the first place at the lost property office of the railway concerned (for the tube railways and the District, at 55 Broadway, Westminster, S.W. 1; for the Metropolitan, at Baker Street Station). A charge of 12½-15% of the value is made by the police for restoring property to its owner.

Medical Attendance. Tourists who require the services of a physician during their residence in London are recommended to obtain the names of suitable doctors from a friend, a banker, or a consul, or from the landlord of their hotel. The same remark applies to dentists. Lists of both doctors and dentists are to be found in the Medical Directory, as well as in Kelly's Directory (p. xl). On application (by letter or telephone) the British Homoeopathic Association, 43 Russell Square, W.C. 1, will furnish a list of homoeopathic practitioners and chemists in the neighbourhood of the applicant's address, and for dentists the same service is rendered by the British Dental Association, 23 Russell Square, W.C. 1. — Trained nurses are best obtained on the recommendation of a doctor or friend, or from the London Hospital (p. 401).

18. A London Calendar.

January 6th	Epiphany: Royal offering at the Chapel Royal (p. 166); Twelfth Night cake, bequeathed by Robert Baddeley, the actor (d. 1794), cut at Drury Lane Theatre (p. 113).
— 25th	St. Paul's Day: Mendelssohn's 'St. Paul' at St. Paul's Cathedral (p. 251).
— 26th	Australia Day: service at St. Dunstan-in-the-East (p. 299).
— 30th	Decoration of Charles I.'s statue (p. 69).
February	Dog and Horse Shows at the Agricultural Hall (p. 35).
Shrove Tuesday	Pancake Day: 'tossing the pancake' at Westminster School (p. 153).
Before Easter	Oxford and Cambridge Athletic Sports (p. 38 and Boat Race (p. 37). — Amateur Boxing Championships (p. 39).
Holy Week	Services at Westminster Cathedral (pp. 53, 155)
Tuesday in Holy Week	Bach's Passion Music at St. Paul's (p. 251).
Maundy Thursday	Distribution of Maundy Money at Westminster Abbey (p. 129).
Good Friday	Distribution of widows' doles at St. Bartholomew's (p. 269).
Easter Monday	Bank Holiday: crowds on Hampstead Heath (p. 385).
2nd Wed. after Easter	Spital Sermon at Christ Church, Newgate St. (p. 265).
March 17th	St. Patrick's Day (shamrock worn by Irishmen; distribution of shamrock to Irish Guards).
— 31st	Distribution of oranges and lemons at St. Clement Danes (p. 107).
April	End of April: Final tie for the Football Association Cup (p. 40); Daffodil Sunday at Kew Gardens (p. 439).

April 1st	April Fool's Day (practical jokes).
— 19th	Primrose Day: decoration of Lord Beaconsfield's statue (p. 120).
— 23rd	Shakespeare's birthday: open-air performances in Southwark and service at Southwark Cathedral (p. 409).
— 23rd	St. George's Day (anniversary of the raid on Zeebrugge in 1918): service of the Order of St. Michael and St. George at St. Paul's (p. 251).
— 25th	Anzac Day: decoration of Australian graves; service at St. Clement Danes (p. 107).
— (last Sun.)	Pilgrimage to Tyburn (p. 371).
May	May meetings of religious organizations. — End of May: Royal Tournament at Olympia (p. 35; fortnight); Eights Week at Oxford; Chestnut Sunday at Bushy Park (p. 454); Chelsea Flower Show (p. 35; three days); The 'Derby' and the 'Oaks' (p. 41; end of May or beginning of June).
— 1st	May Day. — Labour Day: procession to Hyde Park. — Cricket season begins (p. 39).
— (1st Mon.)	Opening of the Royal Academy (p. 36; beginning of the 'Season').
— 24th	Empire Day (Queen Victoria's birthday).
— 25th	Ascension Day; 'beating the bounds' at St. Clement Danes (p. 107).
— 26th	Queen Mary's Birthday.
— 29th	Royal Oak Day at Chelsea Hospital (p. 361).
— 30th	American Memorial Day (service; decoration of 450 American war graves at Brookwood Cemetery, Surrey).
Whit Monday	Bank Holiday: Cart Horse Parade in Regent's Park (p. 375); mausoleum at Frogmore open (p. 466).
Trinity Monday	Trinity House service at St. Olave's (p. 303).
June	London Fair and Market at the Agricultural Hall (p. 35). — May Week at Cambridge. — Richmond Horse Show (p. 435; three days). — Rhododendron Sunday at Richmond Park (p. 437) and Kew Gardens (p. 439). — Ascot Week (p. 41; a fortnight after the Derby). — Meets of Coaching Club in Hyde Park (p. 183). — Military Tattoo at Aldershot. — Alexandra Day (sale of artificial roses for the benefit of hospitals). — End of June: International Horse Show at Olympia (p. 35; one week); Lawn Tennis Championships at Wimbledon (p. 41; fortnight); Theatrical Garden Party at Chelsea Hospital Gardens (p. 361).
— 3rd	The King's Birthday: Trooping the Colour (p. 172).
— 4th	Speech Day at Eton College (p. 465).
— 23rd	The Prince of Wales's Birthday.
July	Henley Regatta (p. 37; four days, beginning on a Wed. early in July). — Oxford and Cambridge, and Eton and Harrow cricket matches (p. 39). — Meeting of the National Rifle Association at Bisley, Surrey. — Royal Air Force Display at Hendon (p. 38). — End of July: Goodwood Races (end of the 'Season').
— 1st	Dominion Day (Canada).

July (1st Sat.)	Amateur Athletic Championships (p. 38).
— 4th	American Independence Day (service, receptio at the Embassy, etc.).
August	Cowes Regatta (early in Aug.).
— 1st	Doggett's Coat & Badge (p. 38).
— (1st Mon.)	Bank Holiday.
September 1st	Football season begins (p. 40).
— 21st	St. Matthew's Day: service at Christ Churc Newgate St. (p. 265).
— (last Sun.)	Fish Harvest Festival at St. Magnus the Martyr (p. 298).
— 29th	Michaelmas Day: election of the Lord May (p. 278); service at St. Lawrence Jewry (p. 277
October	Motor Show at Olympia (p. 35). Dairy Sho at the Agricultural Hall (p. 35).
— 12th	Opening of the Law Courts (p. 108): service a Westminster Abbey (p. 128) and Red Mass a Westminster Cathedral (p. 155).
— 13th	St. Edward's Day: Rom. Cath. pilgrimage t the shrine of Edward the Confessor (p. 147
— 16th	Lion Sermon at St. Katharine Cree (p. 301).
— 21st	Trafalgar Day: decoration of the Nelson Colum (p. 70).
November 5th	Guy Fawkes Day (anniversary of the Gunpowder Plot, p. 120), a children's festival Guy Fawkes burned in effigy; fireworks.
— 9th	Lord Mayor's Show (p. 284); banquet at th Guildhall (p. 278).
— 11th	Armistice Day: two minutes' silence at 11 a.m decoration of the Cenotaph (p. 119) and oth war shrines; sale of Flanders poppies in ai of ex-service men.
— 30th	St. Andrew's Day: 'Wall Game' at Eton Colleg (p. 465).
December	Smithfield Club Cattle Show at the Agricultural Hall (p. 35). — Oxford and Cambridge Rugby Football Match (p. 40). — Westminste Play (p. 153; three performances before Christmas).
— 26th	Boxing Day. Pantomime (p. 30) and circuse at Olympia (p. 35), etc., begin.
— 31st	Scots in London meet outside St. Paul's Cathedral at midnight ('Hogmanay').

19. Plan of Visit.

The most indefatigable sightseer will take at least a fortnight or three weeks to obtain even a superficial acquaintance with London and its objects of interest, and that only with the aid of a careful plan of operations, prepared beforehand. Fine days should be spent in visiting the parks, gardens, and environs. Excursions to the country around London (see pp. 433 seqq.) should not be postponed to the end of one's sojourn, as otherwise the setting in of bad weather may altogether prevent them. Rainy days had better be devoted to the galleries and museums.

Preliminary Drive. For the stranger to London the chief topographical features to note are the two main thoroughfares passing respectively to the N. and to the S. of Hyde Park and running to the E. to converge at the Bank (comp. the red section of our plan). The N. thoroughfare forms an unbroken line of streets (Oxford St., Holborn, Newgate St., Cheapside); the S. thoroughfare is interrupted at the E. end of Piccadilly (Piccadilly Circus) and is then continued to the E. by the Strand and Fleet Street. A preliminary drive through these quarters of the city will give the tourist a useful insight into the topography of London, enabling him to ascertain his bearings for other excursions. The outside of an omnibus affords a much better view and is, of course, cheaper than a taxicab. Our plans will supply all necessary information for the identification of buildings, streets, etc. The following round takes about 1 hr. by bus.

Taking a bus for the Bank at Charing Cross (W. end of the Strand) we drive viâ the Strand, Fleet St., and St. Paul's to the busy space enclosed by the Bank, the Royal Exchange, and the Mansion House. Thence we return to the W. by another omnibus viâ Cheapside, Newgate St., Holborn, and Oxford St. to the Marble Arch, at the N.E. corner of Hyde Park. We then walk through Hyde Park (or take a bus down Park Lane) to Hyde Park Corner, and take another bus E. along Piccadilly and down Haymarket, back to our starting point at Charing Cross.

The tourist, however, is recommended to make his way on foot from Hyde Park Corner viâ the Green Park to the Mall, in front of Buckingham Palace, and thence through St. James's Park (crossing the lake by the bridge) to Parliament Square, with the Houses of Parliament and Westminster Abbey. From Westminster we return N. (bus) through Whitehall, with its imposing government offices, to Charing Cross.

Other circular bus-drives may easily be planned with the aid of the official route map (p. 20). — 'Seeing London' tours, see p. 21.

Diary. This closely packed diary, which includes the principal sights of London within a fortnight's visit, involves a free use of buses or taxis. It may serve also as a scheme to be developed by more leisured travellers to suit their extra time and special proclivities. The days and hours at which the various collections, etc., are open must be carefully noted. The evenings may be devoted to theatres, cinemas, concerts, etc.

1st Day (Mon.). *National Gallery* (p. 72). — *St. Bartholomew's Church* (p. 268); *Charterhouse* (p. 270).

2nd Day (Tues.). *British Museum* (p. 207). — *Zoo* (p. 376).

3rd Day (Wed.). *Wallace Collection* (p. 198). — *Natural History Museum* (p. 317); *Science Museum* (p. 314).

Times of Admission to the Principal Sights.

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Adm. free unless otherwise stated.
**British Museum (p. 207)	2-6	10-6	10-6	10-6	10-6	10-6	10-6	Some galleries close at 4 or 5 p.m.
Carlyle's House (p. 363)	—	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	Adm. 1*s*., Sat. 6*d*.
Charterhouse (p. 270)	services	3-5	—	3-5	—	3-5	—	Adm. 1*s*.
Chelsea Hospital (p. 360)	2-dusk	10-12, 2-dusk	10-12, 2-dusk	10-12, 2-dusk	10-12, 2-dusk	10-12, 2-dusk	10-12, 2-dusk	
Chelsea Old Church (p. 363)	services	10.30-1, 2.30-6	10.30-1, 2.30-6	10.30-1, 2.30-6	10.30-1, 2.30-6	10.30-1, 2.30-6	10.30-1, 2.30-6	
Crystal Palace (p. 426)	—	10-6, 10	10-6, 10	10-6, 10	10-6, 10	10-6, 10	10-6, 10	Adm. 1*s*. 3*d*., Thurs. in summer 2*s*. 4*d*.
*Dulwich Gallery (p. 422)	2-5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	Closed on Sun. in Oct.-March.
Geological Museum (p. 186)	2.30-6	10-6	10-6	10-6	10-6	10-6	10-9.30	
Greenwich Hospital (p. 428)	2-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	—	10-4, 5, 6	Adm. 6*d*. Museum and chapel closed Sun.
Guildhall (p. 277)	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
**Hampton Court Palace (p. 447)	2-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	—	10-4, 5, 6	Adm. 1*s*., Sat. 6*d*., Sun. free.
Hogarth's House (p. 370)	—	11-3, 5	—	11-3, 5	—	—	11-3, 5	Adm. 6*d*.
Imperial Institute (p. 309)	2.30-6	10-5	10-5	10-5	10-5	10-5	10-5	
Imperial War Museum (p. 310)	2.30-6	10-6	10-6	10-6	10-6	10-6	10-6	
India Museum (p. 341)	2.30-6	10-5	10-5	10-5	10-9	10-5	10-9	
Johnson's House (p. 241)	—	10.30-4.30, 5	10.30-4.30, 5	10.30-4.30, 5	10.30-4.30, 5	10.30-4.30, 5	10.30-4.30, 5	
Kensington Palace (p. 185)	2-4, 5, 6	—	—	—	—	—	2-4, 5, 6	Adm. 6*d*. Closed Dec.-March.
*Ken Wood (p. 386)	2.30-6	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Adm. free, Wed. & Fri. 1*s*.
**Kew Gardens (p. 439)	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	Adm. free, Tues. & Fri. 6*d*.
*London Museum (p. 168)	2-4, 6	10-4, 6	10-4, 6	10-4, 6	10-4, 6	2-4, 6	10-4, 6	Adm. free, Tues. 1*s*., Wed. & Thurs. 6*d*.
Middle Temple Hall (p. 247)	—	10-12.30, 3-5	10-12.30, 3-5	10-12.30, 3-5	10-12.30, 3-5	10-12.30, 3-5	10-12.30, 3-5	In vacation 10-5.
Monument (p. 297)	—	9-4, 6	9-4, 6	9-4, 6	9-4, 6	9-4, 6	9-4, 6	Adm. 3*d*.
**National Gallery (p. 72)	2-4, 6	10-4, 6	10-4, 6	10-4, 6	10-4, 6	11-4, 6	10-4, 6	Adm. free, Thurs. & Fri. 6*d*.
National Portrait Gallery (p. 93)	2.30-5.30 (2-4)	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5	10-4, 5	10-4, 5, 6	Adm. free, Thurs. & Fri. 6*d*.

*Natural History Museum (p. 317)	2.30-6	10-5, 6	10-5, 6	10-5, 6	10-5, 6	10-5, 6	10-5, 6	
Parliament, Houses of (p. 120)	—	—	—	—	—	—	10-3.30	
Record Office Museum (p. 248)	—	2-4	2-4	2-4	2-4	2-4	—	
Royal Academy (pp. 36, 176)	—	9-7	9-7	9-7	9-7	9-7	9-7	From 1st Mon. in May to 1st Mon. in Aug. Adm. 1*s*. 6*d*.
— —, Winter Exhibition	—	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	From 1st Mon. in Jan. to 1st Mon. in March. Adm. 1*s*. 6*d*.
— —, Gibson & Diploma Galleries	—	11-4	11-4	11-4	11-4	11-4	11-4	
St. Bartholomew's (p. 268)	services	9.30-4, 5	9.30-4, 5	9.30-4, 5	9.30-4, 5	9.30-4, 5	9.30-4, 5	Adm. to cloisters, triforium, etc., 6*d*.
**St. Paul's Cathedral (p. 251)	services	9-5, 6	9-5, 6	9-5, 6	9-5, 6	9-5, 6	9-5, 6	Crypt 6*d*., Whispering Gallery 6*d*., Golden Gallery 1*s*., Ball 1*s*.
Science Museum (p. 314)	2.30-6	10-6	10-6	10-6	10-6	10-6	10-6	
Soane Museum (p. 111)	—	—	10.30-5	10.30-5	10.30-5	10.30-5	—	From March to Aug. inclusive; at other times, see p. 111.
Southwark Cathedral (p. 409)	services	7.30-6	7.30-6	7.30-6	7.30-6	7.30-6	7.30-6	
*Tate Gallery (p. 345)	2-4, 5, 6	10-4, 5, 6	11-4, 5, 6	11-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	Adm. free, Tues. & Wed. 1*s*.
Temple Church (p. 244)	services	10.30-1, 2-4	10.30-1, 2-4	10.30-1, 2-4	10.30-1, 2-4	10.30-1, 2-4	—	
**Tower (p. 389)	—	10-5, 6	10-5, 6	10-5, 6	10-5, 6	10-5, 6	10-5, 6	White Tower, Regalia, & Bloody Tower, 6*d*. each; White Tower free on Sat.
United Service Museum (p. 117)	—	10-5	10-5	10-5	10-5	10-5	10-5	Adm. 1*s*., after midday on Sat. 6*d*.
**Victoria & Albert Museum (p. 322)	2.30-6	10-5	10-5	10-5	10-9	10-5	10-9	
**Wallace Collection (p. 198)	2-5	10-5	10-5	10-5	10-5	10-5	10-5	Adm. free, Tues. & Fri. 6*d*.
**Westminster Abbey (p. 128)	services	10.30-3 & in summer 4-5, 5.30, 6	10.30-3 & in summer 4-5, 5.30, 6	10.30-3 & in summer 4-5, 5.30, 6	10.30-3 & in summer 4-5, 5.30, 6	10.30-3 & in summer 4-5, 5.30, 6	10.30-3 & in summer 4-5, 5.30, 6	Chapels 6*d*. (free Mon.); Wax Effigies 6*d*. (Mon. 3*d*.); Norman Undercroft 3*d*.; Chapel of the Pyx open Tues. & Sat.
*Westminster Cathedral (p. 155)	services	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	Tower 1*s*.
**Windsor Castle (p. 458)	services	11-3, 4, 5	11-3, 4, 5	11-3, 4, 5	11-3, 4, 5	—	11-3, 4, 5	Closed when Court in residence. Adm. 1*s*., Queen's Dolls' House 6*d*.
*Zoological Gardens (p. 376)	By ticket	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	Adm. 1*s*., Mon. 6*d*. Aquarium 1*s*., Mon. 6*d*.

4th Day (Thurs.). *Victoria & Albert Museum* (p. 322). -- *Dulwich Gallery* (p. 422).

5th Day (Fri.). *Temple* (p. 244); *Dr. Johnson's House* (p. 241): *St. Paul's Cathedral* (p. 251). — *Guildhall* (p. 277); *Monument* (p. 297); *Southwark Cathedral* (p. 409).

6th Day (Sat.). *Westminster Abbey* (p. 128). — *Westminster Cathedral* (p. 155); *London Museum* (p. 168).

7th Day (Sun.). Service at *Westminster Abbey* or *St. Paul's* or visit to the Jews' market in Middlesex St. (p. 401) and stroll through the empty City. — *Hyde Park* (p. 182); *Kensington Gardens* (p. 184).

8th Day (Mon.). *Hampton Court* (p. 446). — *Richmond* or *Kew* (R. 45).

9th Day (Tues.). *Imperial War Museum* (p. 310); *Hampstead* (p. 382) and *Ken Wood* (p. 386). — Or, in summer, to *Tilbury* by steamer and back by train from *Gravesend* (R. 49).

10th Day (Wed.). *Tower* (p. 389). — *Greenwich* (p. 428).

11th Day (Thurs.). *Windsor Castle* (p. 458).

12th Day (Fri.). *National Portrait Gallery* (p. 93). — *Record Office Museum* (p. 248; 2-4 p.m.); *Soane Museum* (p. 111).

13th Day (Sat.). *Houses of Parliament* (p. 120: Sat. 10-3.30). *Tate Gallery* (p. 345). — *Chelsea Old Church* (p. 363); *Chelsea Hospital* (p. 360).

14th Day (Sun.). Service, comp. above. — Second visit to *British Museum*, *National Gallery*, or *Victoria & Albert Museum*.

Those who have more time may bestow some attention on the City with its interesting guildhouses and churches (e.g. *St. Helen's*, p. 288, and *St. Olave's*, p. 303) or obtain admission to some of the *Private Pictur Galleries* (p. 36).

Epping Forest and *Waltham Abbey* (R. 50), *Burnham Beeches*, *Jordans*, etc. (R. 53), and *St. Albans* (R. 51) are other attractive spots i the environs of London.

Hours of Admission. The table on pp. 66, 67 shows the day and hours when the principal collections and other sights are accessible. In winter (Oct. to April inclusive) the collections close at the earlier hours shown; in summer at the later hours. The data, though revised down to the end of 1929, are liable to alteration. The traveller is, therefore, recommended to make previous inquiry before visiting the more distant sights, especially Windsor Castle.

The double asterisks indicate those sights which should on no account be omitted, while those next in importance are denoted by single asterisks.

I. THE WEST END.

1. Charing Cross. Trafalgar Square.

Underground. *Charing Cross*, on the District and the Bakerloo and Hampstead Tubes (Appx., pp. 51, 53, 54); *Strand*, on the Hampstead Tube (Appx., p. 54); *Trafalgar Square*, on the Bakerloo (Appx., p. 53); *Leicester Square*, on the Piccadilly and Hampstead Tubes (Appx., p. 54).

Charing Cross (Pl. R 26, *IV*), perhaps the centre of London for the sightseer, is the open space to the S. of Trafalgar Square, at the W. end of the Strand (p. 103) and at the N. end of Whitehall (p. 115). Here, until removed by Parliament in 1647, stood an *Eleanor's Cross*, a Gothic monument (modern copy, see p. 103) erected in 1291 by Edward I. near the spot where the coffin of his consort Eleanor of Castile was set down for its last halt on the way from Harby in Nottinghamshire to Westminster Abbey (p. 145). The equestrian ****Statue of Charles I.**, by Hubert Le Sueur (a pupil of Giovanni Bologna at Florence), now stands in the centre of the space, facing down Whitehall.

A bronze tablet (1927) recounts the history of this statue, which was cast in 1633, but had not yet been erected when the Civil War broke out. It was then sold by Parliament to a brazier, named John Rivett, for the purpose of being melted down, and this worthy sold pretended fragments of it both to friends and foes of the Stuarts. At the Restoration, however, the statue was produced uninjured, and in 1674 it was erected on this spot, on which Thomas Harrison and other regicides had been executed in 1660. The pedestal was carved by Joshua Marshall, the design being ascribed to Grinling Gibbons. The sword is modern. The statue is decorated with wreaths on the anniversary of the king's death (Jan. 30th), when a memorial service is held here by the Royal Martyr Church Union.

In connection with the Queen Victoria Memorial (p. 173) the *Admiralty Arch* (an extension of the Admiralty, p. 115), designed by Sir Aston Webb, was erected in 1910 on the S.W. side of Charing Cross, to serve as the architectural termination of the Mall (p. 172).

Northumberland Avenue, leading S.E. from Charing Cross to the Embankment (p. 160), recalls Northumberland House, the mansion of the Duke of Northumberland, pulled down in 1874. On the right are two large hotels, the Victoria and the Metropole (p. 5). On the left are the *Constitutional Club* (1886) and the *Royal Empire Society*. The latter, known till 1929 as the Royal Colonial Institute, was founded in 1868 and serves as a club for overseas visitors; among its activities it controls the Empire Day movement (p. 63). It has a library of over 200,000 vols., and over 1000 periodicals are filed. Whitehall Court, a lofty building at the beginning of Whitehall Place, opposite, was built for Jabez Balfour by Alfred Waterhouse (1887) and includes the *National Liberal Club*.

***Trafalgar Square** (Pl. R 26, *II, IV*) commemorates Lord Nelson's victory and death at the battle of Trafalgar (Oct. 21st, 1805), when the British fleet defeated the combined armaments of France and Spain. It was laid out in 1829-41 from the designs of Sir Charles Barry and occupies the site of the Royal Mews. The square is a recognized rendezvous for political demonstrations; the police have an observation tower near the entrance to the tube station.

In the centre of the square rises the granite **Nelson Column**, designed by William Railton and erected in 1840-43; the total height is 184 ft. 10 in. It is a copy of one of the Corinthian columns of the temple of Mars Ultor at Rome, and is crowned with a statue of Nelson, by E. H. Baily, 17 ft. $4^{1}/_{2}$ in. in height. The capital is of bronze, cast from the cannon of the 'Royal George' (which sank at Spithead in 1782). The bronze reliefs on the pedestal, cast from French cannon, represent the battles of St. Vincent (by M. L. Watson), the Nile (by W. F. Woodington), Copenhagen (by J. Ternouth), and Trafalgar (by J. E. Carew). Four colossal bronze lions, designed by Sir Edwin Landseer and added in 1868, couch upon the pedestal, which was damaged during the rejoicings of Armistice Day (Nov. 11th, 1918). The monument is decorated with garlands on Trafalgar Day (Oct. 21st).

A statue of *Sir Henry Havelock* (1795-1857), by W. Behnes (1861), stands on the E. side of the column, and a statue of *Sir Charles James Napier* (1782-1853), by G. G. Adams (1856), on the other. Behind are two fountains, between which is a *Statue of *General Gordon* (1833-85), by Sir Hamo Thornycroft (1888). The pedestal at the N.E. corner is occupied by a stirrup-less equestrian statue of *George IV.*, by Chantrey (1843). In the granite platform below the N. wall are inserted, in bronze, the official standards of length.

The *National Gallery* (p. 72) bounds the N. side of the square. At the E. end of the grass plot in front is a bronze copy of Houdon's statue of *George Washington* (1732-99) in the Capitol at Richmond, Va., presented by the Commonwealth of Virginia in 1921.

On the W. side of the square are the *Canadian Building*, with the offices of the High Commissioner for Canada, and the *Royal College of Physicians*, both built by Sir Robert Smirke in 1825. The former was reconstructed and refaced in 1925; the latter has, on its Pall Mall front, statues (by Henry Weekes, 1876) of Thomas Linacre, founder of the college in 1518, William Harvey, and Thomas Sydenham.

On the E. side of the square is *South Africa House* (to be rebuilt), with the offices of the High Commissioner. Adjoining (No. 4) is the headquarters of the *Royal Humane Society*, which was founded in 1774 and awards prizes and medals to persons who have saved others from drowning.

St. Martin-in-the-Fields (Pl. R 26, *II*), in the N.E. corner of the square, has a noble Corinthian portico and was erected in

1721-26 by James Gibbs on the site of a church first mentioned in 1222. The tower is 185 ft. high. The Italian ceiling, the font (1689), and the pulpit are noteworthy. At the W. end of the nave is a bust of Gibbs, by Rysbrack. The crypt (open all night as a shelter for the homeless) contains a chest (1497), Gibbs's model of the church, and the old whipping post from Charing Cross.

Among those buried in the churchyard (which was cleared to make Duncannon St. in 1829) were Nicholas Hilliard, miniaturist (1537-1619); William Dobson, painter (1610-46); Nicholas Stone, sculptor (1586-1647); Lord Fairfax (1612-71); Nell Gwyn (1650-87); Robert Boyle (1627-91); George Farquhar, dramatist (1678-1707); Jack Sheppard (1702-24; p. 371); Louis François Roubiliac, sculptor (1705?-1762); Thomas Chippendale, furniture-maker (d. 1779), whose workshop was at 60 St. Martin's Lane; and John Hunter, surgeon (1728-93; body removed in 1859 to Westminster Abbey, p. 133). The registers record the baptism of Francis Bacon (1561-1626), John Hampden (1594-1643), Charles II. (1630-1685), and Colley Cibber, actor (1671-1757); and the marriage of Benjamin West (1738-1820).

Beyond the church lies St. Martin's Place, with the *National Portrait Gallery* (p. 93) on the left. In the roadway is a much-criticized monument (by Sir George Frampton, 1920) to *Edith Cavell* (1865-1915), who was shot by the Germans at Brussels. On the N. side of the National Portrait Gallery is a statue of *Sir Henry Irving* (1838-1905), by Sir Thomas Brock (1910).

St. Martin's Lane (Pl. R 27, *II*), the old (c. 1613) and narrow route to St. Giles (p. 193), contains the *Coliseum* (p. 33; by Frank Matcham, 1905), the *Duke of York's Theatre*, and the *New Theatre* (p. 32; 1903). It is continued by Upper St. Martin's Lane, in which is *Aldridge's*, an auction mart for horses and carriages (now for motor-cars and racing greyhounds) established in 1753. Thence Little and Great St. Andrew St. lead to Shaftesbury Avenue past *Seven Dials*, the meeting-place of seven streets and once a notorious slum. The column with six sundials which stood here till 1773 is now at Weybridge in Surrey.

Charing Cross Road (Pl. R 27, *I, II*), an ugly thoroughfare leading from St. Martin's Place to Oxford St., dates from 1887 and is noted for its second-hand bookshops. To the right are the *Westminster City Hall*, the *Garrick Theatre*, and *Wyndham's Theatre* (p. 33; 1900). No. 22 is the headquarters of the *Royal National Life-Boat Institution*, founded in 1824. The corner of Cranbourn St., which leads W. to Leicester Square (p. 190), is the modern 'Poverty Corner', a rendezvous for out-of-work actors. Sir Joshua Reynolds lived from 1753 to 1761 at 5 Great Newport St., close by. Charing Cross Road crosses Shaftesbury Avenue (p. 191) at *Cambridge Circus*. The *Palace Theatre* (p. 32) here was built by T. E. Collcutt for Richard D'Oyly Carte (p. 104) as the Royal English Opera House in 1891. In West St., a little to the S.E., are the *West Street Chapel*, built for Huguenot refugees in 1700, the *Ambassadors Theatre*, and *St. Martin's Theatre* (p. 33; by W. R. Sprague, 1916). Charing Cross Road continues past the church of *St. Mary the Virgin* (1876), which occupies the site of the first Greek church in London (1677; inscription in Greek on the W. wall of the nave), to St. Giles' Circus (p. 193).

2. National Gallery.

UNDERGROUND. *Trafalgar Square, Strand*, and *Charing Cross*, see p. 69

The **National Gallery (Pl. R 26, *II*), a building hardl worthy of its site on the N. side of Trafalgar Square (p. 70), with a façade 460 ft. long, was erected in 1832-38 by William Wilkin in the Grecian style, and has since been frequently enlarged. Th columns of Carlton House (p. 163) were used for the portico.

The nucleus of the National Gallery, which was formed by act o parliament in 1824, consisted of 38 pictures purchased from the collectio of J. J. Angerstein (p. 286). The gallery has been greatly extended b means of donations, legacies, and purchases, and is now composed of ove 4500 pictures, about 1300 of which are exhibited in the 31 rooms of th gallery, while the others are either housed in the Tate Gallery (Britis works; p. 345) or are lent to provincial collections. Among the addition have been the collections presented or bequeathed by J. M. W. Turne (1851), Queen Victoria (1863), Wynn Ellis (1876), George Salting (1910 Sir Henry Layard (1912), and Dr. Ludwig Mond (1924); and the Peel co lection, bought in 1871. The Mond Room was built in 1927 to house th Mond Bequest. The Duveen Room, opened in 1930, was built at th expense of Sir Joseph Duveen to enable the Italian pictures to be show to better advantage. The National Art-Collections Fund (p. 199) ha saved for the nation the Rokeby Velazquez, Holbein's 'Duchess of Milan the Masaccio, Tintoretto's 'Morosini', and other important works.

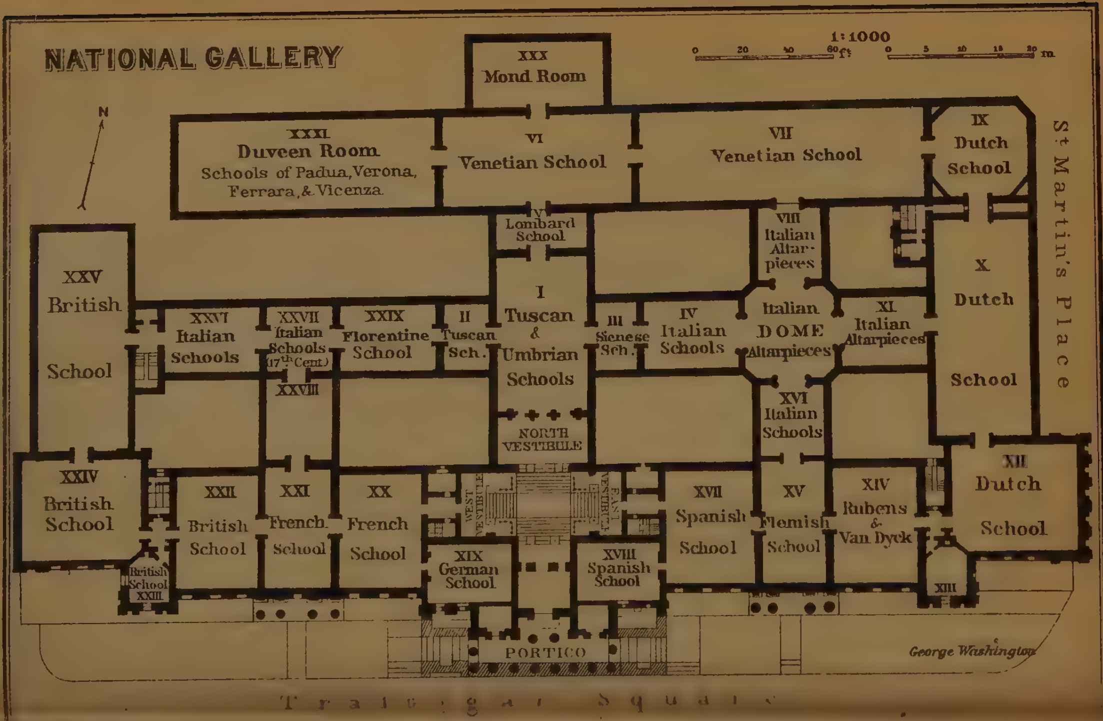
Director, *A. M. Daniel*; Keeper and Secretary, *C. H. Collins Baker*

ADMISSION. The gallery is open from 10 to 4 or 6, on Sun. from to 4 or 6; adm. free, on Thurs. & Fri. 6*d*. It is closed on Christmas Ev Christmas Day, and Good Friday. Sticks, umbrellas, cameras, etc., mu be left at the entrance (no charge). — Photographs of the paintings an picture post-cards are sold in the gallery (comp. p. 46). Guide-lecture (no fee) on week-days at 11 a.m. and noon, and on Sat. at 2 and 3.10 p. Concerts of chamber music are occasionally given in the Dome.

The paintings are arranged in schools, with as close an adherence a possible to a chronological order. The less important works are hous on the ground floor and may be inspected on application to the hea attendant. The official catalogue (1*s*. 6*d*.) contains short biographies the artists; there are also an illustrated guide (1*s*. 6*d*.) and two volum of illustrations to the catalogue (3*s*. 6*d*. each). The following are mon mental works: 'Old Masters and Modern Art: The National Galler (Vol. I. Italian Schools, 1927; Vol. II. Netherlands, Germany, Spain, 192 Vol. III. France and England, 1927), by *Sir Charles Holmes*; 'T National Gallery', edited by *Sir Edward J. Poynter* (3 vols., 1900-1 with reproductions of every picture in the National and Tate Gallerie and 'The National Gallery', edited by *T. Leman Hare, P. G. Konod M. W. Brockwell*, and *F. W. Lippmann* (2 vols., 1908), *Sir E. T. Cook* 'A Popular Handbook to the National Gallery' (London, 1913; Vol. Foreign Schools, 8th ed.; Vol. II. British Schools, including the Tat Gallery, 7th ed.) includes notes on the pictures by Ruskin and others.

The National Gallery houses an admirably arranged and cared-for collection of paintings of all countries and schools, the property of the British nation, and is in no sense representative of British art, which finds its home in the Tate Gallery (p. 345).

The special attraction of the gallery is the many-sided, if not complete, representation of the Italian schools of the 15-16th cent. by characteristic and for the most part well-preserved examples. Perhaps no gallery outside Italy provides such an opportunity for the study of Italian and especially Florentine painting at its zenith. Masterpieces, it is true, of the Trecento are lacking, but the type of painting characteristic of this period


NATIONAL GALLERY

is exemplified by the works ascribed to *Orcagna* and *Spinello Aretino.* Incidentally, it should be remembered that these works were painted for churches and were intended as a rule to be hung separately in sober and dark surroundings. The real merit of epoch-making masters like *Giotto* and *Masaccio* must be studied in Italy. *Duccio di Buoninsegna*, however, the leading light of the early Sienese school, is represented by a small but important triptych (No. 566). A gem of the earlier Florentine school is the predella of *Fra Angelico* (No. 663), with numerous figures painted with the care of a miniaturist. His younger contemporary *Fra Filippo Lippi*, who illustrates the idealistic tendencies of the Quattrocento in Florence, is seen at his best in two religious works (Nos. 666 and 667) that are endowed with the charm of the romantic. The characteristics of Fra Filippo Lippi were developed in the work of his pupil *Sandro Botticelli* (Nos. 1034, 915, 626, 3918, and 3919), while the realistic tendencies of the Florentine Quattrocento predominate in *Uccello, Piero della Francesca*, and *Pollaiuolo.* The greatness, however, of *Fra Bartolommeo* and *Andrea del Sarto*, the chief representatives of the High Renaissance in Florence, can but be conjectured from their work in this gallery.

The Quattrocento at Siena is illustrated by a large altarpiece by *Matteo di Giovanni* (No. 1155), who held a similar position in the second largest town of Tuscany to that of Ghirlandaio at Florence. Sienese art at this period was barely emancipated from the apron-strings of craftsmanship, and in the case of Matteo di Giovanni, as of his Sienese contemporaries *Benvenuto di Giovanni* (Nos. 909 and 2482), *Giovanni di Paolo* (No. 3402), and *Francesco di Giorgio* (No. 1682), a developed technique went hand in hand with a lack of inspiration and poetical insight.

Of the altarpieces bearing the name of *Luca Signorelli*, whose art lies halfway between the Florentine and the Umbrian and approaches Michelangelo's in its grand isolation, only one (No. 1128) is worthy of him. This and the altarpiece by *Pollaiuolo* (No. 292) are the chief examples of the monumental art of the Quattrocento in Central Italy.

The sole worthy representative of the Umbrian painters is the most famous of their number, *Pietro Perugino.* His altarpiece (No. 288) painted for the Certosa of Pavia bears the impress of his direct and sensitive style and is executed with meticulous care, while the other large paintings bearing his name, mostly late works carried out with the help of assistants, are less attractive.

Perugino's pictures in the National Gallery are of special interest in that they arouse comparison with those of his pupil *Raphael.* The latter's great altarpieces, the Crucifixion (No. 3943) and the Ansidei Madonna (No. 1171), are important documents, illustrating a temporary ideal of his youth, which was soon to be discarded in his Florentine period, here represented by the St. Catherine of Alexandria (No. 168); the small painting of the Vision of a Knight (No. 213) belongs to his earliest period and was executed before he entered Perugino's studio.

Both *Leonardo da Vinci* and *Michelangelo* are represented by works which are but shadows of their noble art. On the other hand excellent examples are to be found of Leonardo's Lombard pupils and followers, especially *Boltraffio* (No. 728) and *Luini* (No. 18). The portraits from the hand of *Andrea Solario* (Nos. 734 and 923) and the great altarpiece by *Ambrogio Borgognone* (No. 298) illustrate the highest development of contemporary Lombard painting independent of Leonardo.

By *Mantegna*, the head of the Paduan school, the gallery contains outstanding works exemplifying the various periods of his career. The Agony in the Garden (No. 1417), an important early work, should be compared with a representation (No. 726) of the same subject by the leading master of the Venetian school, *Giovanni Bellini* — in his case, too, an early work. By the latter also is a portrait that is unique of its kind, that of the Doge Loredano (No. 189); of the Madonnas, however, bearing Bellini's name only one (No. 280) provides even an approximate idea of his genius in this branch.

The local Venetian schools reached their apogee in the second half of the Quattrocento and the first half of the Cinquecento. To Vicenza belongs *Bartolommeo Montagna* (No. 3074), and Brescia is brilliantly represented by the colourists *Romanino* (No. 297), *Moretto* (Nos. 625, 299, etc.), and *G. B. Moroni* (Nos. 697, 742, 1022, 1023, 1024, etc.); no other gallery on this side of the Alps can show such an array.

So many examples of the Veronese school are rarely seen together. At the head stands *Pisanello*, whose two panel-paintings here (Nos. 776 and 1436), side by side with his frescoes at Verona, are the chief witness to his epoch-making genius. *Domenico Morone* and *Liberale* of Verona, the two leading lights of the last years of the Quattrocento, are likewise represented by masterpieces (Nos. 1211, 1336). To the former's school belong the excellently preserved works of the younger masters *Francesco Morone* (No. 285), *Girolamo dai Libri* (No. 748), and *Morando*, called *Cavazzola* (Nos. 735 and 777); from the latter's derive the predecessors and teachers of *Paolo Veronese*. The gallery possesses one of Veronese's chief works, the Family of Darius before Alexander (No. 294), a large historical painting which is the only worthy example in the gallery of the Venetian decorative art of the later Cinquecento.

Titian, the chief master of the Venetian school, is well represented. The works of his early period include religious (Nos. 4, 635, and 270) and mythological (No. 35) subjects and a portrait (No. 1944). The 'Cornaro Titian' (No. 4452) represents the master at the height of his powers as a portrait-painter, while the Madonna and Child (No. 3948) is characteristic of his late period. Only a passing reference can be made to the works of his more important Venetian contemporaries, as *Palma Vecchio*, *Sebastiano del Piombo*, and *Lotto*. The last (18th cent.) period of Venetian painting is illustrated by *Tiepolo*, *Canaletto*, *Guardi*, and *Longhi*.

The tendencies of the Ferrarese-Bolognese school are exemplified in works by *Cosimo Tura* (Nos. 772, 773, and 3070), *Francesco Cossa* (No. 597), *Lorenzo Costa* (Nos. 629 and 2083), and *Francesco Francia* (Nos. 179, etc.).

Loosely connected with the early-Venetian school is *Carlo Crivelli*, of whose altarpieces, painted in the Romagna, the gallery possesses a large number. They serve to show how stereotyped was his style.

The gallery lacks monumental paintings by the academic Bolognese school founded by the Carracci, but possesses small examples of its chief luminaries *Annibale Carracci*, *Domenichino*, *Guido Reni*, and *Guercino*. The same statement is true of the leading painters of the Spanish school, *Velazquez*, *Murillo*, *Zurbaran*, *El Greco*, and *Goya*.

The first place among the early Flemish paintings is taken by *Jan van Eyck's* three portraits (Nos. 186, 222, and 290). The two Bruges painters, *Hans Memling* and *Gerard David*, have several outstanding examples here, while *Jan Gossaert (Jan van Mabuse)* has an important work (No. 2790) representing the tendencies of early Flemish art in its final period, under the influence of the Italian Renaissance. Though the artist's conscientious care has produced a technically perfect work of art and centuries have passed without dimming the original colouring, still the figures lack that pulsing life which is the prominent note of the Italian art that served as the painter's model. A similar criticism does not apply to Mabuse's younger contemporary *Pieter Brueghel the Elder*, as is seen in his lauded Adoration of the Magi (No. 3556), but in this case the painter, as was his wont, has taken delight in substituting the trivial for the ideal. It is the great merit of *Rubens* to have amalgamated the opposing tendencies of Flemish and Italian painting, and to have created a new and distinctive style. But of his followers, in spite of their number, none attained to his pinnacle of greatness. *Van Dyck* alone, and that only in portraiture, is comparable with him. Both masters are well represented here, Rubens especially in all his versatility. Mythological (Nos. 194 and 853) and allegorical (Nos. 46, 187, and 279) alternate with Biblical (Nos. 59 and 680), legendary (No. 57), and historical subjects

(Nos. 38 and 278), with portraits (Nos. 852 and 2968), and with landscapes (Nos. 66, 157, and 2924). Van Dyck's portraits include fine examples of his early (No. 52), Genoese (Nos. 2127, 2144), and English (Nos. 1172, 3605) periods.

Of great interest are the numerous Dutch painters, with their paintings of scenes of everyday life in town and country, at sea and on the river, which have always found favour with English collectors. *Rembrandt* is of course well represented, but no better than in Amsterdam, Paris, Berlin, Dresden, Cassel, and Leningrad. The only monumental painting by his hand in London is in the Wallace Collection (p. 204).

The few examples of early German painters of the Cologne and Westphalian schools which the gallery has to show owe their presence to the enthusiasm of the Prince Consort. *Hans Holbein the Younger*, who spent fourteen years of his life in England (1526-28 and 1532-43), is illustrated by but two portraits, and of these one represents two Frenchmen (No. 1314), the other a Danish princess (No. 2475).

The two famous French painters of the 17th cent., *Nicolas Poussin* and *Claude Lorrain*, may be as well studied in the National Gallery as in the great Continental collections. Of recent years the gallery has received considerable additions in the shape of modern French works by *Ingres*, *Delacroix*, *Corot*, *Rousseau*, *Daubigny*, and *Manet*. Unfortunately these are for the most part minor works, little calculated to display the merits of the great French masters, and in any case are superfluous, in view of the wonderful series of French paintings of the 18th and 19th cent. in the Wallace Collection and the Tate Gallery.

A collection of works by English painters of the second half of the 18th cent. is a feature of the gallery, and the portrait-painters *Reynolds*, *Gainsborough*, *Romney*, and *Hoppner* add a special lustre to the rooms in the W. wing. The persons portrayed are for the most part comfortable gentlefolk with no claims to fame, and the real interest is the artist's conception and rendering of his subject, which are entirely free from the influence of foreign contemporary painting.

VESTIBULE. Over the entrance: 1441. *Perugino*, Adoration of the shepherds, the master's last work, painted in 1522 in the church of Fontignano in Umbria (fresco transferred to canvas); left, 916. *Iacopo del Sellaio* (Florence; fl. 1438-61), Venus and Cupids. — The paintings on the E. and W. walls afford an opportunity for comparison of the various schools of landscape-painting in the 17th century. On the right (E.) side: 163. *Canaletto*, On the Canal Grande; *Jan van de Capelle*, 967. Shipping, 4456. Vessels becalmed; 960. *Cuyp*, Windmills; 84. *Salvator Rosa*, Mercury and the woodman. On the left (W.) side: *Claude Lorrain*, *14. Seaport on a summer evening, inscribed (at the bottom of the steps) "La Reine de Saba va trover Salomon"; *12. Sabine landscape, idealized, with the river Tiber and the inscription (on a tree-stump) "Mariage d'Isac avec Rebeca". Two of *Turner's* works were bequeathed by him on condition that they were hung near the Claudes: 498. Dido building Carthage, with the sun in a misty yellow sky (dated 1815); *479. The sun rising through vapour (1807). 1215. *Domenico Veneziano* (Florence; fl. 1438-61), Madonna and Child (signed fresco). — The mosaic pavements, by *Boris Anrep*, represent 'The labours of life' (W. side; 1928) and 'The pleasures of life' (E. side; 1929).

Steps ascend to the North Vestibule, which has the bookstal (catalogues, photographs, and picture post-cards) on the left.

Room I. **Tuscan and Umbrian Schools of the 14-15th Centuries.** This is a representative collection of important works, mos of them being altarpieces. The large altarpiece of the Assumptio (No. 1126) on the left wall has latterly been ascribed to *Francesc Botticini* (1446-97), but it is reasonable to suppose, with Vasari that the imposing composition was *Botticelli's* and that the executio in detail was left to assistants. It was painted c. 1472 for Matte Palmieri (d. 1475), ambassador and poet, and has portraits of th donor and his wife in the foreground. His poem 'The City of Life having been maliciously condemned as speaking incorrectly of th angels, the church authorities ordered the picture to be covered u although the artist's rendering of the subject is obviously correc enough. — No. 3046, a Virgin and Child, is by *Masaccio* (1401-28 head of the Florentine school and contemporary with Gentile; thi work, the centre of an altarpiece once at Pisa but now dispersed, is hardly representative of this great artist's merits but is authent cated by its pedigree. — Beyond the door leading to Room II is Virgin and Child with angels (on loan) by *Gentile da Fabrian* (c. 1365-1427), a great and typical Umbrian painter, contemporar with Pisanello, with whom he had been employed in the decoratio of the Doges' Palace at Venice. The picture is remarkable bot for its fine execution and for its tender feeling. — *288. *Pietr Perugino* (1446-1523), Madonna adoring the Child, between Micha (l.) and Raphael and Tobias (r.), part of a large altarpiece commissioned in 1496 for the Certosa at Pavia, a fine work exhibiting th master's special talents. — By *Antonio Pollaiuolo* (1432-98, chiefl a sculptor) is the Martyrdom of St. Sebastian (*No. 292), an alta piece much praised by Vasari, who draws special attention to th figure of the saint, a portrait of Gino di Lodovico Capponi. — 75 *Alesso Baldovinetti* (1425-99), Portrait of a lady. — *1128. *Luc Signorelli* (1441-1523), Circumcision, a masterpiece of this Umbr Florentine painter, who in his isolated position has rightly bee called a forerunner of Michelangelo. — By *Piero della Francesc* (1416?-92) are 769. St. Michael and the dragon, 665. Baptism o Christ, a realistic work, and 908. Nativity. — *293. *Filippino Lipp* (1457-1504; pupil of Botticelli), Madonna and Child with SS. Jerom and Dominic, with a landscape background and a predella. — B *Melozzo da Forlì* (1438-94) and *Justus of Ghent* (fl. c. 1460-80, 756. Music, 755. Rhetoric, two of a series of the seven Liberal Arts painted in 1474-78 for the ducal library at Urbino. — 583. *Paolo Uccello* (1397-1475), Rout of San Romano, a cavalry victory of the Florentines over the Sienese (1432). — 751. *Giovanni Santi* (c. 1435-94; Raphael's father), Madonna and Child. — In the centre: *4451. *French School* (?; late 14th cent.), Richard II. presented to the Virgin and Child ('The Wilton Diptych'; perhaps commemorating the king's coronation in 1377).

Room II (to the W. of Room I). **Florentine School of the 14-15th Centuries.** These are works by the followers of Giotto, of historical interest but of slight artistic merit. Some of them are by *Lorenzo Monaco* (1370?-1425?), a forerunner of Fra Angelico. An important work of art is *No. 663 (r.), a predella by *Fra Angelico da Fiesole* (1387-1455), representing the risen Christ surrounded by angels, patriarchs, saints, and martyrs (from the church of San Domenico below Fiesole); the minute execution of this exquisite and well-preserved work calls for careful examination. On either side are several pictures of the school of Fra Angelico. Note No. 928 (r.), Apollo and Daphne, an exquisite little painting by *Pollaiuolo.* No. 3627, God the Father, is perhaps rightly ascribed to *Masaccio.*

Room XXIX (adjoining Room II). **Florentine School of the 15th Century.** Left, 296. School of *Andrea Verrocchio* (1435-88), Madonna and Child with angels, once attributed to Ghirlandaio or Pollaiuolo and supposed to contain work by the youthful Leonardo. — 593. Madonna and Child, 648 (farther on), Madonna adoring the Child, two genuine but unimportant works by *Lorenzo di Credi* (1457-1537), a pupil of Verrocchio. — 698. *Piero di Cosimo* (1462-1521), Death of Procris, daughter of the king of Athens, accidentally killed by her husband Cephalus when hunting (from Ovid); realistic landscape background.—No. 283 is an altarpiece by *Benozzo Gozzoli* (1420-98), in the contract for which (1461) it was stipulated that the Madonna should be a faithful copy of one of Fra Angelico's masterpieces, still at Florence, an interesting statement showing the vague notions of 'copying' prevalent at that time. — *Alessandro Botticelli* (1444-1510), *915. Mars and Venus, *626 (farther on), Young man in a red cap. — Equally well-preserved and representative pictures by *Fra Filippo Lippi* (1406?-69) are 666. Annunciation, and 667. John the Baptist with six other saints, both from the Medici Palace. — Above, 275. Ascribed to *Botticelli,* Madonna suckling the Child, "largely studio work". This circular panel-painting enjoys a vast popularity; the drawing of the hands is weak and the type of the Infant Christ is profane. On the back is inscribed *M. Giuliano da San Gallo,* to whom the work should probably be attributed. The famous architect of that name (d. 1516) has left drawings showing that for figures he took Botticelli as his model. The other pictures of the same subject ascribed to *Botticelli* in this room are by followers of him or of Fra Filippo Lippi. — 727. *Francesco Pesellino* (1422-57), Holy Trinity. — *1034. *Botticelli,* Nativity, with the Adoration of the Shepherds on one side and the Adoration of the Magi on the other. Above the hut is a choir of angels, while others in the foreground are embracing three men (Prophets?). The angels are clothed in white, green, and red, the colours of Faith, Hope, and

Charity; the branches of olive are likewise symbolical. Botticelli, who was a follower of Savonarola, has added a comment on the picture in a Greek inscription, which may be translated as follows: "This picture, at the end of the year 1500, in the troubles of Italy, I, Alessandro, painted in the half time after the time, at the time of the fulfilment of the 11th of St. John, in the second war of the Apocalypse, in the loosing of the devil for three and a half years; then shall he be chained according to the 12th, and we shall see him trodden down as in this picture."

Room XXVII. **Italian Schools of the 17-18th Centuries.** Left, 200. *Sassoferrato* (Giovanni Battista Salvi; 1605-85), Madonna in prayer; 4205. *Giovanni Battista Piazzetta* (1682-1754), Portrait of an abbé; 942. *Canaletto* (Antonio Canale, 1697-1768), Eton College; 210. *Francesco Guardi* (Venice; 1712-93), Piazza of St. Mark; *2923. *Annibale Carracci* (1560?-1609), Pietà; 271. *Guido Reni* (1575-1642), Ecce Homo (often repeated by the artist); 3216. *Guercino* (Giovanni Francesco Barbieri; 1591-1666), Incredulity of St. Thomas; 172. *Caravaggio* (Michelangelo Amerighi, 1569-1609; the leader of 'realism'), Christ at Emmaus; 193. *Guido*, Lot and his daughters; 4177. *Francesco Solimena* (1657-1747), St. Catherine, probably a portrait; 2106. *Benedetto Gennari* (1633-1715), Self-portrait; 4459. *Bernardo Strozzi* (1581-1644; head of the Genoese school), Portrait of a connoisseur.

Room XXVI. **Italian Schools of the 16th Century.** On the left, two works by *Andrea del Sarto* (Florence; 1486-1531): *690. Portrait of a man, who holds something in his hand that perhaps was intended to be finished as a book (this is the only picture in the gallery that worthily represents the great colourist), 17. Madonna and Child with St. Elizabeth. — The following four pictures are by *Raphael* (Raffaello Santi, 1483-1520). 27. Pope Julius II., a replica. 2069. Madonna of the tower (damaged), from the Mackintosh Collection. **1171. The Ansidei Madonna, the Virgin and Child enthroned between SS. John the Baptist and Nicholas of Bari, an altarpiece painted in 1506 for a church at Perugia. The figures are conceived in the spirit of Perugino, but in the colouring Florentine influence is plainly discernible. *168. St. Catherine of Alexandria, painted c. 1506-7 in his Florentine manner. — 1131. *Iacopo da Pontormo* (1494-1556/57), Joseph in Egypt. — By *Raphael:* 2919. Procession to Calvary (evidently executed by an assistant), part of the predella of the Raphael altarpiece in the Metropolitan Museum of New York; *744. Madonna and Child with St. John ('The Garvagh Raphael'), of his Roman period; **213. Vision of a knight, with Action and Contemplation personified (below hangs the cartoon), one of the master's earliest works, under the influence of Timoteo Viti, who was likewise of Urbino. — Next come four masterpieces by *Antonio Allegri da Correggio* (1494-1534): *23. Madonna of the basket

('Vierge au panier'); 4255. Christ taking leave of His Mother before the Passion (a very early work); *15. Ecce Homo; *10. Mercury instructing Cupid in the presence of Venus, a late work, painted for the Gonzaga palace at Mantua. — *Michelangelo* (Michelangelo Buonarroti, 1475-1564), 790. Entombment (unfinished), 809. Madonna and Child with St. John and angels (ascribed also to Domenico Ghirlandaio). — 651. *Angelo Bronzino* (Florence; pupil of Pontormo; 1502?-72), Venus kissing Cupid and holding the apple of discord, Folly throwing roses, a Harpy offering a piece of honeycomb, and Time about to cover all with a veil (painted for Francis I. of France). — 29. *Federigo Baroccio* (1528-1612), Holy Family ('La Madonna del gatto'). — 1035. *Franciabigio* (1482-1525), Portrait of a young man.

Room III (to the E. of Room I). **Sienese and Umbrian Schools of the 14-15th Centuries.** Left, *566. *Duccio* (1260-1339), Madonna and Child with SS. Dominic and Catherine of Alexandria. — 2482. *Benvenuto di Giovanni* (1436-1518?), Madonna and Child; 1461. *Matteo di Giovanni* (c. 1430-95), St. Sebastian; 2483. *Fiorenzo di Lorenzo* (1440-1521), Madonna and Child; 703. *Bernardino Pinturicchio* (1454-1513), Madonna and Child; 1107. *Niccolò da Foligno* (1430?-1502), Crucifixion (signed; 1487).

Room IV (to the E. of Room III) contains mostly **Altarpieces.** Left, 227. *Botticini*, St. Jerome in the desert; 579. *Niccolò di Pietro Gerini* (d. 1415), Baptism of Christ; 1897. *Lorenzo Monaco*, Coronation of the Virgin; 580. *Giovanni dal Ponte* (1385-1437?), St. John lifted into heaven; *Lorenzo Costa* (Ferrara; 1460?-1535), 3103. The gathering of manna, 3104. The triumph of Miriam; 569. *Andrea Orcagna* (1308?-68), Coronation of the Virgin; 909. *Benvenuto di Giovanni*, Madonna and Child with SS. Peter and Nicholas.

Under the Dome are several more large **Altarpieces.** Left, *Francesco Francia* (Bologna; 1450?-1517), 179. Madonna and Child with St. Anne, 180. Pietà (lunette of No. 179). On either side, *Girolamo da Santa Croce* (Venice; fl. 1520-56), 632. St. John the Evangelist, 633. St. George. — 1119. *Ercole di Giulio Cesare Grandi* (Ferrara; 1465?-1535), Madonna and Child with SS. William and John the Baptist. On either side, *Moretto*, 2092. St. Joseph, 2093. St. Jerome. — *1155. Assumption ('Madonna of the Girdle'), a well-preserved altarpiece by *Matteo di Giovanni*, the Sienese contemporary of Pollaiuolo of Florence, with whose altarpiece No. 292 in Room I this picture should be compared. The technical powers of the Sienese master appear to surpass those of the Florentine, yet the latter is the more powerful draughtsman. These two altarpieces illustrate admirably the divergent aspirations of the two rival schools during the 15th century. — 1847. *Signorelli*, Madonna and Child with saints (1515; restored).

Room XI (to the E. of the Dome). **North Italian Altarpieces of the 16th Century.** Left, *625. *Moretto da Brescia* (Alessandr Bonvicino; 1498-1555), Glorification of St. Bernardino of Siena, a standard work of the school of Brescia, from the master's ow hand, very well preserved. Above are the Madonna and Child betwee SS. Catherine and Clara; below, on either side of the saint, who bear the monogram of Jesus Christ (the arms of Siena and Florence), ar (l.) SS. Joseph and Jerome and (r.) SS. Francis and Nicholas of Bari.– On either side, 1324. Scorn, 1325. Respect, two ceiling decoration by *Paolo Veronese* (Paolo Caliari, of Verona and Venice; 1528-88).– 1133. *Signorelli*, Nativity, an early work; 753. *Altobello Melon* (Cremona; fl. 1517), Christ and the disciples going to Emmaus *Marco Marziale* (follower of Gentile Bellini; fl. 1492-after 1507 803. Circumcision, with portraits of the donor (a Venetian lawyer and his wife, 804. Madonna and Child with saints; 3892. *Francesco Zaganelli* (fl. 1499-1518), Baptism of Christ.

Room XVI (to the S. of the Dome). **Italian Schools of the 15-16th Centuries.** Left, 729. *Vincenzo Foppa* (a leading maste of the Milanese school; 1427-1515/16), Adoration of the Magi. — 33. *Parmigianino* (Francesco Mazzola of Parma; 1504-40), Visio of St. Jerome (1527); the sleeping saint is conceived in Correggio' manner, while the kneeling St. John and the Madonna and Chil are influenced by Michelangelo. It is a youthful work by an artis whose later productions are different in style. — *671. *Garofal* (Benvenuto Tisi of Ferrara; 1481-1559), Madonna and Child wit SS. Francis, Anthony, William, and Clara (1517); 1849. *Iacop Pacchiarotto* (Siena; 1474-1540?), Nativity; *1075. *Perugino*, Madonna and Child with SS. Jerome and Francis, a late work; 1478 *Giovanni Mansueti* (Venice; 1470-1530), Symbolic representatio of the Crucifixion; 586. *Zenobio Macchiavelli* (Florence; 1418-79 Madonna and Child with SS. Augustine, Nicholas of Tolentino, Bartholomew, and Monica; 596. *Marco Palmezzano* (Forli; 1456? after 1543). Entombment.

Room VIII (to the N. of the Dome). **Altarpieces.** Left, *297 *Girolamo Romanino* (1485/86-1566?), Nativity with saints, a standard work of the school of Brescia (1525), showing how Romanino's style influenced that of Moretto, his elder compatriot. — Opposite, 268. *Paolo Veronese*, Adoration of the Magi (1573), excellently preserved, unusually cool in tone, and showing affinity with Giacomo Bassano's style.

Room VII (to the E. of Room VI) is devoted to a superb representation of the **Venetian School of the 16-18th Centuries.** Our description begins to the left on entering from Room VI. 4004. *Tintoretto* (Iacopo Robusti; 1518-94), Vincenzo Morosini; 1041. *Paolo Veronese*, St. Helena: Vision of the Cross, after Raphael; 636. *Palma Vecchio* (1480-1528), Male portrait; 26. *Veronese*, Coronation of St. Nicholas; 228. *Iacopo Bassano* (Iacopo da Ponte, 1510?-92), Christ driving the money-changers from the Temple; *16. *Tintoretto*, St. George and the dragon. — **4452. *Titian* (Tiziano Vecelli, 1480?-1576), 'The Cornaro Titian', a group of Venetian noblemen (members of the Vendramin family) adoring the Sacrament. — *Veronese*, 1326. Happy union, 1318. Unfaithfulness (belonging to the same series as Nos. 1324 and 1325 in Room XI). — *1. Raising of Lazarus (1517-19), by *Sebastiano del Piombo* (1485?-1547), who was originally influenced by Giorgione but here competes with Raphael by adopting Michelangelo's style. — *294. *Veronese*, The family of Darius before Alexander, a large painting formerly in the Pisani palace, the principal figures being of the Pisani family. — 1313. *Tintoretto*, The origin of the Milky Way (Jupiter putting the infant Hercules to Juno's breast); 1102. *Venetian School* (Nazzari?), Andrea Tron, Procurator of St. Mark's; *Giambattista Moroni* (1520/25-78), 3124. A lawyer, 1022. A cavalier; 1031. *Giovanni Girolamo Savoldo* (1480?-1550?), Mary Magdalene approaching the Sepulchre; *697. *Moroni*, The tailor, or a cloth merchant displaying his goods; 1025. *Moretto*, A nobleman; 742. *Moroni*, A lawyer; 127. *Canaletto*, View in Venice (beyond the Canal Grande is the Scuola della Carità, now the Academy); 277. *Iacopo Bassano*, Good Samaritan; *1450. *Piombo*, Holy Family, in his Michelangelo style, notable for its rhythmical outline; 34. *Titian*, Venus and Adonis (replica of the original at Madrid); *4256. *Lorenzo Lotto* (1480-1556), Lucretia. — 299. *Moretto*, Count Sciarra Martinengo Cesaresco (on his cap, a Greek inscription 'I long for Giulia', explaining his sentimental expression and in imitation of certain pictures of Lotto's). — 1047. *Lotto*, Family group. — *Titian*, *635. Madonna and Child with SS. John and Catherine, the two saints being probably portraits (c. 1530); the summer landscape in the background contains an angel announcing the Nativity to the shepherds; the picture is unimpaired by time, and the delicate flesh-tones are specially seductive. *270. Christ and Mary Magdalene ('Noli me tangere'; c. 1514), excellently preserved. Titian handles the theme intellectually, like a novelist or a poet. Compared with the slightly older works of Giovanni Bellini and those of his followers Cima, Catena, and Bissolo, this picture exhibits novel principles of pictorial treatment. 1944. Portrait (not of Ariosto) in the style of Giorgione, with the face damaged. *35. Bacchus and Ariadne: Ariadne, abandoned by Theseus on the isle of Naxos, is surprised by Bacchus and his troop of satyrs and bacchantes (fine landscape, with the constellation of Ariadne); finished c. 1530 after several interruptions, this is a masterpiece among Titian's mythological paintings. — 1105. *Lotto*, Giuliano, the Protonotary Apostolic. — *Titian*, 4222. The Holy Trinity receiving Charles V. (sketch for the painting at Madrid), *4. Holy Family, with a kneeling shepherd and angels announcing the Nativity to the shepherds (an early work, the style similar to Palma Vecchio's). — 674. *Paris Bordone* (pupil of Titian, 1500-70), A lady of the Brignole family of Genoa; 3163. *Piazzetta,* Sacrifice of Isaac.

Room VI. **Venetian School of the 15-16th Centuries.** On the W. wall are works by the Vivarinis (of the school of Murano) *Antonio Vivarini* (fl. 1400-after 1476), 768. SS. Peter and Jerome 1284. SS. Francis and Mark; 284. *Bartolommeo Vivarini* (c. 1431 1499?; younger brother of Antonio), Madonna and Child with SS. Paul and Jerome; *Alvise Vivarini* (1447-1504; son of Antonio) 1872. Madonna and Child, 2672 (on the adjoining wall), Venetian gentleman. Nos. 281, 2498, and 2499 are by *Marco Basaiti* (fl. 1490 1521), at one time assistant to Alvise. — The N. wall is chiefly devoted to the Bellinis: *Gentile Bellini* (1426 29-1507), 1440 St. Dominic, 3098. Adoration of the Magi, 1213. Mathematician 3099. Sultan Mohammed II. (1480); *Giovanni Bellini* (1428/30 1516; younger brother of Gentile), **189. Portrait of the doge Leonardo Loredano (elected 1501), of a distinguished simplicity. 726. Agony in the Garden, 280. Madonna of the pomegranate, 1455. Circumcision (signed, but evidently a school-piece), 1233. The blood of the Redeemer, early work. On this wall also are 3085. *Vittore Carpaccio* (c. 1450-1522), St. Ursula leaving her father, and 816 *Cima* (Giovanni Battista da Conegliano; 1460?-1517 18), Incredulity of St. Thomas (damaged). — On the E. wall are works by *Antonello da Messina* (1430-79), who popularized the Flemish method of oil-painting in Venice: 673. Salvator Mundi, his earliest signed piece (1465), recalling Flemish work; 1141. Self-portrait (?); 1166 Crucifixion (1477), not unlike his better-preserved representation of the same subject (1475) in the Antwerp gallery. 1418. Ascribed to *Antonello,* St. Jerome in his study. This picture was fully described by Marcantonio Michiel in 1529, with the comment "Some believe it to be by Antonello da Messina, but it is generally thought to be by Van Eyck or Memling because of its Flemish style of painting; however, the face points to Italian origin, and it may therefore be by Jacometto" (a now forgotten Venetian painter). 1160. *Bonifazio dei Pitati* (1487-1553), Adoration of the Magi. — On the S. wall: *Vincenzo Catena* (1470?-1531?), 234. Warrior adoring the Infant Christ, 694. St. Jerome in his study (both attributed to Palma Vecchio on insufficient evidence); *Cima,* 1120. St. Jerome in the desert, 300. Madonna and Child; 287. *Bartolommeo Veneziano* (1480-1555), Lodovico Martinengo, a typical signed work by the master, to whom is wrongly ascribed No. 631. Portrait of a lady, a delicate work by an unknown artist.

Duveen Room (XXXI; to the W. of Room VI), with novel lighting. **Schools of Padua, Verona, Ferrara, and Vicenza (15-16th Cent.).** Our description begins in the last bay on the left. *Carlo*

Crivelli (1430/35-c. 1495) called himself 'Venetus' but ploughed a lonely furrow: 807. Madonna and Child enthroned with SS. Francis and Sebastian (1491), 668. The Beato Ferretti, Superior of the Franciscans in the March of Ancona, 739. Annunciation (1486), 602. Dead Christ (lunette of a triptych), 724. Madonna and Child enthroned, 788. Madonna and Child enthroned and surrounded by saints (the Demidoff Altarpiece, consisting of thirteen panels; 1476); 906. Immaculate Conception (1492). — *Andrea Mantegna* (1431-1506), the greatest master of form in N. Italy, was an admirer of the antique and was trained at Padua, where he was adopted by Squarcione in 1441: *274. Madonna and Child between SS. John the Baptist and Mary Magdalene, an outstanding late work, splendidly preserved and notable not only for the drawing and colouring but for its spiritual significance (the Magdalene not as a repentant sinner but as a prophetess or herald of the Resurrection); 902. Triumph of Scipio, twenty-two figures in monochrome (1504-6); 1417. Agony in the Garden (1459), which should be compared with the same subject by Giovanni Bellini (No. 726 in Room VI). Both pictures were painted about the same time, in the middle period of the artists' careers; the Paduan aims more at plastic, the Venetian at pictorial effects. — *Gregorio Schiavone* (Padua; 1435/36-after 1474), 904. Madonna and Child, 630. Madonna and Child with saints, a polyptych, signed; *298. *Ambrogio Borgognone* (1455?-1523), Marriage of the two St. Catherines, a fine altarpiece by the great Lombard master; 2486. *Ercole de' Roberti* (Ferrara; 1450?-96), Concert; 597. *Francesco del Cossa* (Ferrara; 1435?-77), St. Vincent Ferrer, the Dominican (centre panel of an altarpiece, the other portions of which are in the Brera and the Vatican. — *Cosimo Tura* (1420?-95; founder of the Ferrarese school, trained probably in Padua and Venice), 772. Madonna and Child enthroned, 3070. Allegorical figure, 773. St. Jerome, 905. Madonna (?). — *Pisanello* (Antonio Pisano of Verona; painter and medallist, 1397/99-1455), *1436. Vision of St. Eustace, probably the portrait of a prince with his hounds, in legendary costume. This is the most important of the few extant paintings on wood by this master and is unsurpassed as an animal painting; the landscape is damaged. 776. SS. Anthony and George (overpainted). — *3074. *Bartolommeo Montagna* (Vicenza; 1450?-1523), SS. John the Baptist, Zeno, and Catherine, the only genuine example in the gallery of this artist's virile style; 736. *Francesco Bonsignori* (1453?-1519), Venetian senator (signed, 1487); 1214. *Michele da Verona* (1470-1536/44), Coriolanus meeting Volumnia and Veturia; 749 *Niccolò Giolfino* (1476-1555), Portrait of the Giusti family of Verona; 3091. *Bonsignori*, Madonna and Child with SS. Anthony, Dominic, Catherine, and John; *Paolo Morando* or *Cavazzola* ('the Raphael of the Veronese school'; 1486-1522), *777. Madonna and Child with St. John the Baptist and an angel,

735. St. Roch with the angel (both signed works). — *748. *Girolamo dai Libri* (Verona; 1474-1556), Madonna and Child with St. Anne, an altarpiece; behind is a lemon-tree symbolizing the Tree of Paradise, below are three angel-musicians; an early work in best preservation, attractive both for its colouring and for the lovely expression of the figures. — 1211, 1212. *Domenico Morone* (teacher of his son Francesco, Girolamo dai Libri, and Cavazzola; 1442-after 1508), Scenes at a tournament, two panels probably forming part of a cassone decoration. The princely pair beneath the baldacchino may represent Francesco Gonzaga and Isabella d'Este. — 590. *Marco Zoppo* (Bologna; 1433-98), Dead Christ; *Garofalo*, 3102. Madonna and Child with SS. Dominic and Catherine, 81 (farther on), Vision of St. Augustine; *Francia*, 2671. Pietà, 2487. Bartolommeo Bianchini, 638. Madonna and Child with two saints; *Costa*, *629. Madonna and Child with saints, a representative work in five compartments (signed and dated 1505), 2083. Battista Fiera of Mantua.

Mond Room (XXX; to the N. of Room VI). Left, 3925. *Gaudenzio Ferrari* (Vercelli; 1480-1546), St. Andrew, part of an altarpiece from Maggianico (Lake of Como), to which belonged also No. 1465, The risen Christ, on the same wall. — 3936. *Bernardino Luini* (Milan; 1475-c. 1532), St. Catherine of Alexandria; 3947. *Sodoma* (Giovanni Antonio Bazzi, 1477-1549), St. Jerome kneeling; 3930. *Giampetrino* (Giovanni Pedrini; fl. c. 1515-30), Salome. — 910, 911, 3929. *Girolamo Genga*? (1476?-1551), Three decorative paintings from the palace of Pandolfo Petrucci at Siena; 3944. *Pier Francesco Sacchi* (fl. 1512-after 1526), St. Paul; *Giovanni Bellini*, 3913. Madonna and Child, 3912. Pietà; 3911. *Gentile Bellini*, Virgin and Child enthroned (signed); 3918, 3919. *Botticelli*, Scenes from the life of St. Zenobius, bishop of Florence (early works). — *3943. *Raphael*, Crucifixion, from the church of San Domenico at Città di Castello, an early work of which Vasari says with some exaggeration "No one would have believed it to be his, but rather Perugino's, had he not inscribed it with his name". — 3914. *Fra Bartolommeo* (1472-1517), Adoration of the Infant Christ, representing the Florentine school at its zenith; 3934. *Pietro Longhi* (Venice; 1702-85), The wife of the architect Temanza (companion-portrait in the Accademia at Venice); 3935. *Luini*, Madonna and Child with the infant St. John, an early work in the manner of his master Borgognone; 3924. *Giovanni Dosso Dossi* (1479-1541), Adoration of the Kings; 3948. *Titian*, Mother and child, in his late manner; 3939. *Palma Vecchio*, 'Flora', a portrait of a lady, a representative work of the master, akin to his portraits in the Vienna gallery; 3928. *Garofalo*, Sacrifice to Ceres, inspired by a print in Polifilo's Hypnerotomachia, published in 1499.

Room V (to the S. of Room VI). **Lombard School of the 15th and early 16th Centuries.** Left (on entering from Room I), *Borgognone*, 1077. Madonna and Child, a triptych (on the wings, Agony in the Garden and Bearing of the Cross), 1410. Madonna and Child. — *Gaudenzio Ferrari*, one of the chief masters of the Lombard school, is by no means at his best in 3068. Annunciation. — 3073. *Bramantino* (painter and architect; c. 1475-1536), Adoration of the Kings; both in types and in composition the master breaks with tradition. — On the right is the chief picture in the room, *1093. The Virgin of the Rocks, ascribed to *Leonardo da Vinci* (1452-1519), who lived in Milan from 1481 to 1499 and had a great influence on the Lombard school. It is an old copy of the original in the Louvre (1483) and was bought by Gavin Hamilton at Milan in 1785 for thirty ducats. The two angels (Nos. 1661, 1662), completely ruined by repainting, are held to be the work of *Ambrogio da Predis* (fl. 1482-1506), by whom there is an excellent original signed with his initials, 1665. Portrait of a young man. — 2485. *Cesare da Sesto* (1477?-1523), Salome. — *728. *Giovanni Antonio Boltraffio* (1467-1516), Madonna suckling the Child, a masterpiece. — By *Andrea da Solario* (1465?-after 1515) are two portraits with delicate landscape backgrounds: *923. Venetian senator, painted under the influence of Antonello da Messina, and *734. Longono, a Milanese lawyer. — *18. *Luini*, Christ and the doctors, a typical work of the master in excellent preservation.

Room XXVIII (to the N. of Room XXI) is devoted to the temporary exhibition of new acquisitions. We return to Room VII.

Room IX. **Dutch School of the 17th Century.** Left, 825. *Gerard Dou* (Leyden; 1613-75; a pupil of Rembrandt, famous for his minute finish), The poulterer's shop; 3909. *Adriaen van der Werff* (1659-1722), Repose in Egypt; 757. School of *Rembrandt* (Eeckhout?), Christ blessing children; 1459. *Gerbrand van den Eeckhout* (Amsterdam; pupil of Rembrandt, 1621-74), The four chiefs of the Wine Guild (1657); 796, 3165, 1001. *Jan van Huysum* (1682-1749), Vases with flowers; 3047. *Pieter de Hooch* or *Hoogh* (1629-77?), La collation (1677); 2591. *Gabriel Metsu* (1630-67), The forge; 207. *Nicolas Maes* (1632-93; pupil of Rembrandt), The idle servant (1655).

Room X. Left, 986. *Jacob van Ruisdael* (1628/29-82), Water-mills; 152. *Aart van der Neer* (1603-77), Landscape with figures and cattle (evening); 961. *Aelbert Cuyp* (1620-91), 'The large Dort' (cattle and figures, with Dordrecht in the background); 71. *Jan Both* (1610?-52), Italian landscape (morning); 3679. *Gerard Honthorst* (1590-1656), Christ before Pilate; *Frans Hals* (1580/84-1666), 2285. Family group, 1251. Male portrait (1633), 1021. Female portrait; 836. *Philips Koninck* (1619-88), Landscape; 289. *Gerrit Lundens* (Amsterdam; 1622-after 1677), Small copy of Rembrandt's 'Night Watch' at Amsterdam, made before the original was reduced in size; 995. *Meindert Hobbema* (1638-1709), Woody landscape; 2581. *Maes*, Portrait of A. van Leuwenhoeve, F.R.S ; 797. *Cuyp*, Portrait; 849. *Paul Potter* (1625-54), Cattle. — *Rembrandt* (Rembrandt Harmensz van Ryn, 1606-69), 672. Self-portrait (signed, 1640), *243. Portrait of an old man (signed, 1659), 190. Jewish rabbi (signed, 1657?), 2538. Diana bathing (c. 1640), 166. Capuchin friar, 221. Self-portrait (late work); 831. *Hobbema*, Ruins of Brederode Castle (signed, 1667); 1680. *Karel Dujardin* (1622-78), Portrait of a young man; 822. *Cuyp*, Horseman and cows in a meadow (evening).

Room XII. Left, *Carel Fabritius* (1620/24-54), 3714. View of Delft, 4042. Man in a fur cap and cuirass (signed, 1654). — On either side, *794, *835. *P. de Hooch*, Courtyards of Dutch houses (signed and dated 1665 and 1658). Over the entrance in No. 835 is an inscription dated 1614 ("This is St. Hieronymus Lane; be patient and endure, for first we must descend if we will be raised"). — 1061. *Egbert van der Poel* (1621-64), View of Delft after an explosion (signed, 1654); *2528. *Hals*, Man holding a glove (late work). *830. *Hobbema*, The avenue at Middelharnis (signed. 1689); 2529 *Hals*, Lady with a fan; 834. *De Hooch*, Dutch interior. — *Rembrandt*, 237. Female portrait (signed, 1666), *54. Woman bathing (signed, 1654), 47 Adoration of the shepherds (signed, 1646), 4189 Tobit and his wife (c. 1631), *1674. Burgomaster (c. 1661), 51. Jewish merchant (c. 1650), *1675. Old lady (c. 1661). — 832. *Hobbema* Village with water-mills; 212. *Thomas de Keyser* (1596?-1667) Constantin Huygens (secretary to Frederick Henry, Prince of Orange and his clerk (signed, 1627); 4383. *Hercules Seghers* (1590-1640) Landscape; 1937. *Bartholomeus van der Helst* (1612-70), Portrait of a lady; 990. *J. van Ruisdael*, Landscape. — *Rembrandt*, 850 Philips Lucasz of Middelburg, decorated with a chain for conducting a fleet from Batavia to Amsterdam (signed, 1635), *775. François van Wasserhoven at the age of eighty-three (signed, 1634). — 4251 *P. Koninck*, Landscape; 1247. *Maes*, Card-players, early work *Gerard Terborch* or *Terburg* (1617-81), 864. The guitar lesson 896. Peace of Munster; *Jan Vermeer* (1632-75), *1383. Lady standing at the virginals, *2568. Lady seated at the virginals.

The small Room XIII contains pictures of minor importance.

Room XIV (to the E. of Room XV). **Rubens and Van Dyck**. *Sir Peter Paul Rubens* (1577-1640), the fountain-head and inspiration of the Flemish school in the first half of the 17th cent., is represented in the National Gallery by a fair exhibition of his powerful genius for historical and mythological paintings, portraits, and landscapes. Large altarpieces alone are lacking. Left (on entering from Room XV), *852. Susanne Fourment (sister of his second wife; c. 1625) or the 'Chapeau de Poil'; 59. The brazen serpent (c. 1630). — 2144. *Sir Anthony van Dyck* (1599-1641; assistant to Rubens), Marchesa Cattaneo. — *Rubens*, 853. The triumph of Silenus (c. 1620), 2968.

Thomas, Earl of Arundel, art patron and collector, *194. Judgment of Paris (c. 1635), one of his most brilliant works, unusually careful in execution, differing slightly from his rendering of the subject in the Dresden gallery. — *2127. *Van Dyck*, Marchese Giovanni Battista Cattaneo. — 38. *Rubens*, Rape of the Sabines (1635). — *Van Dyck*, *52. Cornelius van der Geest (c. 1620), close to Rubens' manner, 50. Emperor Theodosius refused admission into the Church by St. Ambrose, a reduced copy of Rubens' picture at Vienna, 3605. George and Francis Villiers, full-length figures, 3011. Lady and child, painted in Genoa. — *Rubens*, 2924. Landscape with shepherd, *66. Château de Steen, the painter's country seat (1636), 157. Landscape at sunset. — 3215. *Jakob Jordaens* (Antwerp; 1593-1678), Holy Family, a thoroughly profane rendering. — *Rubens*, 46. Peace and War (on the left, Peace and Wealth, and Happiness beyond; in the background, Minerva repelling War), presented to Charles I. in 1630 as 'Peace and Plenty', 187. Apotheosis of William the Silent, founder of Dutch independence (sketch for the ceiling at Osterley Park, p. 434), 279. The horrors of War (in the centre, Mars and Venus; above, the Furies; on the left, Europe with outstretched arms, in despair).

Room XV (to the S. of Room XVI). **Flemish School of the 15-16th Centuries.** On the left (on entering from Room XVI) hang portraits by *Jan van Eyck* (head of the Netherlandish school; 1385?-1441), including **186. Giovanni Arnolfini of Florence and his wife Jeanne de Chenany, standing in a bedroom and holding each other's hand. The back view of the figures is seen in a mirror on the wall; above is the inscription "Johannes de Eyck fuit hic, 1434". This perfectly preserved work is considered the masterpiece of early Flemish portrait painting. *222. Portrait of a man (head and shoulders; signed and dated 1433, with the motto "als ikh kan", i.e. "as I can, but not as I would"); *290. Portrait of a man (half-length; 1432). — *Petrus Christus* (Bruges; 1410?-1473?), 2593. Portrait of a young man, 696. Marco Barbarigo (Venetian consul in London, 1449; Doge, 1485). — *Gerard David* (1464?-1523; of Dutch origin, working in Bruges after 1484), *1432. Mystic marriage of St. Catherine, with SS. Barbara and Mary Magdalene and the kneeling donor Canon Richard van de Capelle (c. 1510), 1079. Adoration of the kings (late work), 1045. Canon with his patron saints, commissioned in 1501 by Bernardino de Salviatis, canon of St. Donatian, Bruges, 3067. Christ nailed to the Cross. No. 1078, Deposition, is attributed to David. — *Hans Memling* (worked mostly in Bruges; 1430/35-94), *686. Virgin and Child enthroned in a garden, 709. Virgin and Child, 2594. Duke of Cleves, 747. SS. John the Baptist and Lawrence. — *Jan Gossaert* or *Mabuse* (1472?-1535?), *2790. Adoration of the Magi, the painter's masterpiece; executed before his visit to Italy in 1508, 2211. Jacqueline de Bourgogne (?), 656. Man with a rosary.

— 944. *Marinus van Reymerswael* (Antwerp; 1497-1567), Two bankers; the master's reputation is founded on numerous but always varied representations of this subject, probably meant as warnings to be conscientious in money matters.— *Quinten Matsys* or *Massys* (Antwerp; 1466-1530), 3664. Virgin and Child with SS. Catherine and Barbara, 715. Crucifixion; 3556. *Pieter Brueghel* ('Old' or 'Peasant' Brueghel, 1525-69), Adoration of the Magi, in the master's realistic manner, approaching a travesty (1564); 4081. *Geertgen tot Sint Jans* (1465?-93), Nativity; 3604. *Lucas van Leyden* (1494-1533), Portrait of a man; *Dirk Bouts* (1400-75), 664. Entombment, 943. Portrait.

Room XVII (to the W. of Room XV). **Spanish School of the 17th Century.** Right, *2057. *Velazquez* (Don Diego de Silva y Velazquez; 1599-1660), Venus and Cupid, the 'Rokeby Venus'; the painting seems to have lost its original tone through over-restoration. On either side, *Francisco José de Goya* (1746-1828), 1473. Doña Isabel Cobos de Porcel (1806), 1951. Dr. Peral. 1930. *Francesco Zurbaran* (Seville; 1598-1662), A lady as St. Margaret, full-length; *176. *Bartolomé Esteban Murillo* (Seville; 1617-82), St. John and the Lamb; 232. *Spanish School*, Adoration of the Shepherds, formerly considered to be a youthful work of Velazquez; 1315. *Velazquez* (studio-piece), Admiral Pulido-Pareja, full-length (1639); 1286. *Murillo*, Boy drinking; *Velazquez*, 1129. Philip IV. when young, a studio-piece, *745. Philip IV. at an advanced age, 1375. The house of Martha, a youthful work; 13. *Murillo*, Holy Family (c. 1677); *1148. *Velazquez*, Christ at the column, a vision of St. Bridget of Sweden, an early work in excellent preservation. On either side, *El Greco* (Domenico Theotocopoulos of Candia, 1545-1614; an imitator of Tintoretto in Venice, but after c. 1575 working in Spain; a forerunner of Post-Impressionism). 1457. Christ driving the traders from the Temple, a subject often repeated by the master, 3476. Agony in the Garden.

Room XVIII. **Spanish School.** Left, *Goya*, 1472. Scene from a play, 1471. Merienda campestre; 1376. *Juan Bautista del Mazo* (son-in-law of Velazquez; 1600?-67), Duel in the Pardo; 235. *Jusepe Ribera* (called *Spagnoletto*; 1589-1652), Dead Christ; 197. *Velazquez*, Philip IV. hunting the wild boar; 74. *Murillo*, Peasant boy; 1122. *El Greco*, Luigi Cornaro (?); 244. *Ribera*, Shepherd with a lamb; 1229. *Luis de Morales* (c. 1509-86), Virgin and Child.

We cross the vestibule to Room XX and turn to the left to enter Room XIX. **German School of the 15-16th Centuries.** On the right are early works of the Cologne school: 705. *Stephan Lochner* (c. 1400-51), Three saints; 706. *Master of the Life of the Virgin* (fl. 1463-80), Presentation in the Temple, one of a series of eight scenes from the life of the Virgin (the others at Munich); 707. *Master of St. Bartholomew* (fl. 1485?-1510), SS. Peter and Dorothy. — *1314. *Hans Holbein the Younger* (Augsburg, Bâle, London; 1497-1543), The ambassadors (painted in 1533 at Bridewell Palace, p. 242), prosaic in conception but painted with marvellous care. On the left, Jean de Dinteville, Lord of Polisy, aged twenty-nine; right, George de Selve, Bishop of Lavaur, wearing a doctor's cap and gown, aged twenty-five; on a stand, astronomical and mathematical instruments; in the foreground, the anamorphosis or distorted representation of a human skull. — *Hans Baldung Grien* (Swabian school; 1480-1545), 1427. Pietà, original in design and colour, 1232, 245. Portraits; *Lucas Cranach* (Saxon school; 1472-1553), 2925. Charity, 1925, 291. Portraits; *2475. *Holbein,* Christina of Denmark, Duchess of Milan, at the age of twenty, a masterpiece of delicate workmanship (1538); *1938. *Albrecht Dürer* (Nuremberg; 1471-1528), Portrait of his father at the age of seventy; *Adam Elsheimer* (1578-1610; a native of Frankfurt who settled in Rome and exercised an important influence on the development of landscape painting), 3904, 1014, 3535, 1424. Religious subjects with carefully executed landscape backgrounds.

Room XX. **French School of the 16-17th Centuries.** The early works are grouped on either side of the entrance: 2669. St. Clement and donor, under Flemish influence; 4092. *Master of Moulins* (late 15th cent.), Meeting of Joachim and Anna. — The beginning of the 16th century is distinguished for its portraiture: 2615. Mary Tudor, under Flemish influence; 3539. School of *François Clouet* (1510?-72), Male portrait; *Corneille de Lyon* (born at the Hague; fl. c. 1530-75), 2611. Man in black, 2610. Antoine de Bourbon; Mary Queen of Scots (on loan). — In the 17th cent. portraiture was still subject to Flemish influences, as exemplified in the work of *Philippe de Champaigne* (1602-74; born at Brussels): 798. Three portraits of Cardinal Richelieu, sketches for a sculptured bust, 2291. Cardinal de Retz, 1449. Cardinal Richelieu. — In figure-painting and in landscape, however, Italy became the decisive factor: *Nicolas Poussin* (1594-1665; founder of the French classical school, working mostly in Rome), 39. Nursing of Bacchus, 40. Landscape with figures, 65. Cephalus and Aurora, *62, 42. Bacchanalian festivals; *Claude Gellée,* called *Claude Lorrain* (1600-82; founder of modern landscape-painting, working in Rome), 1319. Landscape with view of Rome, 2. Landscape with Cephalus and Procris, *30. Seaport with the embarkation of St. Ursula (full of light and air), *6. David at the Cave of Adullam ('The Chigi Claude'); 31. *Gaspard Dughet,* called *Poussin* (1613-75; brother-in-law of Nicolas), Landscape with Abraham and Isaac.

Room XXI. **French Schools of the 18-19th Centuries.** The S. and W. walls are mainly devoted to 18th cent. works, which are better represented in the Wallace Collection (p. 198). Beginning at the S.E. corner: 3588. *Jean Baptiste Perronneau* (1715-83; a famous pastellist), Girl with a cat; 101-104. *Nicolas*

Lancret (1690-1743; a follower of Watteau), The four ages of man; 4080. *François Boucher* (1703-70; the brilliant decorator of the Louis Quinze period), Le billet doux; *Jean Baptiste Siméon Chardin* (1699-1779; a realist of power and feeling, painter of still-life and of plain folk), 4078. House of cards, 4077. The lesson; 4253. *François Hubert Drouet* (1727-75; a fashionable portrait-painter), Comte de Vaudreuil; 1154. *Jean Baptiste Greuze* (1725-1805; a sentimentalist), Girl with a lamb; 4063. *Perronneau*. Mme. Legrue; 2129. *Gabriel Jacques de St-Aubin* (1724-80; a famous engraver), Une parade. 1425. Portrait-group and 3879 Saying grace, examples of the realistic paintings of the *Le Nain* brothers (17th cent.). 2967. *Pierre Mignard* (1610-95; a decorative painter influenced by the Bolognese school), Marquise de Seignelay 1090. *Boucher,* Pan and Syrinx; *2897. *Antoine Watteau* (1683-1721; the greatest representative of the period, who refined the style of Rubens into an interpretation of life in the terms of court picnics). La gamme d'amour; *Louis Tocqué* (1696-1772; a portraitist who excelled in the painting of rich costumes), 3964. A gentleman, 4097. Man in a flowered vest; 2620. *Jean Honoré Fragonard* (1732-1806; Boucher's brilliant pupil), The happy mother; *Chardin*, *1258. Still-life, 1664. La fontaine; 3285. *Jean Baptiste Camille Corot* (1796-1875; Barbizon school), The Claudian Aqueduct, an early work; 1653. *Mme. Vigée-Lebrun* (1755-1842), Self-portrait. 1019, 206, 1020. *Greuze,* Heads of girls; 3883. *Nicolas de Largillière* (1656-1746; of Flemish origin), Princess Ragotsky. — Then follow some 19th cent. paintings: 1952. *Henri Fantin-Latour* (1836-1904; the great flower-painter), Mr. and Mrs. Edwin Edwards *Jean Auguste Dominique Ingres* (1780-1867; the chief representative of 19th cent. classicism and its greatest draughtsman), 3292. Roger and Angelica, *3291. M. de Norvins; 3726. *Fantin-Latour*. Roses; 3294a, 3294b. *Edouard Manet* (1832-83; the pioneer of Impressionism), Two portions of an Execution of the Emperor Maximilian of Mexico, of which he painted four versions; *2625. *Corot*. The bent tree, in the master's later, 'atmospheric' style; 3422. *Puvis de Chavannes* (1824-98; a great mural decorator), Summer; 3816. *Corot,* Horseman; 3290. *Ingres,* Œdipus and the Sphinx, an early work; 1686. *Fantin-Latour,* Flowers; 2635. *Théodore Rousseau* (1812-67; Barbizon school), Sunset in Auvergne; 2078. *Eugène Boudin* (1825-98), Trouville harbour; 3421. *Puvis de Chavannes,* Death and the maidens; 3286. *Eugène Delacroix* (1798-1863; leader of the Romantic movement, a great colourist), Baron Schwiter; 2636. *Jean François Millet* (1814-75), The whisper, 2632. *Diaz de la Peña* (1809-76), The storm, 2622. *Charles François Daubigny* (1817-78), River scene, three works of the Barbizon school.

Room XXV (to the W. of Room XXVI). **British School of the 16-18th Centuries.** The earliest works are the portraits, influenced by Continental schools, in the N.W. corner of the room; 1496. *John Bettes* (1530?-73?; a follower of Holbein), Edmund Butts; 1320. *Cornelius Janssen (Johnson) van Ceulen* (1593-1664?), Apolonius Veth; 3474. *Daniel Mytens* (1590?-1642; born at the Hague), James, 3rd Marquis of Hamilton. — On the W. wall, 3583. *Sir Peter Lely* (1618-80; born at Soest, near Utrecht; influenced by Van Dyck), Frans van Helmont. — *1172. *Sir Anthony Van Dyck* (born at Antwerp; p. 86), Equestrian portrait of Charles I. With the coming of Van Dyck to the court of Charles I., a great patron of art, painting began to flourish in England. — *Sir Godfrey Kneller* (1646-1723; born at Lübeck), 3272. Marquis of Tweeddale, 273. John Smith, the engraver; 1249. *William Dobson* (1610-46; pupil of Van Dyck), Endymion Porter, the art patron; 1935. *William Hogarth* (1697-1764; p. 348), James Quin, the actor; 4107. *Joseph Highmore* (1692-1780; pupil of Kneller), Gentleman in murrey-brown velvet; 1667. *George Romney* (1734-1802; one of the great English portrait-painters of the 18th cent.), Lady and child; 307. *Sir Joshua Reynolds* (1723-92; p. 348), The age of innocence; *684. *Thomas Gainsborough* (1727-88; pp. 347, 348), Ralph Schomberg, M.D.; *Reynolds*, 182. Heads of angels, 111. Lord Heathfield, both painted in 1787; *Hogarth*, 1662. The shrimp-girl (showing clever brushwork), 1464. Calais Gate (recalling the artist's arrest for sketching at Calais in 1748); 4387. *Francis Cotes* (1725-70), John Simpson of Esslington (?); *Hogarth*, 1374. The painter's servants, 1153. Family group; 1811. *Gainsborough*, The painter's daughters; 3573, 3576. *Highmore*, Illustrations to Richardson's 'Pamela'; 3724. *Romney*, Lady Emilia Kerr; 681. *Reynolds*, Captain Orme, an early work; *Gainsborough*, 2637. Sir William Blackstone, *683. Mrs. Siddons, 2284. The bridge; 4490. *Romney*, Mrs. John Matthews; 1663. *Hogarth*, The artist's sister; *Gainsborough*, 2638. Elizabeth Singleton, 2928. Mrs. Thomas Graham as a housemaid, 3812. The painter's daughters; *Richard Wilson* (1714-82; p. 348), 2646. Italian coast scene, 4458. Hounslow Heath, 302. Ruins in Italy, 303. Hadrian's Villa; 313. *Samuel Scott* (1710?-72), Old London Bridge; *1030. *George Morland* (1763-1804), Stable interior; *Reynolds*, 78a. Holy Family, in the Italian style, 1259. Countess of Albemarle, *79. The Three Graces, a decorative portrait-group of the daughters of Sir William Montgomery; *Gainsborough*, 925. Wood scene (Cornard, Suffolk), an early landscape under Dutch influence, *789. James Baillie and family, *80. The market cart, in the free and luminous style of his later period; 108. *Wilson*, Villa of Mæcenas, Tivoli; 3400. *Romney*, The Beaumont family.

Room XXIV. **British School of the 18-19th Centuries.** This room contains a representative selection of paintings by *J. M. W. Turner* (1775-1851; p. 352): right, *524. The 'Fighting Temeraire' towed to her last berth (1839), a late, impressionistic work in glowing colours, 535. The 'Sun of Venice' going to sea (1843), 523. Landing of Agrippina (1839), 472. Calais pier, a magnificent early seapiece (1803), *508. Ulysses deriding Polyphemus, a glorious interpretation of sunrise (1829), 481. Spithead (two captured Danish ships entering Portsmouth Harbour in 1807), *492 Frosty morning, recalling the style of Crome (1813), 497. Crossing the brook, showing rivalry with Claude (1815), 548. Queen Mab's grotto (1846), 527. Venice (1840), 1988. Interior at Petworth (1830). — Right of the door: 1110. *William Blake* (1757-1827; p. 349), The spiritual form of Pitt, one of a series of heroic compositions painted in tempera; Pitt, riding on the whirlwind, is guiding Behemoth (war by land). 129. *Sir Thomas Lawrence* (1769-1830; p. 350), J. J. Angerstein (pp. 72, 286), a native of St. Petersburg settled in London; 900. *John Hoppner* (1758?-1810), Countess of Oxford; *Sir Henry Raeburn* (1756-1823; p. 349), 3882. Miss Forbes, 1837. Mrs. Lauzun, 3880. Viscount Melville, 1146. Miss Hepburn; *John Crome* (1768-1821; p. 349), 926. Windmill, *689. Mousehold Heath, his masterpiece; 4257. *Lawrence*, Queen Charlotte (1790); 1435. *Raeburn*, Col. Bryce McMurdo; *2674. *Crome*, The Poringland oak; 1164. *Blake*, Procession from Calvary; 1273. *John Constable* (1776-1837; p. 350), Flatford Mill; 2645. *Crome*, Moonrise; 3529. *George Stubbs* (1724-1806; p. 348), The phaeton; 3678. *Johann Zoffany* (1733-1810; born at Ratisbon), Family group; 133. *Hoppner*, William Smith, the actor; 1413. *Lawrence*, Philip Sansom.

The small Room XXIII contains studies for the decoration of Dorchester House by *Alfred Stevens* (comp. p. 357), drawings by *Turner*, etc.

Room XXII. **British School of the 19th Century.** Left. 2664. *R. P. Bonington* (1802-28; p. 350), Scene in Normandy; 3055. *Rossetti*, Fazio's mistress; 921. *Sir David Wilkie* (1785-1841; p. 349), Blind man's buff; 538. *Turner*, Rain, steam, and speed (1844); 374. *Bonington*, Venice; 893. *Lawrence*, Princess Lieven; 1111. *J. S. Cotman* (1782-1842; p. 349), Wherries on the Yare. — By *John Constable:* 1272. The cenotaph erected to Reynolds, a late work painted with the use of the palette knife, 1275. View of Hampstead, 2651. Salisbury Cathedral, *1207. The hay wain (exhibited at the Louvre in 1824, when it impressed French artists by its brightness), 1236. Hampstead Heath, 2652. Weymouth Bay, *130. Cornfield, 2653. Malvern Hall. — *Whistler* (1834-1903; p. 358), 3418. The little white girl: Symphony in White No. 2 (1864), 3419. The fire wheel, a nocturne in black and gold, 3420. Cremorne lights, a nocturne in blue and silver; 1210. *D. G. Rossetti* (1828-82; p. 351), Ecce Ancilla Domini; 1506. *Sir John Millais* (1829-96; p. 351), Ophelia, an early Pre-Raphaelite work; 1775.

Alfred Stevens (1817-75; p. 357), Mrs. Collmann; 1394. *Ford Madox Brown* (1821-93; p. 351), Christ washing Peter's feet; 1654. *G. F. Watts* (1817-1904; p. 356), Russell Gurney; 3158. *Frederick Walker* (1840-75), The plough; *1666. *Millais*, Gladstone; *Watts*, 1645. Love and Death, 1630. Mammon; 615. *William Powell Frith* (1819-1909), Derby Day (1858); 356. *William Etty* (1787-1849), Youth on the prow and pleasure at the helm.

3. National Portrait Gallery.

Underground. *Trafalgar Square*, *Strand*, *Leicester Square*, and *Charing Cross*, see p. 69.

The ***National Portrait Gallery** (Pl. R 26, *II*), adjoining the National Gallery on the N.E., is an edifice in the Italian palatial style, designed by Ewan Christian (1890-96). The entrance is in St. Martin's Place (p. 71). The cost of the building was mostly defrayed by Mr. William Henry Alexander, and, through the generosity of Sir Joseph Duveen, a much-needed extension is projected. Director, Henry M. Hake. Historical and descriptive catalogue, 1*s.*; illustrated list, 1*s.* Photographs and picture postcards are on sale.

Admission. The gallery is open free on Mon., Tues., Wed., and Sat. from 10 to 4, 5, or 6, and on Sun. from 2.30 to 5.30 (in winter 2-4); adm. 6*d.* on Thurs. and Fri. from 10 to 4 or 5. — Guide-Lecturer daily, except Sat. and Sun., at 2.30 and 3.30 (in winter 2.15 and 3.15).

The collection, founded by act of parliament in 1856, now contains about 2150 portraits of men and women eminent in British history, literature, art, and science, and is unrivalled of its kind. The building is of three stories, and some of its thirty odd exhibition rooms are small and not too well lighted. The arrangement and numbering of the rooms are somewhat puzzling. The oil paintings are as far as possible arranged in chronological order, beginning on the top floor and modified on the lower floors by a few special groups or series. The landings are hung with royal portraits; Rooms XIV-XXII form the Reference Section; Rooms XXVIII-XXX contain the drawings and miniatures.

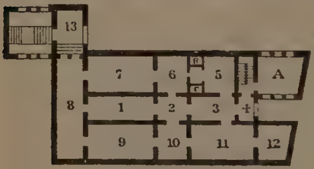
From an artistic point of view the finest paintings are in the earlier rooms, including the Tudor portraits and specimens of Walker, Lely, Reynolds, Kneller, Gainsborough, and Romney. The portraits by Watts, mainly in Room XXV, redeem the mediocrity of the Victorian era. — Comp. 'Hours in the National Portrait Gallery', by *John Steegman* (1927).

From the vestibule (where sticks, umbrellas, parcels, etc., must be given up; no fee) we ascend the staircase past the catalogue stall to the top of the building. The room first entered is Room VIII, whence we pass through the middle door into Room I.

TOP FLOOR.

Room I (Tudor period). Left: *Geoffrey Chaucer* (1340?-1400); *Henry V.* (1387-1422); *Richard III.* (1452-85); *Cardinal Wolsey* (1475-1530); *Archbishop Warham* (1450?-1532), attributed to Holbein; *Henry VII.* (1457-1509); *Margaret Beaufort* (1443-

1509), mother of Henry VII.; *William Tyndale* (d. 1536), translator of the Bible; *Catherine of Aragon* (1485-1536); *Henry VIII.* (1491-1547), after Holbein and (farther on) after Lucas Hornebolt: *Sir Thomas More* (1478-1535), after Holbein; *Thomas Cromwell, Earl of Essex* (1485?-1540), from Holbein's studio; *Edward VI.* (1537-53), after Holbein and ascribed to Guillim Stretes; *Lady Jane Grey* (1537-54), by Lucas de Heere (?); *Anne Boleyn* (1507-36); *Mary I.* (1516-58); *Bishop Ridley* (1500?-55); *Catherine Howard* (d. 1542), after Holbein; *Archbishop Cranmer* (1489-1556), by G. Fliccius; *Bishop Latimer* (1485?-1555); *Archbishop Heath* (1501?-78); 1st *Lord Wentworth* (1501-51), by Hans Eworts (?); *Sir Thomas Gresham* (1519?-79), by Adriaen Key (?); *Earl of Pembroke* (1501?-70); *Marquis of Winchester* (1485?-1572); *Lord Burghley* (1520-98), by Gheeraerts; *Sir Philip Sidney* (1554-86); *Sir Christopher Hatton* (1540-91); *Sir Nicholas Bacon* (1509-1579); *Sir Francis Walsingham* (1530?-90); *Sir Henry Lee* (1530-1610), Queen's Champion, by Sir Anthony More; *Queen Elizabeth* (1533-1603), three portraits, one ascribed to Marcus Gheeraerts the younger; *Earl of Leicester* (1532?-88); *Sir Walter Raleigh* (1552?-1618); *Sir Richard Grenville* (1541?-1591); *Richard Hooker* (1554?-1660), divine; *Sir Francis Drake* (1540?-96); *John Foxe* (1516-87), martyrologist.



Top Floor

1. Tudor Period; 2. Late-Tudor Period; 3, 4. James I. and Charles I.; 5. Charles I.; 6. Civil War; 7. Charles II.; 8. James II. and William III.; 9. Anne, George I., and George II.; 10. George I. and George II.; 11, 12. George III.; 13 (landing). Royal Portraits. — A, B, C. Private Rooms.

Room II (late-Tudor period). Left: *Mary Queen of Scots* (1542-87), three portraits by French artists, the first attributed to François Clouet, the third to P. Oudry; *Countess of Pembroke* (1561-1621), "Sidney's sister", by Gheeraerts; *James I.* (1566-1625) at the age of eight; *Earl of Southampton* (1573-1624), Shakespeare's patron; *John Fletcher* (1579-1625), dramatist; *Ben Jonson* (1573?-1637), after Honthorst; *Dr. Donne* (1573-1631), by Isaac Oliver (?); **William Shakespeare* (1564-1616), the 'Chandos portrait', attributed to R. Burbage or J. Taylor (freely restored); *Michael Drayton* (1563-1631); *Lord Herbert of Cherbury* (1583-1648), philosopher, by W. Larkin.

Room III (James I. and Charles I.). To the left: **Duke of Buckingham* (1592-1628) and his family, by G. Honthorst; above, *John Selden* (1584-1654); *Francis Bacon* (1561-1626), replica of the portrait by Van Somer at Gorhambury (p. 487) and electrotype from the statue at St. Albans (p. 487); *Anne of Denmark* (1574-1619), by Van Somer(?); *Elizabeth of Bohemia* (1596-1662), by Mierevelt and by Honthorst; *Sir Nathaniel Bacon* (fl. 1640), self-portrait; *James I.*, by Mytens; *Cornelius Johnson* or *Janssen van Ceulen* (1593-1664?), self-portrait.

Room IV (James I. and Charles I.). *Thomas Parr* (1483?-1635; 'Old Parr'); *Earl of Newport* (1597?-1665) and *Lord Goring* (1608-57), 'The two cavaliers'.

Room V (Charles I.). Left: *Sir John Suckling* (1609-42), poet, after Van Dyck; *Robert Walker* (d. 1658?), self-portrait; *William Harvey* (1578-1657); *William Dobson* (1610-46), self-portrait; *Sir Anthony Van Dyck* (1599-1641), self-portrait; *Inigo Jones* (1573-1652), after Van Dyck; *Earl of Strafford* (1593-1641), after Van Dyck; *Charles I.* (1600-49), *Henrietta Maria* (1609-69), and the *Children of Charles I.*, all after Van Dyck; *Sir Kenelm Digby* (1603-65), by Van Dyck; **The Somerset House Conference* (1604), by Gheeraerts(?); *Archbishop Laud* (1573-1645), from the studio of Van Dyck. In the passage leading to the next room are busts of *Oliver Cromwell* (1599-1658), *John Milton* (1608-74), and *John Hampden* (1594-1643), and a little farther on (r.) is a portrait of *Sir Thomas Browne* (1605-82) and his wife.

Room VI (Commonwealth). Left: *John Hampden*, by R. Walker; *Lord Fairfax* (1612-71) and his wife, by Dobson; *Duke of Albemarle* (1608-70), from the studio of Lely; **Oliver Cromwell*, by Walker; *Sir William Waller* (1597?-1668); *Thomas Hobbes* (1588-1679), by J. M. Wright; *Edmund Waller* (1606-87), by J. Riley; *Izaak Walton* (1593-1683), by J. Huysmans; *John Milton* (1608-74), by P. van der Plaas; *Andrew Marvell* (1621-78).

Room VII (Charles II.). Left: *William Wycherley* (1640-1716), by Lely; *Richard Baxter* (1615-91); *Catherine of Braganza* (1638-1705), by J. Huysmans and (farther on) by S. Verelst(?); *Samuel Butler* (1612-80), by J. Huysmans; *Duchess of Portsmouth* (1649-1734), by Pierre Mignard; *Anne Hyde, Duchess of York* (1637-71), of the school of Lely; *John Dryden* (1631-1700), by Kneller; **Nell Gwyn* (1650-87), by Lely; *Abraham Cowley* (1618-67), by Mary Beale; *Charles II.* (1630-85); *Duke of Monmouth* (1649-85), after Lely; *Mrs. Middleton* (1645-92), by N. de Largillière; *Countess of Grammont* (1641-1708; 'La belle Hamilton'), by Lely; *Sir William Temple* (1628-99), by Lely; *William, Lord Russell* (1639-1683; p. 110), by J. Riley; *John Locke* (1632-1704), by Closterman after Kneller; *Earl of Clarendon* (1609-74), after G. Soest; *Charles II.*, by J. M. Wright; 2nd *Duke of Buckingham* (1628-87), by Lely; *Prince Rupert* (1619-82), by Lely; **John Bunyan* (1628-88), by T. Sadler; *Samuel Pepys* (1633-1703), by J. Hayls. Terracotta bust of *Sir Robert Walpole* (1676-1745), by Rysbrack.

Room VIII (James II. and William III.). Left: *William III.* (1650-1702), after Jan Vollevens; *Robert Boyle* (1627-91), after F. Kerseboom; *William Congreve* (1670-1729), by Kneller; *Sir Isaac Newton* (1642-1727), by J. Vanderbank; *Henry Purcell* (1658?-95), two portraits by Closterman; *William Dampier* (1652-1715), circumnavigator, by T. Murray; *Clementina Sobieska* (1702-35), wife of the Old Pretender; *The Old Pretender* (1688-1766), after A. S. Belle, by A. R. Mengs, and, with his sister Princess Louise, by N. de Largillière; *Sir John Vanbrugh* (1664-1726), by Closterman (?); *Earl of Halifax* (1661-1715), by Kneller; *James II* (1633-1701), by Kneller; **Sir Christopher Wren* (1632-1722), by Kneller; *Mary II.* (1662-94), after W. Wissing; *William III.*, by Jan Wyck (?); *Mary of Modena* (1658-1718), by W. Wissing; **Duke of Monmouth* after his execution, by Kneller; *Sir Godfrey Kneller* (1646-1723), self-portrait; *James II.*, by Riley; 1st *Duke of Bedford* (1613-1700), by Kneller; *Judge Jeffreys* (1644-89). In the opposite corner, the *Seven Bishops* (1688; p. 126). On a stand in the centre are a distorted portrait of *Edward VI.* (to be viewed through an aperture in the screen to the right) and a curious portrait of *Sir Henry Unton* (1557?-96), with scenes from his life Terracotta bust of *Sir Robert Walpole* (1676-1745), by Rysbrack

Room IX (Anne, George I., and George II.). Left: *Sir James Thornhill* (1675-1734), self-portrait; *Queen Anne* (1665-1714), by M. Dahl; *Duchess of Marlborough* (1660-1744), by M. Dahl; *Duke of Marlborough* (1650-1722), after Kneller; *John Gay* (1685-1732), author of 'The Beggar's Opera', sketch in oils by Kneller; *Joseph Addison* (1672-1719), by Dahl; *Dean Swift* (1667-1745) by C. Jervas; *Sir Cloudesley Shovell* (1650-1707), admiral, by Dahl; *Sir Richard Steele* (1672-1729), by J. Richardson; *George I* (1660-1727), after Kneller; *George II.* (1683-1760), by J. Shackleton; *Admiral Vernon* (1684-1757), by Gainsborough; *Admiral Boscawen* (1711-61), by Reynolds; *Sir Robert Walpole* (1676-1745), by J. B. Van Loo, and in Hayman's studio, by Francis Hayman; *Alexander Pope* (1688-1744), crayon drawing by W. Hoare (?); *Earl of Chesterfield* (1694-1773), by Allan Ramsay; *Caroline of Ansbach* (1683-1737), by E. Seeman (?); **Earl of Bath* (1684-1764), by Reynolds. Busts of **William Hogarth* (1697-1764) and *Earl Ligonier* (1680-1770), both by Roubiliac, and **Colley Cibber* (1671-1757), actor and dramatist, probably by the same sculptor.

Room X (George I. and George II.). Left: *George Whitefield* (1714-70), Methodist, by J. Woollaston; *Tobias Smollett* (1721-71); *Duke of Cumberland* (1721-65), victor at Culloden, by John Powell (?), after Reynolds, and (farther on) by Reynolds himself; *John Wesley* (1703-91), by N. Hone; *George III.* (1738-1820) *and the Duke of York* (1739-67) as children, by Richard Wilson; *The Young Pretender* (1720-88), after A. David; *Sir Hans Sloane*

(1660-1753), by S. Slaughter; **Lord Lovat* (1667?-1747; p. 392), by Hogarth; *George Frederick Handel* (1685-1759), by H. van der Myn and also by Balthasar Denner; *William Hogarth* (1697-1764), self-portrait; *Horace Walpole* (1717-97), by Eccardt and by Hone; *Alexander Pope*, by J. Richardson (?); *Samuel Richardson* (1689-1761), by J. Highmore; *John Michael Rysbrack* (1693?-1770), sculptor; *Thomas Gray* (1716-71), by J. G. Eccardt (1747); *Louis Francis Roubiliac* (1705?-62), sculptor, by A. Carpentiers; *William Kent* (1684-1748), architect, by B. Dandridge; *Peg Woffington* (1714?-60), actress, lying paralysed in bed, by Arthur Pond; *James Gibbs* (1682-1754), architect, by J. M. Williams. Busts of *Roubiliac* (by himself), *John Wesley*, and *Laurence Sterne* (1713-68), the last by J. Nollekens.

Room XI (George III.). Left: *Earl of Mansfield* (1705-93), by J. S. Copley; 4th *Duke of Bedford* (1710-71), by Gainsborough; *Warren Hastings* (1732-1818), by Sir Thomas Lawrence; *Marquis Cornwallis* (1738-1805), governor general of India, by Gainsborough; *Earl of Chatham* (1708-78), by W. Hoare and after R. Brompton; *Serjeant Glynn* (1722-79), *John Wilkes* (1727-97), and *John Horne Tooke* (1736-1812), by R. Houston; *Benjamin Franklin* (1706-90), after Joseph Wright; *George Washington* (1732-99), after Gilbert Stuart; *Charles James Fox* (1749-1806), by K. A. Hickel; *Edmund Burke* (1729-97), by Reynolds; *Viscount Hood* (1724-1816), admiral, by L. F. Abbott; *Charlotte of Mecklenburg-Strelitz* (1744-1818), by Allan Ramsay; *Earl of St. Vincent* (1735-1823), admiral, by Gilbert Stuart; *Duke of Wellington* (1769-1852), by R. Home (?); *Viscount Duncan* (1731-1804), admiral, by Hoppner; *Lord Amherst* (1717-97), by Gainsborough; *William Pitt* (1759-1806), by Hoppner; *Lord Nelson* (1758-1805) and *Viscount Bridport* (1727-1814), admiral, both by L. F. Abbott; *George III.*, by Allan Ramsay; *Earl Howe* (1726-99), admiral, by H. Singleton; *Lord Clive* (1725-74), by N. Dance; *Viscount Keppel* (1725-86), admiral, by Reynolds; *General Wolfe* (1727-59), by J. Highmore; *Sir Sidney Smith* (1764-1840), admiral, by J. Eckstein. Busts of *Admiral Collingwood* (1750-1810), *David Garrick* (1717-79), *Warren Hastings* (by T. Banks), **Charles James Fox* (by J. Nollekens), *Viscount Castlereagh* (1769-1821; by Chantrey), etc.

Room XII (George III.). Left: *James Watt* (1736-1819), by C. F. von Breda; *Sir Richard Arkwright* (1732-92), by J. Wright; *David Garrick* (1717-79), by R. E. Pine; *John Philip Kemble* (1757-1823), by Gilbert Stuart; *Captain Cook* (1728-1779), by J. Webber; *Dr. Johnson* (1709-84), two portraits by Reynolds; *George Colman* (1732-94), by Gainsborough; *Oliver Goldsmith* (1730?-74), by Reynolds; *Robert Burns* (1759-96), by A. Nasmyth; *James Boswell* (1740-95), by Reynolds; *Richard Brinsley Sheridan* (1751-1816), crayon drawing by J. Russell; *Angelica Kauffmann* (1741-1807), self-portrait; *Sir William Hamilton* (1730-1803), by Reynolds; *George Romney* (1734-1802), unfinished self-portrait; *Lady Hamilton* (1761?-1815), by Romney; *William Cowper* (1731-1800), by Romney; *John Singleton Copley* (b. at Boston, Mass., in 1737; d. 1815), painter, by Gilbert Stuart; *Sarah Siddons* (1755-1831) by Gilbert Stuart; *Richard Wilson* (1714-82), after A. R. Mengs. *Sir John Soane* (1753-1837), by J. Jackson; *Reynolds, Chambers* and *Wilton*, by J. F. Rigaud; *Sir Joshua Reynolds* (1723-92), self portrait; *Edward Gibbon* (1737-94), by H. Walton; *Sir William Chambers* (1726-96), architect, by Reynolds; *Benjamin West* (1738 1820), by Gilbert Stuart; *John Flaxman* (1755-1826), by Romney; *John Opie* (1761-1807), self-portrait; *Sir William Blackstone* (1723-80), by Reynolds; *Sir William Herschel* (1738-1822), by L. F. Abbott; *George Morland* (1763-1804), self-portrait.

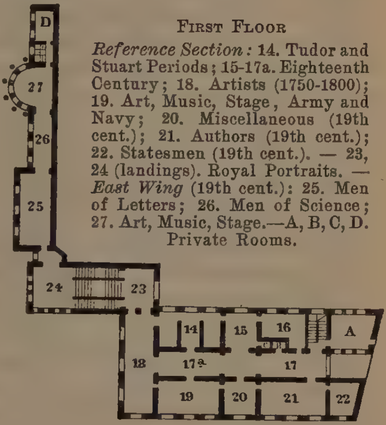
Room XIII (landing). Royal Portraits: *Henrietta Maria*, by Honthorst; *Charles I.*, by Mytens; *Philip II. of Spain* (1527-98), husband of Mary I.; *Lord Howard of Effingham* (1536-1624), by or after Mytens; *Henry, Prince of Wales* (1594-1612), by Van Somer. Busts of *Oliver Cromwell, Mary Queen of Scots*, and *Charles I.* — We descend the staircase, on which are electrotype copies of royal effigies and portraits of judges.

FIRST FLOOR.

Room XVIII contains recent acquisitions, including *Dame Ellen Terry* (1848-1928), by G. F. Watts, and a bronze bust of *Gen. Wolfe*, after Joseph Wilton. The other rooms (XIV-XVII) on this floor form the **Reference Section** (closed at present; any special portrait shown by the attendant), with duplicate or less important portraits Room XIV (l.): Tudor and Stuart periods. In the 1st bay, *Olive Cromwell* at the age of fifty-eight. — Rooms XV-XVII a: 18th century. — Room XVIII: Artists (1750-1800). — Room XIX: Art Music, Stage; Army and Navy. In the 1st bay (l.), *Samuel Wesley* (1766-1837), by John Jackson. 2nd bay (l.), *Lady Bancroft* (1840?-1921), by T. Jones Barker; *Sir Squire Bancroft* (1841-1926), by Hugh Rivière. 3rd bay, *General Wolfe* (1727-59), by J. S. C Schaak, and a bust of *Captain Cook* (1728-79), by Le Vieux (1790). — Room XX: Miscellaneous (19th cent.). Bust of *Cardinal Manning* (1808-92), by J. A. Acton. — Room XXI: Authors (19th cent.). Left: *Robert Browning* (1812-89), by R. Lehmann; *Mary Shelley* (1797-1851), by R. Rothwell; *Harriet Martineau* (1802-76), by R. Evans; *Thomas Moore* (1779-1852), by John Jackson; *John Ruskin* (1819-1900), by Herkomer; *Thomas Carlyle* (1795-1881), by Watts; *John Keats* (1795-1821), by W. Hilton; *Charles Dickens* (1812-70), by D. Maclise; *Percy Bysshe Shelley* (1792-1822), by G. Clint; *George Borrow* (1803-81), by his brother John T. Borrow; *Charles and Mary Lamb* (1775-1834, 1764-1847), by F. S. Cary; *George*

Meredith (1828-1909), by W. Strang; *William Wordsworth* (1770-1850), by H. W. Pickersgill. Busts of *Thomas De Quincey* (1785-1859), by Steell; *William Makepeace Thackeray* (1811-63), by Boehm; *Lord Tennyson* (1809-92), by Woolner. — Room XXII. Statesmen (19th cent.).

Room XXIII (landing). Royal Portraits: *Queen Anne*, after M. Dahl, and *George II.*, by T. Hudson. Busts of *Dr. Johnson* (1709-84), by E. H. Baily, and *Thomas Carlyle* (1795-1881), by Boehm. — On the stairs are busts of *Amelia Edwards* (1831-92), novelist, by P. Ball; *Grace Darling* (1815-42), by D. Dunbar; *Helen Faucit* (1817-98), actress, by J. H. Foley; and *Felicia Hemans* (1793-1835), by Angus Fletcher.



First Floor

Reference Section: 14. Tudor and Stuart Periods; 15-17a. Eighteenth Century; 18. Artists (1750-1800); 19. Art, Music, Stage, Army and Navy; 20. Miscellaneous (19th cent.); 21. Authors (19th cent.); 22. Statesmen (19th cent.). — 23, 24 (landings). Royal Portraits. — *East Wing* (19th cent.): 25. Men of Letters; 26. Men of Science; 27. Art, Music, Stage.—A, B, C, D. Private Rooms.

We now reach the landing from which the **East Wing** of the first floor is entered. This wing is devoted to the 19th century.

Room XXIV (landing). Royal Portraits. Left: *Prince Consort* (1819-61), by F. X. Winterhalter; *George V.*, *Queen Mary*, *Prince of Wales*, and *Princess Mary*, by Sir John Lavery; *Victoria* (1819-1901), by Sir G. Hayter; *George IV.* (1762-1830), by Sir Thomas Lawrence; *Caroline of Brunswick* (1768-1821), by Lawrence; *Edward VII.* (1841-1910), by Sir Luke Fildes; *Queen Alexandra* (1844-1925), by Fildes; *Victoria*, after H. von Angeli. Busts of *Victoria*, by Sir F. Chantrey; *Herbert Spencer* (1820-1903), by Boehm; and *Thomas Arnold* (1795-1842), by W. Behnes. — In the passage leading to R. XXV are busts of *Robert Southey* (1774-1843), by J. G. Lough; *Sir Walter Scott* (1771-1832), by Chantrey; *Lord Tennyson* (1809-92), after Woolner; *Charles Kingsley* (1819-1875), by Woolner; *Sarah Siddons* (1755-1831), by T. Campbell; and *Cardinal Newman* (1801-90), by Woolner.

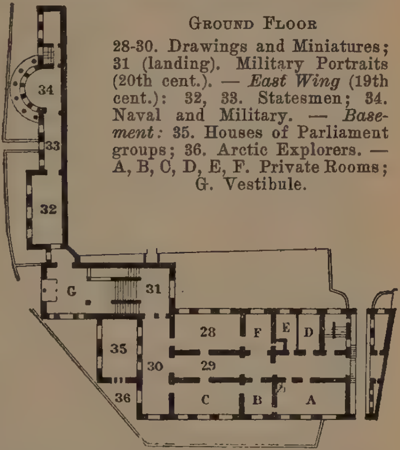
Room XXV (Men of Letters). Right: *Thomas Campbell* (1777-1844), by Sir Thomas Lawrence; *Samuel Taylor Coleridge* (1772-1834), by W. Allston; *Leigh Hunt* (1784-1859), by B. R. Haydon; *Lord Byron* (1788-1824), by T. Phillips; *Percy Bysshe Shelley* (1792-1822), by Amelia Curran; *John Keats* (1795-1821), by his friend Joseph Severn; *Charles Lamb* (1775-1834), by Hazlitt; *William Blake* (1757-1827), by T. Phillips; *Thomas De Quincey* (1785-1859), by Sir J. Watson Gordon; *William Wordsworth* (1770-1850), by B. R. Haydon; *Sir Walter Scott* (1771-1832), by Landseer and by Sir William Allan; *Walter Savage Landor* (1775-1864), by W. Fisher; *Captain Marryat* (1792-1868), by J. Simpson; *Mary Godwin* (1759-97), by J. Opie; *Robert Southey* (1774-1843), by P. Vandyke; *George Borrow* (1803-81), by H. W. Phillips; *Mary Shelley* (1797-1851), by S. J. Stump; *William Henry Hudson* (1841-1922), by William Rothenstein; *Charles Lamb* (1775-1834 after H. Meyer; *Lord Lytton* (1803-73), by P. F. Poole; *Wilkie Collins* (1824-89), by Millais; *Sir Richard Burton* (1821-90), by Leighton; *William Makepeace Thackeray* (1811-1863) and *Anthony Trollope* (1815-82), by S. Laurence; *George Eliot* (1819-1880), by F. d'Albert-Durade; *Charlotte, Emily, and Anne Brontë* (1816-55, 1818-48, and 1820-49), by Branwell Brontë; *Austin Dobson* (1840-1921), by Sylvia Gosse; *Mary Russell Mitford* (1787-1855), by J. Lucas; *Charles Dickens* (1812-70), by Ary Scheffer; *Viscount Bryce* (1838-1922), by E. T. Moore; *John Stuart Mill* (1806-73), by Watts; *David Livingstone* (1813-73), by F. Havill; *Thomas Henry Huxley* (1825-95), by the Hon. J. Collier; *Algernon Swinburne* (1837-1909) and *William Morris* (1834-96), by Watts; *Thomas Carlyle* (1795-1881), by Millais (unfinished); *Cardinal Manning* (1808-92), by Watts; *Herbert Spencer* (1820-1903), by J. B. Burgess; *Gladstone*, a sketch in oils by Prince Pierre Troubetzky; *Tennyson* and *Browning*, by Watts; *Cardinal Newman* (1801-90), by Emmeline Deane; *Frederick Denison Maurice* (1805-1872), by S. Laurence; *Charles Darwin* (1809-92), by the Hon. J. Collier; *Samuel Butler* (1835-1902), by C. Gogin; *Matthew Arnold* (1822-88), by Watts; *Robert Louis Stevenson* (1850-94), by Sir W. B. Richmond (unfinished); *Thomas Hardy* (1840-1928), by W.W. Ouless; *Coventry Patmore* (1823-96) and *Henry James* (1842-1916), by J. S. Sargent; *George Meredith* (1828-1909), by Watts.

Room XXVI (Men of Science). Right: *Sir Humphry Davy* (1778-1829), after Lawrence; *Sir Francis Galton* (1822-1911), by Gustav Graef; *George Stephenson* (1781-1848), by H.W. Pickersgill; *Sir William Crookes* (1832-1919), by P. Ludovici; *Michael Faraday* (1791-1867), by T. Phillips. Busts of *Thomas Henry Huxley* (1825-95), by Onslow Ford; *George Stephenson*, by J. Pitts; *Faraday*, by Sir T. Brock; and *John Rennie* (1761-1821), by Chantrey.

Room XXVII (Art, Music, Stage). Left: *David Cox* (1783-1859), by Sir William Boxall; *Aubrey Beardsley* (1872-98), by J. E. Blanche; *Walter Crane* (1845-1915), by Watts. Right: *Dante Gabriel Rossetti* (1828-82), by Watts; *Sir Edwin Landseer* (1802-73), by Sir F. Grant; *Sir Thomas Lawrence* (1769-1830), after an unfinished self-portrait; *John Constable* (1776-1837), by R. R. Reinagle; *Sir John Millais* (1829-96), by C. R. Leslie; *Holman Hunt* (1827-1910), by Sir W. B. Richmond; *Lord Leighton* (1830-96), by Watts; *Sir William Q. Orchardson* (1832-1910), perhaps a self-portrait; *Sir Arthur Sullivan* (1842-1900), by Millais; *Sir Edward Burne-Jones* (1833-98), by Sir Philip Burne-Jones; *Sir Henry Irving* (1838-1905), by J. Bastien-Lepage; *Sir Edward Poynter* (1836-1919), by Sir Philip Burne-Jones. Busts of *Benjamin West* (1738-1820), by Chantrey, and *George Cruikshank* (1792-1878), by Behnes.

We return to the landing (R. XXIV) and descend the stairs.

GROUND FLOOR.



Ground Floor

28-30. Drawings and Miniatures; 31 (landing). Military Portraits (20th cent.). — *East Wing* (19th cent.): 32, 33. Statesmen; 34. Naval and Military. — *Basement:* 35. Houses of Parliament groups; 36. Arctic Explorers. — A, B, C, D, E, F. Private Rooms; G. Vestibule.

This floor is mainly devoted to drawings, sketches, water-colours, crayons, and miniatures. From R. XXX we turn to the left. — Room XXVIII. Right: *John Constable*, pencil-drawing by himself; *William Blake* (1757-1827), after the miniature by John Linnell; *Joseph Mallord William Turner* (1775-1851), by J. Phillip and by C. Turner; *George Washington*, pastel, by Mrs. Sharples; *George Morland*, chalk drawing of himself; *Perdita Robinson* (1758-1800), by G. Dance; *Benjamin West*, by Angelica Kauffmann; *Sir Thomas Browne*, plumbago drawing by David Loggan; *Keats*, pencil drawing by his friend Charles Brown. — Room XXIX. To the left (from R. XXX). *Robert Louis Stevenson*, pencil-drawing by P. F. S. Spence; *Joseph Conrad* (1857-1924), from a drawing by Percy Anderson; *Dante Gabriel Rossetti*, self-portrait; *James Abbott McNeill Whistler* (1834-1903), caricature by Leslie Ward ('Spy'); *Aubrey Beardsley*, pen-and-ink drawing by Richard Sickert; *Edward Irving* (1792-1834; p. 380), by J. Slater; *Gladstone*, by Carlo Pellegrini; *John Addington Symonds* (1840-1893), chalk-drawing by C. Orsi. — Room XXX. Left (from R. XXIX): *Cardinal Newman*, *Ruskin*, *John Keble* (1792-1866), and (farther on) *Charlotte Brontë*, all by George Richmond; *George Eliot*, by

Sir F. W. Burton; *Christina Rossetti* (1830-94) and her mother, crayon drawing by D. G. Rossetti. On the opposite wall: *Private View at the Royal Academy* (1888), a large group-portrait by J. Brooks. Desk-cases in the centre of the room contain *Miniatures: **Queen Elizabeth*, by Hilliard; *Henry, Prince of Wales* (1594-1612), by Isaac Oliver; **Richard Cosway* (1740-1821), two miniatures by himself; *Daniel O'Connell* (1775-1847), by B. Mulrenin; *J. M. W. Turner*, by himself; *Sir Henry Lawrence* (1806-57), by an Indian artist; *Jane Carlyle* (1801-66), by S. Laurence; *Lord Leighton*, by Rosa Carter; *Leigh Hunt*, by Margaret Gillies. Bust of *Florence Nightingale* (1820-1910), by Steell. — From this roo we command a view of two large group-portraits, hung on the wall of the basement (Room XXXV, p. 103): *Some Sea Officers of th Great War*, by Sir Arthur S. Cope, and *Some General Officer of the Great War*, by J. S. Sargent. *Some Statesmen of the Grea War*, by Sir James Guthrie, is not yet hung.

Room XXXI (landing). Military portraits (20th cent.). *Ear Kitchener* (1850-1916), by Herkomer; *General Gordon* (1833-85), by Lady Abercromby; *Viscount Wolseley* (1833-1913), by A. Besnard; *Kitchener*, pastel by C. Horsfall; *Earl Roberts* (1832-1914), by Watts; *Lord Beresford* (1846-1919), by C. W. Furse. Busts o *Gordon* and *Wolseley*, by Boehm. — We descend the stairs an pass to the right of the turnstiles to reach the ground floor of th **East Wing.** In the passage leading to R. XXXII are busts of *Georg Canning* (1770-1827), by Chantrey, and *William Pitt* (1759-1806) by J. Nollekens.

Room XXXII (Statesmen). Right: *William Cobbett* (1762-1835) *William Wilberforce* (1759-1833), unfinished, and *George Canning* (1770-1827), both by Lawrence; *Duke of Wellington* (1769 1852), by Count Alfred D'Orsay; *Sir Robert Peel* (1788-1850), b J. Linnell. Busts of *Peel*, by M. Noble; *Wellington*, by J. Francis *Lord Brougham* (1778-1868), by John Adams-Acton; and the *3r Marquis of Salisbury*.

Room XXXIII (Statesmen). Right: *Benjamin Disraeli, Ear of Beaconsfield* (1804-81), after Millais; *Lord Lawrence* (1811 1879), by Watts; *Viscount Stratford de Redcliffe* (1786-1880), by Watts; *John Bright* (1811-89), by W. W. Ouless; *Richard Cobden* (1804-65), by Lowes Dickinson; *Cecil Rhodes* (1853-1902), by Watts; *Henry Fawcett* (1833-84) and his wife, by Ford Madox Brown; *William Ewart Gladstone* (1809-98) and *Marquis of Salisbury* (1830-1903), by Watts; *Joseph Chamberlain* (1836-1914), by Frank Holl; *Viscount Milner* (1854-1925), by H. de T. Glazebrook; *Duke of Devonshire* (1833-1908), by Herkomer. Busts of *Charles Stewart Parnell* (1864-91), by M. Grant; *Cobden*, by Woolner; *Disraeli* and *Bright*, by Boehm.

Room XXXIV (Naval and Military). Right: *Wellington*, by J.

Jackson; *Sir John Moore* (1761-1809), by Lawrence. Busts of *Sir Henry Havelock* (1795-1857) and *Lord Clyde* (1792-1863), by G. G. Adams.

From the entrance hall a staircase descends to the **Basement.** Room XXXV: left, *House of Commons in 1793*, by K. A. Hickel; *House of Commons in 1833*, with 375 portraits by Sir G. Hayter; *Queen Caroline before the House of Lords* (1820), by Hayter. — Room XXXVI (Arctic Explorers). To the left: *Joseph Bellot* (1826-52; p. 429), by S. Pearce; *Sir John Ross* (1777-1856), by J. Green; *Captain Robert F. Scott* (1868-1912; p. 163), by C. P. Small; *Sir John Franklin* (1786-1847), by T. Phillips; *Sir William Parry* (1790-1855), by S. Pearce.

The *Reference Library*, on the ground floor, contains over 2000 photographs of celebrities.

4. Strand. Kingsway. Covent Garden.

Underground. *Trafalgar Square* and *Charing Cross*, on the Bakerloo (Appx., p. 53); *Strand* and *Charing Cross*, on the Hampstead Tube (Appx., p. 54); *Charing Cross* and *Temple*, on the District (Appx., p. 51); *Covent Garden* and *Holborn*, on the Piccadilly Tube (Appx., p. 54).

The **Strand** (Pl. R 26, 31, *II*), so named from its skirting the bank of the Thames, which is now concealed by buildings, is the great artery of traffic between the West End and the City. From an early period many of the mansions of the bishops and nobility stood here, with gardens stretching down to the river. Ivy Bridge Lane and Strand Lane commemorate the sites of bridges over two watercourses that flowed into the Thames here, and there was a third bridge farther E. The West Strand is gradually being widened by the rebuilding of the houses on its S. side and the setting back of their frontages.

The Strand runs E. from Charing Cross (p. 69), passing the *Charing Cross Station* (Pl. R 26, *II, IV;* p. 24) and hotel (p. 5) of the Southern Railway, built in 1863 by E. M. Barry on the site of Hungerford Market and of Hungerford Stairs, near which was Warren's blacking warehouse, where Charles Dickens was employed as a boy (1824). In the station yard stands a modern conjectural copy of Eleanor's Cross (p. 69) The station is to be removed to the Surrey bank (comp. p. 160).

Benjamin Franklin lodged in 1757-62 and 1764-72 at No. 36 Craven Street (tablet), during his residence in London as agent to the General Assembly of Pennsylvania. Heine lodged in 1827 at No. 32, during his only visit to London (tablet). — Immediately beyond the station the names of several streets on the S. side of the Strand (George Court; Villiers St.; Duke St.; Of Alley, now York Place; Buckingham St.), built in 1675, refer to George Villiers, 1st Duke of Buckingham, who in 1625 here began to rebuild *York House*, a lodging of the Archbishops of York and the birthplace of Francis Bacon in 1561 (water gate, see p. 161). No. 15 Buckingham Street (rebuilt) was once tenanted by Peter the Great; Dickens lodged here in 1834, and in this house were the chambers on the top floor taken by Miss

Trotwood for David Copperfield. At No. 14 (tablet) lived the painters William Etty (1824-49) and Clarkson Stanfield (1826-31), while its predecessor on this site was occupied by Pepys (1684-1700) and by Robert Harley, Earl of Oxford (1701-14).

On the N. side of the Strand, opposite Craven St., is the *Golden Cross Hotel* (p. 5; rebuilt in 1832), starting point of the Pickwick Club's immortal ride to Rochester. Opposite Villiers St. and on the site of the Lowther Arcade (noted for its toyshops) is *Coutts's Bank* (No. 440; founded in 1692), with which the royal family has banked for over two centuries. On the same side, between King William St. and Agar St., a short distance from the Strand, stands *Charing Cross Hospital* (238 beds), founded in 1818 and built by Decimus Burton in 1831. At the corner of Agar St. are the former offices of the British Medical Association (p. 196), the second floor of which is decorated with eighteen sculptured figures by Jacob Epstein representing the Birth of Energy (1908). Then, in the Strand, come the *New Zealand Government Offices* (No. 415), the *Adelphi Theatre* (Pl. R 31, *II;* p. 31), originally built in 1806 and once celebrated for its melodramas, the *Queensland Government Offices* (No. 409), and the *Vaudeville Theatre* (1870, rebuilt 1926; p. 33).

To the S. of the Strand, opposite the Adelphi Theatre, is the region known as the **Adelphi,** built in 1769-73 by the four brothers (Greek 'adelphoi') Adam, whose names are commemorated in Adam St., John St., Robert St., James St., and William St. (now Durham House St.), and whose characteristic style, still in high favour for interior decoration, may be studied here. The site was previously occupied by Durham House, built in the 14th cent. by the Bishop of Durham, the home of Lady Jane Grey and of Sir Walter Raleigh (1583-1603). In John St. is the *Royal Society of Arts* (Pl. R 30, *II*), established in 1754. The building is an admirable specimen of Robert Adam's work (N. façade by Sir Aston Webb, 1927). The hall on the first floor (week-days 10-4, Sat. 10-1) contains six large paintings by James Barry (1777-83) representing the progress of civilization. Opposite is the *Adelphi Hotel* (p. 5; opened in 1777), the Osborne's of 'Pickwick Papers'. The pretty bridge spanning Durham House St. was built by William Adam for Thomas Coutts, the banker. — ADELPHI TERRACE, overlooking the Thames, is a souvenir of Robert Adam's visit to the palace of Diocletian at Spalato but was spoilt by remodelling in 1872. David Garrick lived at No. 5 from 1772 till his death here in 1779 (tablet); Robert and James Adam lived at No. 4 (tablet); Nos. 6 and 7 are the *Savage Club;* in 1862-67 Thomas Hardy worked as an architect in Sir Arthur Blomfield's office on the first floor of No. 8; and Bernard Shaw lived for over thirty years (till 1927) at No. 10. Sir James Barrie lives at 1-3 Robert St. The arches below this quarter, once a resort of bad characters, are now enclosed as wine cellars.

On the S. side of the Strand rises the former Hotel Cecil (sold in 1930 to Shell-Mex Ltd.). Savoy Court (with a statue of Peter, Count of Savoy, p. 105) leads to the *Savoy Hotel* (p. 4) and to the *Savoy Theatre* (p. 33; 1881, reconstructed in 1929), where most of the Gilbert and Sullivan operas were produced from 1881 onwards by Richard D'Oyly Carte. Wall-tablets in Savoy Court commemorate the associations of this site, e.g. the residence at 3 Fountain Court of William Blake from 1821 till his death there in 1827. —

To the N. of this part of the Strand lies Covent Garden (p. 114), reached viâ Southampton St., No. 17 in which was the birthplace of Sir William S. Gilbert (1836-1911), while No. 27 was Garrick's home from 1749 to 1772 (tablet). Between Exeter St. and Burleigh St. (commemorating Burleigh, later Exeter House, the residence of Queen Elizabeth's Lord Chancellor), the *Strand Palace Hotel* (p. 5) replaces Exeter Hall, famous for its 'May meetings' (p. 63). At the corner of Savoy St. (r.) are the *Western Australian Government Offices.*

Savoy St. leads S. to the **Savoy Chapel** (Pl. R 31, *II*), a relic of Henry VII.'s hospital (see below), dating from 1505-11 but frequently restored. The chapel, created one of the Chapels Royal by George III. and now a 'Royal Peculiar' attached to the Duchy of Lancaster, was injured by fire in 1864. The interior is very dark. Bishop Gavin Douglas of Dunkeld (d. 1522), translator of the Æneid, is buried in the chancel (brass), and George Wither (1588-1667), the poet, was also buried here. On the right are memorial windows to Richard D'Oyly Carte (1844-1901; p. 104), by E. J. Priest, and to Archibald Cameron, the Jacobite (executed at Tyburn in 1753), by Burne-Jones. By the entrance is a memorial to Henry V. Esmond (1869-1922), actor and author. The war memorial and the lectern are by Gilbert Bayes; the latter is a memorial to Laurence and Mabel Irving, drowned in the 'Empress of Ireland' in 1914. On the pulpit is an hour-glass. Services on Sun. at 11.15 & 6. — SAVOY PALACE, which lay between the chapel and the river, was first built in 1245, and was given by Henry III. to Peter, Count of Savoy. King John of France, captured at Poitiers in 1356, died here in 1364, and Chaucer was probably married here (before 1366) when the palace was occupied by John of Gaunt. The palace was burned to the ground by the rebels under Wat Tyler in 1381. Rebuilt as the hospital of St. John the Baptist by Henry VII. in 1505, it witnessed in 1661 the 'Savoy Conference' for the revision of the Prayer Book, when Baxter, Calamy, and others represented the Nonconformists.

In Savoy Hill, opposite the S. side of the chapel, are the London studios of the *British Broadcasting Corporation* ('B. B. C.'; to be transferred in 1931 to Portland Place, p. 189), connected by land lines with the transmitting station at Brookman's Park (p. 483).

Farther E. the Strand is intersected by Wellington St., which leads N. past the *Lyceum Theatre* (p. 32) to Bow St. (p. 114), and S. past the W. front of Somerset House (p. 106) to Waterloo Bridge (p. 161).

Between Wellington St. and St. Clement Danes (p. 107) the Strand was widened in 1900-5 (comp. p. xxxv), the site of Holywell St. (famous for its second-hand bookshops), between St. Mary-le-Strand and St. Clement's, being thrown into the thoroughfare. The *Gaiety Theatre* (p. 31), by Norman Shaw (1903; replacing the original theatre of 1868), stands at the W. extremity of the island block between the Strand and the crescent of Aldwych (see p. 108). **Bush House*, an "international sales building for the service of manufacturers and their clients", was begun in 1920 from the designs of Messrs. Helmle, Corbett, & Harrison of New York; when completed (1931) it will cover an area of ten acres. Over the Aldwych entrance is a group symbolizing Anglo-American friendship, by Malvina Hoffman (1925). *Australia House,* the offices of the Australian Commonwealth and also of the New South Wales, Tasmanian, and South Australian governments, designed by A. M. and A. G. R. Mackenzie (1913-18), is decorated internally with Australian woods and marbles; its main entrance is flanked with sculptured groups (Death of Robert Burke the explorer, 1861; Shearer and Reaper) and above are the Horses of the Sun, by Sir Bertram Mackennal

On the S. side of the Strand is **Somerset House** (Pl. R 31, *II*) a large quadrangular building erected by Sir William Chambers in 1776-86 on the site of a palace which the Protector Somerset began in 1549. It was afterwards the residence of Anne of Denmark Henrietta Maria, and Catherine of Braganza. Inigo Jones died here in 1652. The principal façade, towards the Thames, 600 ft. in length rises on a terrace 50 ft. broad and 50 ft. high, and is separated from the river by the Victoria Embankment. The quadrangle contains a fine bronze fountain-group by John Bacon (1780), representing *George III.* leaning on a rudder, with the English lion and Father Thames at his feet. Many of the decorations in the quadrangle refer to the Admiralty, which was housed here till 1788. The E. wing of the building, containing King's College (see below), was erected by Sir Robert Smirke in 1828; the W. wing, towards Wellington St., by Sir James Pennethorne in 1854-56. The public offices established here (with about 5000 officials) include the *Board of Inland Revenue* (death duties, stamps, taxes, and land value duties), in the W. wing; the *Office of the Registrar-General of Births, Marriages, and Deaths;* and the *Principal Probate Registry*, to which the Doctors' Commons Will Office (p. 260) was transferred in 1874. The registers of wills go back to 1382. For showing wills or registered copies a charge of 1*s*. is made. A fee of 1*s*. is charged also for searching the calendars.

Visitors with a permit from the Office of Works are shown several handsome apartments, with marble mantelpieces, plaster ceilings, or ceiling paintings by Cipriani; the stamping rooms; the underground vaults where documents are stored; and the wills of Shakespeare, Dr. Johnson, Nelson, the Duke of Wellington, Gladstone, etc.

The Royal Society (p. 176; 1780-1856) and the Royal Academy (p. 176; 1780-1837) formerly occupied apartments at Somerset House; and here the last of Reynolds's 'Discourses' were delivered.

King's College (Pl. R 31, *II;* 4000 students), founded in 1829 by members of the Church of England (as a counterblast to University College, p. 194) and opened in 1831, occupies the E. wing of Somerset House and has a separate entrance. It is an 'integral part' of the University of London (p. 309) in the faculties of arts, laws, medicine, science, and engineering; and it includes a School of Slavonic Studies. The theological department, however, remains a 'school' of the University. Women are admitted to the faculties of arts, laws, medicine, and science. The college museum (open daily, 10-4) contains a collection of models and instruments, including apparatus used by Daniell, Faraday, and Wheatstone.

King's College of Household and Social Science is at Campden Hill (p. 307), and King's College School at Wimbledon (p. 442).

In the middle of the Strand, opposite King's College, stands **St. Mary-le-Strand,** the masterpiece of James Gibbs, built in 1714-1717 near the spot where the Maypole stood in olden times. It replaces a church demolished by Protector Somerset to make room for Somerset House (p. 106). Thomas à Becket was rector of this parish in 1147.

At No. 5 Strand Lane, the narrow opening at 163a Strand, is the **Roman Bath,** a brick plunge-bath with a round W. end, $15^1/_2$ ft. long, $6^3/_4$ ft. broad, and $4^1/_2$ ft. deep (week-days 10.30-5, 6*d.*; if closed, apply at St. Clement Danes). Its date is uncertain, and even its Roman origin is not universally acknowledged. The bricks are said by some to be unlike any Roman bricks yet discovered in this country, nor do they resemble the normal bricks of the 17th cent., which seems to be the alternative date. In the middle of the E. end are remains of the former feed-pipe. The bath is fed by two springs, one of which probably flows from the old 'Holy Well' on the N. side of the Strand, which lent its name to Holywell St. (p. 105). Side by side with the Roman Bath is the 'Elizabethan Bath'.

Surrey St., Norfolk St., Arundel St. (all rebuilt), and Essex St., leading S. from the Strand to the Embankment (p. 159), commemorate the vanished mansions of the Earl of Norfolk and the Earl of Essex. Essex St. retains some of its late 17th cent. houses and, at the S. end, an archway formerly opening on to the river. In Devereux Court, to the E., is the former Grecian Coffee House, marked by a bust (1676) said to represent Robert Devereux, Earl of Essex.

In the centre of the Strand, at the E. entrance to Aldwych (p. 108) and opposite the W. front of St. Clement Danes, is the national memorial to *William Ewart Gladstone* (1809-98), in the robes of the Chancellor of the Exchequer, by Sir Hamo Thornycroft (1905), with groups representing Brotherhood, Education, Courage, and Aspiration. **St. Clement Danes** (Pl. R 31, *II*) was completed in 1682 from designs by Wren. In the 15th cent. tower (spire, 115 ft. high, added by James Gibbs in 1719) hang the bells (1693) of the nursery rhyme ("Oranges and lemons, say the bells of St. Clement's"), and oranges and lemons are distributed among the children of the parish on March 31st. The original church on this site probably derived its name from a settlement of Danes in the neighbourhood (comp. p. 108), and St. Clement Danes is now the unofficial church of the Danish colony in London. Thomas Otway (1652-85) and Bishop Berkeley (1685-1753) were buried here. The pulpit is ascribed to Grinling Gibbons, the organ (1690) is by 'Father Smith' (Bernhard Schmidt, d. 1708). On the S. side of the nave is the flower-girls' war memorial. Dr. Johnson used to worship in this church, a fact recorded by a brass tablet on the back of his pew (at the E. end of the N. gallery) and by a window (1909). A bronze statue of *Dr. Johnson* (1709-84), by Percy Fitzgerald (1910), stands outside the E. end of the church. — To the N. is *Clement's Inn,* a former inn of chancery (p. 244), rebuilt.

On the N. side of the Strand rise the **Law Courts,** or *Royal Courts of Justice* (Pl. R 31, 35, *II*), built by G.E. Street in 1874-1882, a vast but somewhat unpractical Gothic pile, with a frontage towards the Strand of 514 ft. The principal internal feature is the great hall, 138 ft. long, 48 ft. wide, and 80 ft. high, with a mosaic floor and statues of Street by H. H. Armstead, of Lord Russell of Killowen (1832-90) by A. Bruce-Joy, and of Sir William Blackstone (1723-80; presented by the American Bar Association in 1924) by Paul Bartlett. When the courts are sitting, the public is admitted to the galleries only (entrances in the towers beside the central gateway). During vacation the great hall is open from 11 to 3, and the courts are shown on application at the superintendent's office.

For about a century and a half after the Norman Conquest the royal court of justice, which included the Exchequer and the 'Curia Regis', followed the King from place to place; but Magna Charta provided that the Common Pleas, or that branch of the court in which disputes between subjects were settled, should be fixed at Westminster. The accession of Edward I. found the Courts of King's Bench, Common Bench, and Exchequer all sitting in Westminster Hall (p. 125). The Court of Chancery sat there regularly as early as the reign of Edward II., but was afterwards removed to Lincoln's Inn (p. 249). This separation of common law and equity proved inconvenient, and the Westminster courts became too small for the business carried on in them. It was resolved to build a new palace of justice to receive all the superior courts, and the present building was begun in 1874. The Judicature Act of 1873 provided that the same rule of law should be enforced in the historically independent Courts of Common Law and Equity, and united all the superior tribunals of the country into a Supreme Court of Judicature, subdivided into a court of original jurisdiction (the High Court of Justice, now including the three divisions of 'King's Bench', 'Chancery', and 'Probate, Divorce, and Admiralty') and a court of appellate jurisdiction (Court of Appeal). A Court of Criminal Appeal was established in 1907. The House of Lords remains the ultimate Court of Appeal, exercising its jurisdiction through its legal members: the Lord Chancellor, peers who have held the position of Lord Chancellor, and certain law lords holding life peerages.

On Oct. 12th, when the Law Courts open, there are a special service in Westminster Abbey and a Red Mass at Westminster Cathedral, followed by processions of the High Court judges at Westminster and at the Law Courts.

In CAREY STREET, on the N. side of the Law Courts, are the *Bankruptcy Buildings*. A house at the corner of Carey St. and Serle St. bears a statue of Sir Thomas More, by Robert Smith (1886).

The extensive alterations made by the L.C.C. in 1900-5 (comp. p. xxxv) immediately N. of the East Strand swept away a region of narrow streets, courts, and slums. **Aldwych** (Pl. R 31, *II*), a crescent 100 ft. wide, extends in a shallow curve to the N., from the Gaiety Theatre (p. 105) to St. Clement Danes (p. 107), being separated from the Strand by an island block. The name revives the memory of a settlement ('ald wic') of Danes in this vicinity before the Conquest (comp. p. 107). In Catherine St. is the *Duchess Theatre* (p. 31), by Ewen Barr (1929). The *Waldorf Hotel* (p. 5) is flanked on the left and right by the *Strand* and *Aldwych Theatres*, the latter situated at the corner of Drury Lane (p. 113). Opposite is *India House*, the offices of the High Commissioner for India, erected in 1928-30 from the designs of Sir Herbert Baker; the interior, in the Indian style, with carvings and ceiling-paintings by native artists, includes an exhibition hall and a library. Adjacent is the N. front of Bush House (p. 105).

From the middle of the crescent **Kingsway** (Pl. R 31, *II;* formally opened in 1905), an avenue $^3/_4$ M. long and 100 ft. wide, flanked with imposing blocks of offices, runs straight to High Holborn, passing to the W. of Lincoln's Inn Fields and debouching opposite Southampton Row (p. 197). A tram subway runs beneath the street, connecting the Embankment (p. 161) with Theobalds Road (p. 197). Beyond the *Air Ministry* (r.; Adastral House, 1913-14) stands the *Stoll Picture House*, between Portugal St. and Sardinia St., built in 1910 as the London Opera House. Farther on are the *Public Trustee Office* (No. 24; 1914-15) and the *Quebec Government Offices* (No. 38). Kodak House (l.) is a notable design by Sir John Burnet (1910). Beyond Great Queen St. (p. 113) stands (r.) the Rom. Cath. church of *SS. Anselm and Cecilia*, built by Frederick Walters in 1909. It takes the place of the Sardinian Chapel in Sardinia St., which, founded in the reign of James II., was attached to the Sardinian embassy in Lincoln's Inn Fields and was the first building to be burned in the 'No Popery' riots of 1780. Fanny Burney was married to General D'Arblay there in 1793. Many of the fittings of the old chapel (organ, font, Sardinian coat-of-arms, etc.) are incorporated in the new church. Benjamin Franklin lodged opposite the chapel while working as a printer in Wild Court, a little to the W. *Africa House* (r.) was completed in 1922. *Holy Trinity* (l.; open 12-3), by John Belcher and J. J. Joass (1911), covers the site of the house (7 Little Queen St.) to which the Lambs came in 1795 and in which Mary Lamb killed her mother in a fit of insanity in 1796. At the N.E. corner of Kingsway is *Holborn Station* (Appx., p. 54).

To the E. of Kingsway lies CLARE MARKET (Pl. R 31, *II*), named from the Earls of Clare. The *London School of Economics and Political Science* (entrance in Houghton St.), a school of the University (p. 309), with 3000 students, was founded in 1895; its present buildings date from 1902 and 1920-28. Attached to it is the *British Library of Political and Economic Science*, founded in 1896 and comprising some 700,000 items (open 10-9.30, Sat. 10-6; readers admitted on application to the director; reference from a householder required). — A 17th cent. shop in Portsmouth St. falsely claims to be the original of Dickens's 'Old Curiosity Shop'.

Lincoln's Inn Fields (Pl. R 31, *II*), to the W. of Lincoln's Inn (p. 249), are surrounded by solicitors' and other offices and form a square 6.84 acres in area, first laid out in 1618 from the designs of Inigo Jones. Some of the houses are interesting examples of 17-18th cent. domestic architecture (from 1638 onwards), notably, on the W. side, *Newcastle* or *Powis House* (Nos. 66 & 67), built in 1685 by William Winde and named after the 1st Duke of Newcastle, and *Lindsey House* (Nos. 59 & 60), built in the Palladian style in 1640, probably from the designs of Inigo Jones, and preceded by two noble brick piers. No. 29, at the N.E. corner, is the *Auctioneers' & Estate Agents' Institute* (1925).

Before their enclosure in 1735 the gardens were a resort of thieves and duellists. Anthony Babington (1586) and William, Lord Russel (pp. 481, 489; 1683), were executed here (brass tablet to the latter in the shelter). In the N. walk is a memorial (bronze figures by R. R. Goulden to *Margaret MacDonald* (1870-1911, wife of Mr. Ramsay MacDonald), who died at No. 3; and another (by Lutyens, with bust by A. G. Walker) is to be erected here to *Viscount Hambleden* (1868-1928).

Among other names associated with the Fields are those of the 1st Earl Camden (No. 34; 1758-75), Brougham (No. 50; 1819), Sir William Blackstone (No. 55, rebuilt; from 1768 till his death here in 1779), the Earl of Mansfield (No. 56; 1740-55), John Forster, Dickens's biographer (1834-56; No. 58, the residence of Mr. Tulkinghorn in 'Bleak House'), the Earl of Dorset, poet (Nos. 59 & 60; 1700-3), Spencer Perceval (Nos. 59 & 60 1791-1808; tablet), and Thomas Campbell (rooms at No. 61 in 1828-30). – The museum of the College of Surgeons covers the site of the *Lincoln's Inn Fields Theatre*, opened by Sir William Davenant in 1660 and closed in 1756. Here, in 1728, John Rich (p. 114) produced 'The Beggar's Opera', which "made Gay rich and Rich gay".

The **Royal College of Surgeons** (Pl. R 31, *II*), on the S. side of Lincoln's Inn Fields, was built by Sir Charles Barry (1835), but has been somewhat marred by alterations. The college was founded here in 1800 as the successor of the surgeons' company (p. 282). It contains an admirably arranged anatomical *Museum (week-days 10-5, Sat. 10-1; adm. through the introduction of a member or by written application to the secretary).

The nucleus of the museum consists of a collection of 13,000 anatomical preparations formed by John Hunter (1728-93), which was purchased by government in 1799 and entrusted to the college. It is divided int two departments: the *Physiological Collection*, containing specimens o animal organs and formations in a normal state, and the *Pathological Collection*, containing similar specimens in an abnormal or diseased condition.

The Museum Hall, to the right of the vestibule, contains the car catalogue and busts of Darwin and Huxley. — Room I. *Normal Human Anatomy* (continued in R. III). In the wall-cases is the collection of *Human Osteology*, normal and abnormal, with a fine anthropological series of skulls (continued in R. II and III). We note, in Case 3, the skeleton of Jonathan Wild (p. 371); in Case 9, the 'Gibraltar Skull', of the Neanderthal race; and, in Case 16, the skulls of criminals. In a case at the S. end are Darnley's skull and thigh-bone(?). On the W. side is the mummy of Ra-Nefer (c. 4000 B C.). At the N. end, the Lister memorial cabinet and a bust of Hunter by Flaxman. — Room III. In a wall-case (W. side are the skeletons of the Irish giant Charles Byrne (1761-83; 8 ft. 2 in. tall, skeleton 7 ft. 8¾ in.) and the Sicilian dwarf Caroline Crachami, 20 in. high. Here begins the collection of *Comparative Osteology* (continued in R. IV & V): anthropoid apes (N. wall), monkeys and carnivora (E. wall). Stairs descend to Room VI, with the *Odontological Collection*. — Room IV. On the N., amphibians and reptiles; on the S., fishes. In the centre are skeletons of extinct animals. The bronze bust of Sir Richard Owen is by Alfred Gilbert. — Room V. On the N., mammals; on the S., fossil forms and birds. In the centre are the larger mammals: whales; a giraffe; the elephant 'Chunee'; a tiger shot by Edward VII. in 1876; 'Orlando', a Derby winner; 'Hafed', a deerhound of Sir Edwin Landseer; etc. A staircase at the E. end descends to the basement, which contains the **War Collection:* anatomical preparations of wounds and of the injuries caused by gas-poisoning, trench fever, typhoid, dysentery, cerebro-spinal fever, gas gangrene, etc.; wax models of facial wounds; facial masks by F. Derwent Wood.

The GALLERIES of Rooms I-III (accessible from the hall or from R. III) are occupied mainly by the collection of *Pathology*. The lower galleries are devoted to injuries and diseases of the brain, nerves, heart, arteries, veins, larynx, and lungs (R. I); diseases of the bones and joints (R. II); injuries and diseases of the skin, bones, stomach, intestines, liver, spleen, thyroid and adrenal glands, etc., a collection of calculi, and, in the S. doorway, the clothes of a man struck by lightning (R. III). The upper galleries are devoted to teratology (R. I); injuries and diseases of the eye and ear, the Cheatle collection of the surgical anatomy of the temporal bone. the Onodi collection of anatomical preparations of the nose, the Toynbee collection of diseases of the eye, pathological drawings, and the helminthological collection (R. II); injuries and diseases of the kidneys, bladder, breast, etc., and the gynæcological and dermatological collections (R. III). — The galleries of Rooms IV and V (reached from R. III or R. V) contain the collection of *Physiology*, illustrating the functions of the animal body. The lower galleries illustrate the nerves, sense organs, and integument (R. IV); and the brain, joints, muscles, endoskeleton, digestive system, and locomotion (R. V). In the upper galleries are sound-producing, excretory, and reproductive organs (R. IV) and organs for the capture and digestion of food, the circulatory and respiratory system, and ductless glands.

The INSTRUMENT ROOM adjoins the E. end of the lower gallery of R. V. — The HISTORICAL ROOM, reached by a door in the N. side of the upper gallery of R. V, contains miscellaneous objects, including examples of tattooing and several mummies.

Reached direct from the main vestibule are the LIBRARY and the COUNCIL ROOM (shown by the hall porter), the latter with portraits of Hunter by Reynolds, Sir Cæsar Hawkins by Hogarth, Sir Astley Cooper by Lawrence, Percival Pott by Romney, Sir William Blizard by Opie, etc. On the grand staircase hangs a study for the Holbein in Barbers' Hall (p. 282), with a view of London.

***Sir John Soane's Museum** (Pl. R 31, *II*), at No. 13 Lincoln's Inn Fields, on the N. side, consists of the house and collections of Sir John Soane (1753-1837), the architect. Soane, who was deeply attached to the classical tradition, rebuilt the house in 1812. Some of the pictures and antiquities are of great importance, and the museum is a valuable record of the contemporary art of his lifetime, which has remained as far as possible as he left it at the time of his death. The arrangement of the collection and the effects of light and shade throughout the building are most ingenious. — The museum is open free in March-Aug. on Tues., Wed., Thurs., and Fri., 10.30-5, and in Oct.-Nov. on Thurs. and Fri. only (in Nov. till 4). Visitors are, however, admitted daily (except Sun. and holidays) throughout the year on written or personal application to the curator. Printed descriptions 6*d*. and 1*s*.

The DINING ROOM AND LIBRARY, thrown into a single room, are decorated with ceiling-paintings by *Henry Howard*. On the entrance wall of the N. or dining room is *The snake in the grass, by *Reynolds* (replica, see p. 348). The Empire clock with an orrery stands on a writing table that belonged to Sir Robert Walpole. The N. window, with stained glass of the 17-18th cent., looks out on the Monument Court. In front are the Cawdor Vase (Pelops, Œnomaus, and Hippodamia) and two frames with autographs of Wren and Inigo Jones. In the show-cases are an illuminated MS. by *Giulio Clovio* (c. 1540), a French translation of Josephus

(15th cent.), and, on the central table, chessmen made by Wedgwood from the designs of *Flaxman*. Over the N. chimney-piece hangs a portrait of Soane by *Lawrence*. In front of the projecting bookcase to the right are a Greek vase of unusual form and bronze busts of Napoleon and Dr Dodd (p. 371). Between the windows of the S. room or library is the original model of Flaxman's Britannia. The arm-chairs in this room are attributed to Sheraton and Chippendale; the eight chairs inlaid with mother-of-pearl are Dutch (c. 1720). On the round table are show-cases containing a MS. of Tasso's 'Gerusalemme Liberata' (1560-70), two sketch-books of Reynolds, and early printed books. Soane's library comprises in all 8000 vols., mainly architectural and antiquarian, and some thousands of architectural drawings of the 16-19th cent. (of great importance to students).

We pass through the Little Study (fragments of antique sculpture, on the entrance wall, left, a Russo-Greek triptych of the late 17th cent.) and the Dressing Room into the museum proper, which extends at the back of three houses. Crossing a corridor filled with casts, we enter (r.) the Hogarth Room, the capacity of which is increased by an arrangement of shutters. The chief works here are **The Rake's Progress, a series of eight paintings, and *The Election, a series of four, by *William Hogarth*; a head from one of *Raphael's* cartoons and a copy of two heads from another, by Flaxman; fifteen drawings of the temples at Pæstum, by *Piranesi*; The passage point, by *A. W. Callcott;* studies by *Ruisdael;* and drawings and designs by *Soane*. When the shutters on the S. side of the room are opened a surprise view is presented of the upper part of the Monk's Parlour with the statue of a nymph by *Sir Richard Westmacott* and Soane's model of the Bank of England (p. 285).

We descend to the basement, where we enter (l.) the Monk's Cell, containing a Flemish wood-carving of the Crucifixion and a German triptych (both 15th cent.). In the Parloir of Padre Giovanni are a sketch for an altarpiece by *Fra Bartolommeo* (c. 1511; over the chimney-piece), earthenware vases from Peru, a table by *William Kent*, a 15th cent. iron reliquary, and a 'scold's brank' (near the door). From the corridor we pass between two columns surmounted by marble capitals from Hadrian's Villa to enter the Crypt, with monuments to Mrs. Soane and John Soane jun. and the 'Crouching Venus' that belonged to Romney. The Sepulchre Chamber contains the *Sarcophagus of Sethos or Seti I. (c. 1300 B.C.), father of Ramses the Great, discovered in the valley of Bîbân el-Mulûk by Belzoni in 1817 and bought by Soane for 2000*l*. It is formed of a monolithic block of limestone (aragonite) and is ornamented inside and out with scenes and texts from the 'Book of the Gates'. Near the foot of the sarcophagus is a canopic jar, and in the arched recesses are Roman cinerary urns. Beyond a wooden mummy-case (r.) we enter the Crypt under the Students' Room, which contains four small cork models of Italian sepultures, Etruscan vases, and fragments of the lid of the Seti sarcophagus. In the small courtyard to the S. is a leaden cistern (1765). We return viâ the Catacombs, in which are cinerary urns, two Egyptian stelæ, two antique marble pivot-windows, and busts of J. P. Kemble (by *Flaxman*) and John Gibson. The following Anteroom contains models by *Flaxman* and *Chantrey*, a bust of Sir William Chambers, a medallion portrait of Handel, and a cork model of Stonehenge (1790). The Flaxman Recess contains models by *Flaxman* and *Thomas Banks*. The window commands a view of the Monument Court.

We return to the ground floor and pass through the Corinthian Colonnade to the Dome, where we note the Roman vases and portrait-busts, the inlaid marble slab from Hadrian's Villa, the sarcophagus front and five vases that belonged to Robert Adam (Rape of Proserpine; under the balustrade), and a bust of Soane by *Chantrey*. In the bay behind the Apollo are coloured drawings of Soane's masterpiece, the Bank of England. — The New Students' Room contains specimens of architectural detail; also the *View on the Grand Canal at Venice, often considered to be the finest work of *Canaletto*, *Adm. Tromp's barge entering the

Texel, by *Turner*, two water-colours by *Turner* (Kirkstall Abbey; Valley of Aosta), and *Watteau's* 'Les Noces.' — Passing through an anteroom (china, family portraits, ivory table and chairs from Tipu Sahib's palace at Seringapatam, bronzes), we enter the BREAKFAST PARLOUR, a small room with a canopy ceiling. Here we note the illuminated MSS. (13th and 15th cent.) and the paintings on silk by *Labelle* (window embrasure); a Turkish pistol once in the possession of Peter the Great and Napoleon; a portrait of Napoleon in his 28th year, painted at Verona; and three terracotta busts by *Flaxman* (on the mantelpiece).

On the staircase to the first floor is the SHAKESPEARE RECESS, with two paintings by *Henry Howard*. Adjacent is a bronze statuette by *Giovanni da Bologna*. The SOUTH DRAWING ROOM, which has a loggia overlooking Lincoln's Inn Fields, contains a case of books and MSS. by Sir John Soane, 140 Napoleon medals formerly belonging to the Empress Josephine, a cabinet of drawings by Soane's master *George Dance*, a portrait of Soane by *William Owen*, and the Capecelatro collection of intaglios (continued in the following room). — The NORTH DRAWING ROOM contains, by the windows, the silver watch presented by Queen Anne to Wren, a jewelled device of Charles I., captured at Naseby, and copies in gold, silver, and bronze of the medallion presented to Soane by British architects (a silver copy of which is presented annually, together with 150*l*., to the winner of a competition for architects under the age of thirty).

On the second floor is the MODEL ROOM (open to students), containing antique and 'Soanic' architectural models and designs.

GREAT QUEEN STREET (Pl. R 31, *II*), running S.W. from the corner of Lincoln's Inn Fields to Drury Lane and intersecting Kingsway, contains *Freemasons' Hall*, the London headquarters of the masonic craft, which includes the hall built by Thomas Sandby in 1775 and new buildings begun in 1928 as a peace memorial from the designs of H. V. Ashley and Winton Newman. Named in compliment to Anne of Denmark, this once fashionable street has now lost most of its interesting old houses.

DRURY LANE (Pl. R 31, *II*), the old name for which was 'Via de Aldewych', leads from High Holborn (p. 197) to Aldwych (p. 108); once of ill repute, it has been much improved of recent years (model lodging houses, see p. 57). It contains the *Winter Garden Theatre* (p. 33), formerly the Middlesex Music Hall ('Old Mo'; rebuilt in 1919), and the **Theatre Royal, Drury Lane** (p. 31), the national playhouse, which has its main entrance in Catherine St. The first house on the present site was opened by the King's Company in 1663; the present building, the fourth on this site, was designed by Benjamin Wyatt and was opened in 1812 (auditorium reconstructed in 1922). Among the names associated with Drury Lane are Nell Gwyn (who is believed to have been born in the Coal Yard, now Goldsmith St., and who sold oranges in the theatre before she became an actress), Garrick, Sheridan, John Kemble, Sarah Siddons, Edmund Kean, and Macready. The theatre is now devoted mainly to spectacular dramas and musical comedies, with Christmas pantomime (p. 30; performed at irregular intervals only in recent years) as its speciality. On the exterior are a statue of Shakespeare (a reproduction on a smaller scale of Scheemakers' statue, p. 138), by Sir Henry Cheere, and a bust of Sir Augustus Harris; and inside are statues of Shakespeare, Garrick, Kean, and Balfe and a relief-portrait of Sir Henry Irving.

Opposite Drury Lane Theatre, in Russell St., is the *Fortune Theatre* (p. 31), designed by Ernest Schaufelberg (1924).

Great Queen St. is continued by LONG ACRE (Pl. R 27, 31, *II*; devoted to the motor-car and wholesale fruit trades), with *Covent Garden Station* (Appx., p. 54).

To the S. of Long Acre diverges Bow Street (Pl. R 31, *II*), so called, according to Strype, "as running in the shape of a bent bow". On the right is the **Royal Opera, Covent Garden** (p. 31).

The theatre was first built in 1732 by John Rich, the harlequin. After a fire it was reopened in 1809 with a raised tariff, which gave rise to the 'O.P.' (old prices) riots. After another fire the present theatre was built in 1856-58 by Edward M. Barry; the statues and reliefs by Flaxman and Rossi on either side of the portico are relics of the former building. Peg Woffington, Garrick, Mrs. Siddons, the Kembles, the Keans, Macready Helen Faucit, and Charles Mathews were among the actors that helped to make Covent Garden a theatrical rival to Drury Lane. But music has always played a prominent part in the entertainments at Covent Garden. Handel was associated with the house for many years, and Weber was musical director for a period. Since 1847 it has been the recognized home of opera in England, and nearly every prominent singer has been engaged to appear there, Albani and Melba being special favourites. Since the death of Sir Augustus Harris in 1896 the Opera House has been managed by syndicates. The lease expires in 1933, and it is possible that the theatre will be demolished to make room for an extension of the market Attached to it is the *Royal Opera Museum*, a collection of souvenirs of singers, conductors, and composers, formed by Mr. Richard Northcott the Archivist of the Royal Opera, to whom written application for admission should be made when the building is closed.

Adjoining is the *Floral Hall*, now used as a foreign fruit market. Nearly opposite is the *Bow Street Police Court*, the most important of the metropolitan police courts of London. The first court house was opened in 1749, with Henry Fielding and his blind half-brother Sir John Fielding as its first magistrates.

Henry Fielding wrote part of 'Tom Jones' here while living in his brother's house, which was burned down in the Gordon Riots (1780). At the N.W. corner of Bow St. and Russell St. was *Will's Coffee House*, the resort of Dryden and other literary men of the 17-18th cent.; this was later divided into two houses, at one of which (No. 20 Russell St.) Charles and Mary Lamb lodged in 1817-23; and nearly opposite, in Russell St., was its rival, *Button's Coffee House* (opened in 1713), where Addison presided *Tom's Coffee House* was at No. 17.

Russell St. leads W. to **Covent Garden Market** (Pl. R 31. *II*), the principal vegetable, fruit, and flower market in London It presents a picturesque and lively scene (busiest day Fri.), the best time to see the vegetable market being about 6 a.m. The show of fruit and flowers is seen to advantage from 7 to 9 a.m. The Easter Eve flower market is specially brilliant.

The name is traditionally supposed to be derived from the 'Convent Garden' belonging to the monks of Westminster. The 1st Earl of Bedford received these lands (seven acres, of the yearly value of 6*l*. 6*s*. 8*d*.) from the Crown in 1552, and the market was established by royal charter in 1661. The property was sold by the Duke of Bedford in 1913 and changed hands again in 1918 for 2,250,000*l*. The square, once a fashionable place of residence, was planned for the 4th Earl by Inigo Jones, of whose 'piazza' (c. 1631), originally extending along the N.W. and N.E. sides, the loggia in front of the Tavistock Hotel is a relic. The market buildings, which are now quite inadequate, were erected in 1831. The neighbouring streets, Russell, Bedford, and Tavistock, commemorate the family names or titles of the former lords of the soil.

In this square was the 'Bedford Coffee House', frequented by Garrick, Foote, and Hogarth, where the Beef-Steak Club was held; and here was the not over-savoury 'Old Hummums Hotel'. No. 43 King St., a mansion dating from 1636, was occupied by the Earl of Stirling (d. 1640), Sir Kenelm Digby, and the Earl of Orford (after 1696; tablet). Later it became famous as 'Evans's Hotel and Supper Rooms', with a music hall subsequently known as the 'Cave of Harmony' (described in 'The Newcomes'). From 1891 to 1929 it was occupied by the National Sporting Club (p. 38). A theatre is to be built on the site, but the existing façade will be preserved. — At No. 4 York Street De Quincey wrote the 'Confessions of an English Opium Eater' (1821). J. M. W. Turner (1775-1851), the son of a hairdresser, was born at 29 Maiden Lane (rebuilt). — Henrietta St., where Jane Austen lodged in 1813 (at No. 10), is given over to publishers' offices. The 'Country Life' office, in Tavistock St., was designed by Lutyens. — The *Garrick Club*, 13 and 15 Garrick St., founded in 1831, possesses a collection of portraits of actors, shown to visitors accompanied by a member. The fine bust of Shakespeare was discovered in 1845, bricked up in a wall at Lincoln's Inn Fields.

The church of **St. Paul** (Pl. R 27, 31, *II;* open 9.30-6 or dusk; entrance at the W. end), the first post-Reformation church of any size to be erected in London, was built in 1631-38 by Inigo Jones, who, when asked to design "just a barn", replied "I will build the handsomest barn in Europe". After a fire in 1795 it was rebuilt, perhaps on the old lines, by Thomas Hardwick.

Here were buried John Taylor (1580-1653), the 'water poet'; Samuel Butler (1612-80), author of 'Hudibras'; Sir Peter Lely (1618-80); William Wycherley (1640?-1716); Grinling Gibbons (1648-1720); Dr. Thomas Arne (1710-78), composer of 'Rule Britannia' (memorial on the N. wall, near the W. end); Charles Macklin (1697?-1797), actor (memorial on the S. wall); Thomas Girtin (1775-1802), water-colourist; and John Wolcot ('Peter Pindar'; 1738-1819). On the S. wall, near the altar, is the tomb of Dame Ellen Terry (1848-1928), with a silver casket containing her ashes.

5. Whitehall.

UNDERGROUND. *Trafalgar Square*, on the Bakerloo (Appx., p. 53); *Westminster*, on the District (Appx., p. 51).

Whitehall (Pl. R 26, *IV*), leading S. from Charing Cross (p. 69) to Westminster and called after a vanished royal palace (p. 116), contains most of the government offices and may be regarded as the administrative centre of the British Empire.

The first portion of the street, as far as Great Scotland Yard, belongs to Charing Cross. On the right is the *Whitehall Theatre* (p. 33), by E. A. Stone (1930). On the left is Craig's Court, with *Harrington House* (c. 1702), the town house of the Earls of Harrington till 1917. A little farther on is *Great Scotland Yard*, once the headquarters of the Metropolitan Police (p. 160) and now containing the *Central London Recruiting Depot.* Scotland Yard is said to derive its name from having once belonged to the Kings of Scotland. No. 1 Whitehall is the office (by John Murray, 1910) of the *Commissioners of Crown Lands*, and No. 10 Whitehall Place is the *Ministry of Agriculture and Fisheries.*

Opposite is the **Admiralty**, the offices of the governing body of the Royal Navy. The building abutting on Whitehall, designed by Thomas Ripley, dates from 1720-26. The stone screen was adde by Robert Adam in 1759-60. Various extensions, facing St. James' Park (p. 171; with a wireless installation on the roof), were erecte in 1895-1907. Beyond the Admiralty are the *Paymaster-General'* *Office* (1836) and the **Horse Guards**, a building with a clock-towe erected by William Kent in 1751-53. Once used as a guard hous for Whitehall Palace, it is now the military headquarters of th London District and the Eastern Command.

A guard of the Household Cavalry (Life Guards or Royal Horse Guard is posted here daily, consisting of one officer and twenty non-commissione officers and men. When the Court is absent from London a 'short guar of two n.c.o.s and twelve troopers is posted. The MOUNTING OF THE GUAR at 11 a.m. (on Sun. at 10 a.m.) is a picturesque ceremony. On the Whiteha side of the archway are two mounted sentries, relieved hourly till 4 p.m the two dismounted sentries on the St. James's Park side are relieve every two hours. The passage leading to Horse Guards Parade (p. 172) used by pedestrians, but no carriages except those of royalty and of few privileged persons are permitted to pass.

Opposite, between Whitehall Place and Horse Guards Avenu, is the **War Office**, by William Young (1906). In front is an equestrian statue of the *Duke of Cambridge* (1819-1904), by Captai Adrian Jones (1907). Between the War Office and the Banquetin House is a statue of the 8th *Duke of Devonshire* (1833-1908), b Herbert Hampton (1911).

The ***Banqueting House** (Pl. R 26, *IV*), the first buildin to be erected in this country on purely Palladian lines, was built b Inigo Jones in 1619-22 and is considered the architect's finest co ception. Nicholas Stone was the master-mason. This was the fir building in London to be constructed chiefly of Portland ston which has since become its characteristic building material. Tw rows of windows between columns above a rustica basement lig the magnificent hall, which is a double cube (112 ft. by 55 ft., a 55 ft. high). The staircase annexe is by James Wyatt (1798). A ta let placed beneath the lower central window records that Charles passed through the hall (at the N.W. corner, through the lower wi dow in the W. wall of an annexe, since demolished) to the scaffol erected in front of it.

The Banqueting House is almost the only relic of WHITEHALL PALAC From the 13th cent. this was the London residence of the Archbisho of York, and it was known as York House until the downfall of Wolse in 1529, when it became crown property. The palace was enlarged b Henry VIII., and its precincts extended from Scotland Yard to near Bridge St., and from the Thames to St. James's Park. This area was intersected from N. to S. by Whitehall, then a narrow street, and its continuation, the now vanished King St., and by the parallel and equally narrow Parliament St. A little S. of the Banqueting House Whitehall was spanned by a gateway designed by Holbein, and at the N. end of King St. was another royal gateway. The latter was removed in 1723, Holbein's in 1759. — Plans for a new palace were drawn up for Charles I. and Charles II. by John Webb, pupil of Jones, but were abandoned for lack of money. In 1691 part of the old palace was burned to the ground, and the remainder in

1697; nothing remained of Whitehall except the Banqueting House, and St. James's Palace became the royal residence. George I. converted the Banqueting House in 1724 into a Chapel Royal, which was dismantled in 1890, and in 1895 the United Service Museum was removed hither.

Whitehall was for one hundred and fifty years the chief residence of the court in London. Here Henry VIII. married Anne Boleyn in 1533, and here he died in 1547. It was from Whitehall that Elizabeth was carried as a prisoner to the Tower, and to Whitehall she returned in triumph as Queen of England. On Jan. 30th, 1649, Charles I. passed from this palace to the scaffold. A little later Oliver Cromwell took up his residence here as Protector with his secretary, John Milton, and here he died on Sept. 3rd, 1658. Charles II. held his profligate court at Whitehall, and died there in 1685. James II. placed the weathercock on the roof of the Banqueting House in 1668 to show, it is said, whether the wind was favourable to the voyage of William of Orange, and it was here that the Lords and Commons offered the crown to the latter.

The **Royal United Service Museum,** which now occupies the Banqueting House, is an interesting collection of exhibits connected with naval and military history. It belongs to the *Royal United Service Institution* (founded in 1830 and open to officers of the navy, army, air force, and auxiliary forces), whose buildings adjoin the Banqueting House on the S. The museum is open on week-days, 10-5; adm. 1*s*., after midday on Sat. 6*d*. Catalogue 1*s*. — We ascend the staircase, after inspecting an alcove devoted to savage warfare. Outside the hall is a bronze bust of James I., by Hubert Le Sueur.

HALL. The ceiling, divided into nine compartments by gilded mouldings, is embellished with allegorical *Paintings designed by *Rubens* to the order of Charles I., who knighted the artist and paid him 3000*l*. The central panel, representing the Apotheosis of James I., is flanked by allegorical representations of Religion, Zeal, Honour, and Victory. Two other large paintings symbolize the Birth of Charles I. and his Coronation in Scotland, while four oval compartments at the angles show the triumph of the Virtues over the Vices. The pictures, which are on canvas, were painted in Antwerp with the assistance of Jordaens and other pupils and completed in 1635. They have been several times restored and repainted (last in 1906-7).

We turn to the right, passing Lord Cheylesmore's collection of medals and a model of the palace of Whitehall. 1st Window: prints of the execution of Charles I. and the gloves which he took off on the scaffold. 2nd Window: relics of the Indian Mutiny; opposite, naval, military, and air force medals. 3rd Window: Peninsular War; opposite, the skeleton of 'Marengo', Napoleon's charger, and a model of the Battle of Waterloo. 4th Window: relics of the Napoleonic wars (Napoleon's razor, shaving brush, and double-barrelled gun). 5th Window: Crimean War (to the left, the trumpet that sounded the cavalry charge at Balaclava; original orders for the charge); opposite, relics of the Civil War, etc. (Cromwell's sword, Drake's walking stick and snuff-box, Queen Elizabeth's petticoat); relics of Culloden and the siege of Quebec. In adjoining cases are presentation swords; relics of Sir John Moore and the Duke of Wellington; Raglan's and Kitchener's batons. 6th Window: Sudan War (Gordon's revolver); to the right, above, Kitchener's ribbons. 7th Window: Boer War; opposite, chairs and writing desk used by Napoleon at St. Helena; Wolfe's field canteen; saddle used by Blücher at Waterloo. — The other half of the room is mainly devoted to models of war-ships of the sailing era. By the 1st window (as we return) is an orrery. 2nd Window: above hangs the flag of the U.S. ship 'Chesapeake', captured by the 'Shannon' on June 1st 1813. 3rd Window: relics of naval disasters; opposite, a bust of Nelson by Chantrey, standing on a portion of the mainmast of the 'Victory'. In the central aisle, Nelson's uniform, swords, and washstand. Opposite the 4th window, a model of the Battle of Trafalgar Above the 6th window are the ensigns of the 'Moltke' (salved from Scapa Flow) and the German submarine U 26; opposite are Nelson relics and a screen with autograph letters. By the 7th window. Wellington's camp-bed. In the right-hand corner of the hall is the entrance to the *Wolseley Room* (shown by the attendant), containing relics and souvenirs of Lord Wolseley.

CRYPT. The exhibits here illustrate the three services of to-day. The large case at the head of the left aisle contains miniature models of every ship in the Grand Fleet as it was organized immediately before the battle of Jutland. Abreast of this case are drawings illustrating the course of the battle. The remainder of the aisle is filled with models of modern ships. The window alcoves are devoted to naval uniforms, diving, navigation, and relics of famous explorers Across the far end of the crypt is a section devoted to relics of the Great War, including a model of the 'Scharnhorst'. In the centr aisle is a model of the 'Queen Mary'. The rest of the section is devoted to air exhibits (propeller blade of a Zeppelin and other war relics models of aircraft). The right aisle, when not in use for temporar exhibitions, contains the military section. The walls of the crypt are hung with pictures illustrating uniforms or historical events.

Opposite are the *Scottish Office* (Dover House, designed by James Paine in 1754-58, with a portico by Henry Holland, 1786), in front of which a bronze equestrian statue of *Earl Haig* (1861-1928), by A. F. Hardiman, is to be erected, and the **Treasury**, erected by William Kent in 1733, rebuilt by Sir John Soane in 1824-28, and provided with a new façade by Sir Charles Barry in 1846-47. A two-storied corridor running E. and W. in the middle of the building dates from the early 16th cent. and originally led from Whitehall Palace to the Cockpit. The Treasury is the office of the Prime Minister and the Chancellor of the Exchequer, and it contains also the *Privy Council Office.*

Downing Street, on the S. side of the Treasury, was constructed by Sir George Downing (d. 1684), secretary to the Treasury and the second graduate of Harvard. No. 10, a house of unpretending exterior, has been the official residence of the First Lord of the Treasury since George II. attached it to that high office in 1731. Sir Robert Walpole (1721-42) was the first prime minister in the modern sense, but the appellation became official only in the time of Sir Henry Campbell-Bannerman (1905-8). The part of the house that faces the Horse Guards Parade was designed by Wren for the Earl of Lichfield. No. 11 is the official residence of the Chancellor of the Exchequer.

Behind the gardens on the opposite side of Whitehall is *Montagu House*, formerly the mansion of the Duke of Buccleuch (erected by William Burn in 1859-62), but now occupied by the *Ministry of Labour*. — Whitehall Gardens, with late-Georgian houses (to be replaced by new government offices), extend behind the Banqueting House. No. 2, the home of Disraeli in 1874-77, is now the *Cabinet Secretariat* and the office of the *Committee of Imperial Defence*. No. 4 (tablet) was the town house of Sir Robert Peel, built for him in 1824, and thither he was carried to die after being thrown from his horse in Constitution Hill (p. 174; 1850). Nos. 6-7 are the *Ministry of Transport;* No. 7 has a vaulted undercroft (early 16th cent.), formerly the beer cellar of Whitehall Palace.

In the centre of the roadway rises the ***Cenotaph** (Pl. R 26, *IV*), inscribed "To the Glorious Dead" and commemorating the 1,089,919 soldiers, sailors, and airmen of the British Empire who fell in the Great War. Designed by Sir Edwin Lutyens and originally erected in plaster (comp. p. 312) as a saluting point for the 'Victory March' of the Allied troops on Nov. 11th, 1919, it was reconstructed in Portland stone for the second anniversary of Armistice Day (p. 64). The base of the monument is usually heaped up with wreaths. Men raise their hats as they pass.

The left (E.) side of Whitehall beyond this point is known as Parliament Street and dates from c. 1750. On the W., between Downing St. and Great George St., rise two blocks of government offices. The first of these, with a central courtyard, constructed in 1868-73 from designs by Sir George Gilbert Scott, comprises the *Dominions and Colonial Offices*, the *Home Office*, and, in the W. half, the *Foreign Office* and the *India Office*. The India Office possesses a fine library of books and MSS. dealing with India, Persia, and the Middle East (adm. on suitable introduction 10-5, Sat. 10-1). The second block of offices, erected from the designs of J. M. Brydon and Sir Henry Tanner in 1900-20, is connected with the former by a bridge spanning King Charles St.; it accommodates the *Board of Education*, *Ministry of Health*, and, in the W. half, *His Majesty's Office of Works* and the *Board of Trade*. At the end of King Charles St., overlooking the park, is a statue of *Lord Clive* (1725-74), by John Tweed (1916).

Bridge Street, skirting the N. end of the Houses of Parliament, leads from the end of Parliament St. to Westminster Bridge (p. 160), while Great George Street, dating from 1753-55, runs W. to Storey's Gate, passing the *Surveyors' Institution* and the *Institution of Civil Engineers*. Inside the gate, facing St. James's Park (p. 171), is the *Institution of Mechanical Engineers*.

6. Houses of Parliament.

Underground. *Westminster*, on the District (Appx., p. 51).

Whitehall and Parliament St. (p. 119) debouch on the S. int Parliament Square (Pl. R 25, *IV*), which is bounded on the E by *New Palace Yard*, the forecourt of the Houses of Parliament planted with catalpa-trees, and on the S. by St. Margaret's Churc (p. 127), behind which towers Westminster Abbey. The square i embellished with bronze statues of statesmen.

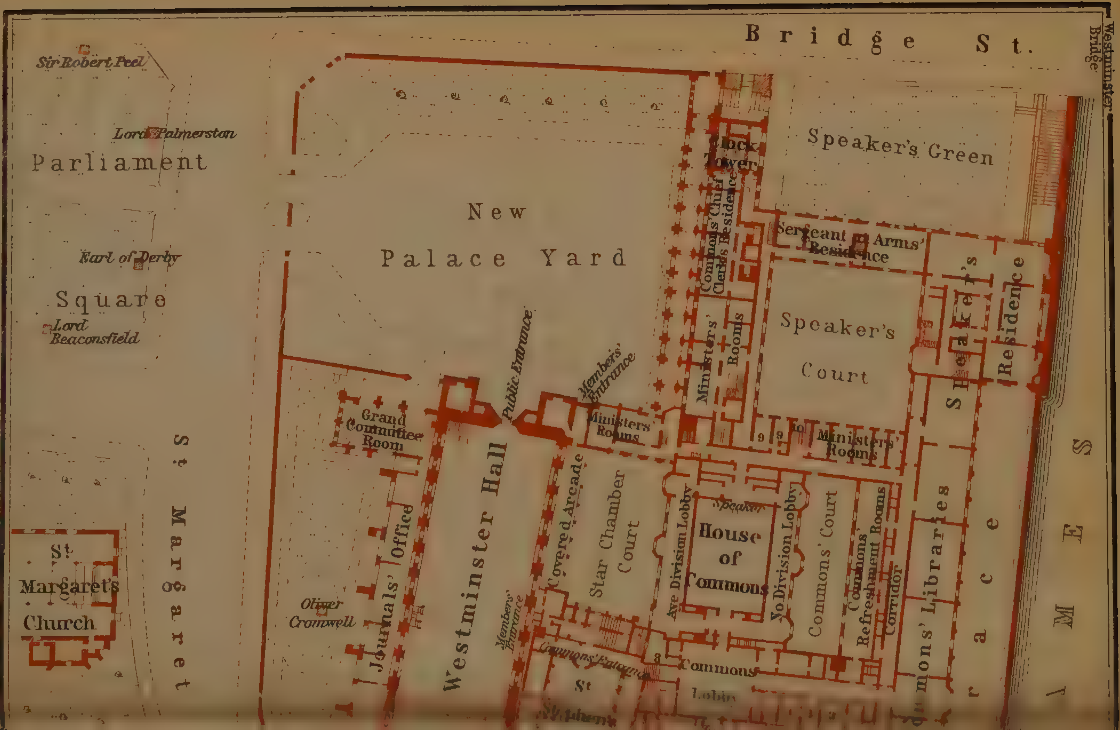
On the N. side, *Sir Robert Peel* (1788-1850), by Matthew Nobl (1876); on the E., *Lord Palmerston* (1784-1865), by Thomas Woolne (1876), and the *Earl of Derby* (1799-1869), by Matthew Noble (1874) on the S., *Benjamin Disraeli, Earl of Beaconsfield* (1804-81), by Mari Raggi (1883); on the W., *George Canning* (1770-1827), by Sir Richar Westmacott (1832). On 'Primrose Day' (April 19th), the anniversary o Lord Beaconsfield's death, his statue is decorated with primroses (hi favourite flower). — The fountain at the corner of Great George St. wa erected in 1869 in memory of the *Abolition of Slavery* in the Britis Dominions (1833).

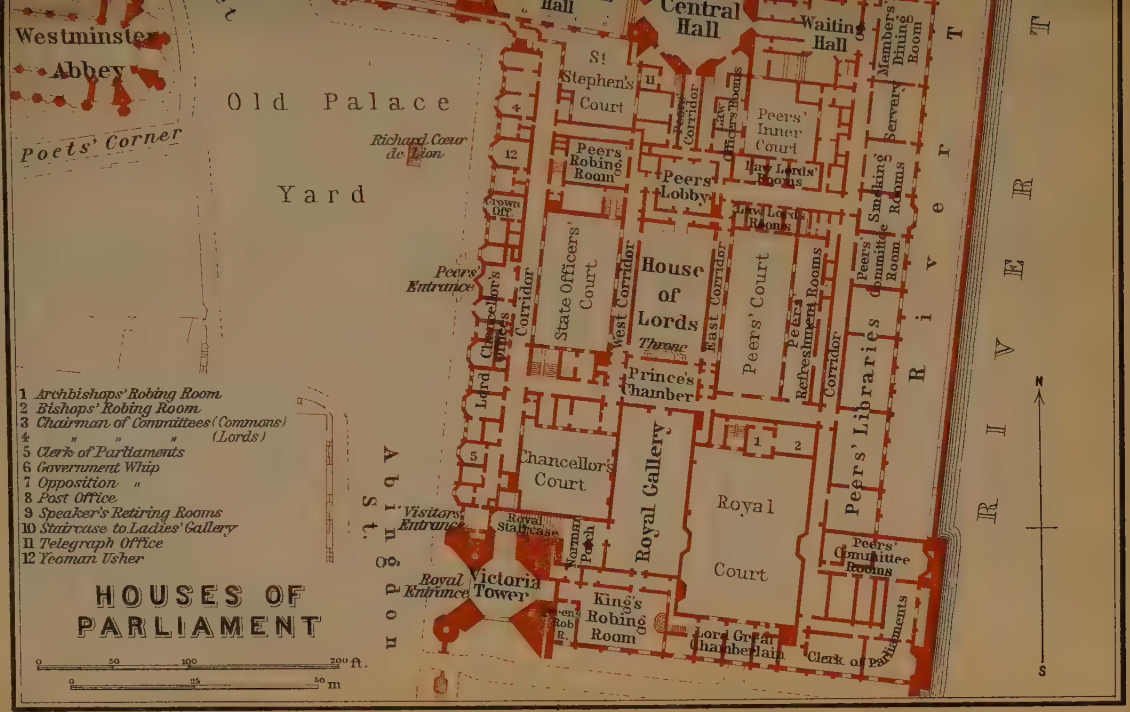
In front of Westminster Hall stands a bronze statue of *Oliver Cromwell* (1599-1658), by Sir Hamo Thornycroft (presented by Lord Rosebery, 1899). In Old Palace Yard, farther S., between th Houses of Parliament and Westminster Abbey, is a spirited equestrian statue of *Richard I.*, in bronze, by Marochetti (1860). Old Palace Yard was the scene of the execution of some of the Gunpowder Plot conspirators (Guy Fawkes, Thomas Winter, Ambros Rookwood, and Keyes, 1606; comp. p. 251), of Sir Walter Raleig (1618), and of Lord Capel, the Royalist (1649).

In 1605 a number of Roman Catholics, exasperated by James I.' intolerance, determined to blow up King, Lords, and Commons at th opening of Parliament on Nov. 5th. For this purpose they hired a coa cellar extending under the House of Lords and filled it with barrels o gunpowder. The plot, however, was revealed through a warning sent b Francis Tresham to his brother-in-law Lord Monteagle. The cellars wer searched, and Guy Fawkes was captured lantern in hand. — The cellar under the House of Lords are still subjected to a formal search befor the arrival of the sovereign, and Nov. 5th is celebrated as a children festival by firework displays and the burning of Guy Fawkes in effig

The ***Houses of Parliament**, or *New Palace of Westminster* (Pl. R 25, *IV*), which, together with Westminster Hall, form a single pile of buildings, were begun in 1840 by Sir Charle Barry, who, as regards the detail drawings, was assisted by Augustu Welby Pugin. After the death of Sir Charles in 1860 the buildin was completed in 1868 by his son Edward M. Barry. The external building material, magnesian limestone from Anston in Yorkshire, is crumbling badly (restoration in progress).

The alternative title of the Houses of Parliament, like the names of Old and New Palace Yard, is explained by the fact that they stand on the site of the old Palace of Westminster, first named in the reign of Edward the Confessor (c. 1052) and occupied by his successors down to Henry VIII., who transferred the royal residence to Whitehall (p. 116).


Westminster Bridge
Bridge St.
Thames
Speaker's Green
Speaker's Residence
Clock Tower
Commons' Chief Clerk's Residence
Serjeant at Arms' Residence
Speaker's Court
Ministers' Rooms
Ministers' Rooms
9
9
10
Commons' Libraries
Terrace
Corridor
Commons' Refreshment Rooms
Commons' Court
No Division Lobby
House of Commons
Speaker
Aye Division Lobby
Star Chamber Court
Covered Arcade
Ministers' Rooms
Members' Entrance
Public Entrance
Commons' Lobby
8
Commons' Entrance
St Stephen's
Members' Entrance
Westminster Hall
Grand Committee Room
Journals' Office
Oliver Cromwell
New Palace Yard
Parliament Square
Sir Robert Peel
Lord Palmerston
Earl of Derby
Lord Beaconsfield
St Margaret
St Margaret's Church



HOUSES OF PARLIAMENT

Wagner & Debes' Geogr. Estabt, Leipzig

The House of Commons has met here since 1547 (comp. p. 150). The palace, injured by fire in 1299 and 1512, was finally burned down in 1834, and nothing of it is left but Westminster Hall (p. 125), the crypt and cloisters of St. Stephen's Chapel (pp. 126, 127), and the Jewel House (p. 345). The Houses of Parliament are still nominally a royal palace.

The building is in a rich late-Gothic style and covers an area of 8 acres. It contains 13 courts, 100 staircases, and 500 apartments, and cost over 2,500,000*l.* The *Clock Tower*, at the N. end, next to Westminster Bridge, is 316 ft. high; the *Central Tower* is 300 ft. high; and the *Victoria Tower*, on the S.W., the largest of the three (75 ft. sq.), through which the King enters in state on the opening of Parliament (usually in the second week of Nov.), attains a height of 336 ft. The archway is 50 ft. high. A light in the Clock Tower by night, and the Union Jack (or, when the King is present, the Royal Standard) flying from the Victoria Tower by day, indicate that the 'House' is sitting. The clock, which is never wrong by more than three seconds, has four dials, each $22^1/_2$ ft. in diameter. The great bell of the Clock Tower, popularly known as '*Big Ben*' (after Sir Benjamin Hall, First Commissioner of Works at the time of its erection), was cast at the Whitechapel Bell Foundry (p. 401) in 1858 and weighs $13^1/_2$ tons. — The river front of the edifice, 940 ft. in length, is adorned with statues and coats-of-arms of the English monarchs from William the Conqueror to Victoria. On the short N. front appear the Anglo-Saxon kings. Altogether there are some 500 statues in and about the building.

Admission. The Houses of Parliament are open free on Saturdays from 10 to 4 (no adm. after 3.30), and also on Easter Mon. and Tues. and Whit Mon. and Tues.; entrance on the W. side by a door adjacent to the Victoria Tower. Guide-books (1*s.*) and picture post-cards are on sale on Sat. in the King's Robing Room. Visitors escorted by a member of of Parliament (M.P.) are admitted at any time and are shown many parts of the building inaccessible to the general public. — Permission to be present at the debates of the House of Commons (see p. 124) may be obtained on personal application at the Admission Order Office in St. Stephen's Hall (p. 125) after 4.15 p.m. (after 11.15 a.m. or 12.15 p.m. on Fri.), or by order from an M.P. Constituents and others who send in their cards to members in the House are admitted as far as the Central Hall (p. 123). At the state opening of Parliament privileged persons are admitted to the Royal Gallery (see below) by orders from the Lord Great Chamberlain's Office. — The House of Lords, when sitting as a Court of Appeal, is open to the public; for the debates a peer's order is necessary.

Ascending the *Royal Staircase*, we reach the *Norman Porch*, with groined vaulting and a central pillar. The King's Robing Room (r.), 54 ft. in length, has frescoes by *William Dyce* representing the virtues of chivalry, from the legend of King Arthur (above the fireplace, Courtesy, Religion, and Generosity; on the N. side, Hospitality and Mercy). The carved dado by *H. H. Armstead* illustrates Arthurian legends. — The Royal Gallery, 110 ft. long, with a state chair, is adorned with two frescoes in water-glass by *Daniel Maclise*, the Death of Nelson at Trafalgar and the Meeting of Wellington and

Blücher at Waterloo. By the doors (beginning on the left) are bronze-gilt statues of Elizabeth, William III., Anne, Alfred, William I., Richard I., Edward III., and Henry V. The gallery contains also a painting by *John S. Copley* (Death of the Earl of Chatham, 1778 and portraits of Victoria and Albert (by *Franz Winterhalter*). Edward VII. and Alexandra, and King George V. and Queen Mary The Peers' war memorial, designed by *John Tweed*, is to be erecte in the alcove on the right of the entrance, behind the desk-cas containing their roll of honour.

The Prince's Chamber, beyond the Royal Gallery, is decorated with dark wood in the mediæval style. Opposite the door is a marbl group by *John Gibson*, representing Queen Victoria with figures of Justice and Mercy. In the wainscoting are portraits of English monarchs and their relatives of the Tudor period (1485-1603). Below are twelve bronze reliefs by *William Theed*, representing events in the same period.

Two doors lead into the ***House of Lords**, an oblong chamber, 90 ft. in length, 45 ft. broad, and 45 ft. high, decorated in the richest Gothic style. The floor is occupied with the red leather benches of the members, who at present number 742. On a dais at the S. end of the hall, covered with a gilded canopy, are the ornate thrones of the King and Queen. To the left is the state chair used by the Prince of Wales. The *Woolsack*, or seat of the Lord Chancellor (Lord Speaker of the Chamber), stands in front of the throne, almost in the centre of the hall. Its name is derived from the court of the Major of the Wool Staple, formerly held at Westminster. — At the N. end of the chamber, opposite the throne, is the *Bar*, where communications from the Commons to the Lords are delivered, and where law suits on final appeal are pleaded. Above the bar are gallerie for reporters and strangers. Above the throne on either side are seats for distinguished visitors.

The twelve windows contain portraits of kings and queens of England and Scotland. Eighteen niches between the windows are occupied by statues of the barons who extorted Magna Charta (p. 456). On the cornice beneath the gallery are the arms of sovereigns and chancellors since Edward III.

Above, in recesses at the upper and lower ends of the room, are six frescoes, the first attempts on a large scale of modern English art in this department of painting. That on the wall above the throne, in the centre, represents the Baptism of King Ethelbert, by *William Dyce;* to the left of it, Edward III. investing his son, the 'Black Prince', with the Order of the Garter, by *C. W. Cope;* on the right, Henry, son of Henry IV., acknowledging the authority of Judge Gascoigne, by *Cope.* — Opposite, at the N. end of the chamber, are three pictures symbolical of Religion, Justice, and Chivalry, by *J. C. Horsley* and *D. Maclise.*

In the Peers' Lobby the encaustic tiled pavement and the brass foliated wings of the S. door are noteworthy.

The door on the left (W.) side leads to the Peers' Robing Room (not usually shown), which has frescoes by *J. R. Herbert* (Moses bringing the Tables of the Law from Sinai; Judgment of Daniel).

The N. door opens on the Peers' Corridor, which is painted with eight frescoes by *C. W. Cope*, illustrating the Stuart period.

Burial of Charles I. (1649); Expulsion of the Fellows of a college in Oxford for refusing to sign the Covenant (1643); Basing House defended by the Cavaliers (1645); Charles I. erecting his standard at Nottingham (1642); Speaker Lenthall asserting the privileges of the Commons against Charles I. when the attempt was made to seize the Five Members (p. xxiii; 1642); The setting-out of the train-bands of London to raise the siege of Gloucester (1643); Embarkation of the Pilgrim Fathers for New England (1620); The parting of Lord and Lady Russell (1683).

The octagonal *Central Hall is 60 ft. in diameter and 75 ft. high. The stone vaulting, between the embossed ribs, is inlaid with Venetian mosaics, representing the heraldic emblems of the British crown, viz. the rose, shamrock, thistle, portcullis, and harp. Above the doors, in glass mosaic, are St. George for England (with figures of Fortitude and Purity; 1870) and St. David for Wales (with figures symbolizing Harmony and Light; 1898), designed by *Sir Edward Poynter*, and St. Andrew for Scotland (with SS. Mungo and Margaret; 1923) and St. Patrick for Ireland (with SS. Columba and Bridget; 1924), by *R. Anning Bell.* The first two were executed at Venice by Salviati, the last two in situ by Gertrude Martin. The niches are filled with statues of Plantagenet, Yorkist, and Lancastrian sovereigns and their consorts. In this hall also are statues of John, Earl Russell (1792-1878; by *Sir Edgar Boehm*), Lord Iddesleigh (1818-87; by *Boehm*), Lord Granville (1815-91; by *Sir Hamo Thornycroft*), and Gladstone (1809-98; by *F. W. Pomeroy*). Around the mosaic pavement runs the inscription (in the Latin of the Vulgate), "Except the Lord keep the house, their labour is but lost that build it".

When visitors are especially numerous they proceed viâ the Lower Waiting Hall and a long narrow corridor to the House of Commons, whence they return to the Central Hall viâ the Commons' Lobby and the Commons' Corridor. — The door on the E. side of the Central Hall leads to the Lower Waiting Hall, the corridor to which is decorated with mural paintings (1910) illustrating the Tudor period. On the left: Henry VIII. and Catherine of Aragon at Blackfriars (1520; p. 292), by *Frank O. Salisbury;* Latimer preaching before Edward VI. at Paul's Cross (1548; p. 260), by *Ernest Board;* Queen Mary and Princess Elizabeth entering London (1553), by *Byam Shaw.* Right: More and Erasmus visiting Henry VII.'s children at Greenwich (1499), by *F. Cadogan Cowper;* Henry VII. granting a charter of discovery to John Cabot and his sons (1496), by *Denis Eden;* Dispute in the Temple Gardens (see p. 247), by *H. A. Payne.* In the Lower Waiting Hall are a statue of John Bright (1811-89), by *A. Bruce-Joy*, and a fine bust of Oliver Cromwell (sometimes covered), ascribed to *Bernini.*

The UPPER WAITING HALL (not shown) contains frescoes of scenes from English poetry, now dilapidated and covered up (except *Sir John Tenniel's* St. Cecilia). — On the walls of the Commons Members' Staircase (leading from the Lower Waiting Hall to the terrace, p. 127; not shown) are paintings by *E. W. Tristram*, reproducing (from drawings made in 1800 and 1819) the English primitive wall-paintings in the Painted Chamber, which was destroyed in the fire of 1834. The subjects include the Coronation of Edward the Confessor (painted c. 1270) and the story of Edward and th beggar. In the lobby at foot of the staircase are similar reconstruction of the 'Angels of Westminster' and other paintings in St. Stephen's Chape (c. 1365).

Beyond the N. door of the Central Hall is the COMMONS' CORRIDOR, adorned with eight frescoes by *E. M. Ward* (1853).

Alice Lisle concealing fugitives after the battle of Sedgemoor (1685); Last sleep of the Marquis of Argyll (1661); The Lords and Common delivering the crown to William and Mary in the Banqueting House (1689); Acquittal of the Seven Bishops (1688; p. 126); Monck declaring for a fre parliament (1660); Landing of Charles II. at Dover (1660): The executioner tying Wishart's book round the neck of Montrose (1650); Charles II. assisted in his escape by Jane Lane (1651).

The COMMONS' LOBBY has statues of Sir William Vernon Harcourt (1827-1904), by *Waldo Story*, and Joseph Chamberlain (1836-1914), by *John Tweed*.

The **House of Commons**, 75 ft. in length, 45 ft. wide, and 41 ft. high, is fitted up with oak panelling, in a simpler style than the House of Lords. The members of the House number 615, though seats are provided for 476 only. The present ceiling, which hides the original one, was constructed to improve the lighting and ventilation; in the evening the House is lighted through the glass panels. The twelve windows contain arms of parliamentary boroughs, and on either side of the clock at the S. end are the arms of the nineteen M.P.s who fell in the Great War. The seat of the Speaker or president is at the N. end of the chamber. The benches to the right are occupied by the Government party, the front bench being reserved for cabinet ministers. Opposite are the seats of the Opposition, whose leaders likewise sit on the front bench. When the House is in session the mace lies on the clerk's table, when the House is 'in committee' it is placed under it. The reporters' gallery is above the Speaker, while above it again is the ladies' gallery. At the S. end of the House, opposite the Speaker, are the galleries for strangers. Adm. to the upper, or members' gallery, during the debates, see p. 121. To a portion of the lower, or Speaker's Gallery, admission is by Speaker's order, obtained by a member; the other portion is appropriated to peers and distinguished strangers. A copy of the Order of the Day may be procured from the ushers (fee). The side-galleries are for the use of members, and are deemed part of the House. The seats underneath the galleries, outside the bar, are reserved for permanent officials and distinguished strangers.

On each side of the House of Commons is a 'Division Lobby', into which the members pass, when a vote is taken, for the purpose of being counted. The 'Ayes', or those who are favourable to the motion, retire into the W. lobby, to the right of the Speaker; the 'Noes', or those who vote against the motion, retire into the E. lobby, to the Speaker's left.

Members receive an annual salary of 400*l.* — The franchise was extended to women in 1918, and the first woman to be elected to Parliament was Viscountess Astor (Nov. 15th, 1919).

The House is in session for six months, from Jan. onwards, with adjournments at Easter and Whitsuntide; and there is also an autumn session, from Oct. to Christmas. The House sits daily (except Sat. and Sun.) from 3.15 to 11.15 (all night by special motion or for financial business). Questions are taken till 4 p.m., and at 8 p.m. the debate is interrupted to discuss private motions. Friday (11-4) is reserved for private members' bills.

Returning to the Central Hall, we pass through the W. door to St. Stephen's Hall, which is 75 ft. long, 30 ft. broad, and 55 ft. high. It occupies the exact site of St. Stephen's Chapel, founded in 1141 by King Stephen, rebuilt by Edward III. in 1348 as a collegiate chapel with a dean and twelve canons, and used from 1547 to 1834 for meetings of the Commons. 'St. Stephen's' is still used as a synonym for the House of Commons. Along the walls are marble statues of statesmen: on the left (S.), Hampden and Selden by *J. H. Foley*, Sir Robert Walpole by *John Bell*, Lord Chatham and his son Pitt by *P. Macdowell*, and the Irish orator Grattan by *L. Carew;* on the right (N.), Lord Clarendon by *W. C. Marshall*, Lord Falkland by *Bell*, Lord Somers by *Marshall*, Lord Mansfield and Fox by *E. H. Baily*, and Burke by *W. Theed*. The niches in the corners of the hall are occupied by statues of Norman and Plantagenet sovereigns and their consorts. Over the doors are mosaics of St. Stephen (between King Stephen and Edward the Confessor; 1925) and Edward III. commanding the rebuilding of St. Stephen's Chapel (1926), executed by Gertrude Martin from the cartoons of *R. Anning Bell*. The panels below the windows are filled with eight paintings illustrating 'The Building of Britain' (1927).

N. side: Alfred's long-ships attack supply vessels of the Danes in Swanage Bay (877), by *Colin Gill;* Richard I. leaves to join the Crusade (1189), by *Glyn Philpot:* John gives assent to Magna Charta (1215), by *Charles Sims;* English people gather secretly to read Wycliffe's English version of the Bible, by *Sir George Clausen.* — S. side: Sir Thomas More refuses to grant Henry VIII. a subsidy (1523), by *Vivian Forbes;* *Queen Elizabeth commissions Sir Walter Raleigh to sail for America (1584), by *A. K. Lawrence;* Sir Thomas Roe, envoy from James I. to the Moghul Emperor, lays the foundation of British influence in India (1614), by *W. Rothenstein;* The English and Scottish Commissioners present to Queen Anne the articles of Union (1797), by *W. T. Monnington.*

A flight of steps descends hence through St. Stephen's Porch (62 ft. in height), passing (l.) a war memorial by *Sir Bertram Mackennal* and a large window which was originally at the S. end of Westminster Hall but was moved back by Barry.

****Westminster Hall** (open free on week-days 10-4; closed when the House of Commons is sitting), is entered either from St. Stephen's Porch or from New Palace Yard. It is the chief relic of the ancient palace of Westminster (p. 120) and was begun by William II. at the end of the 11th cent., continued by Henry III. and Edward I., and severely damaged by fire in 1291. Edward II. afterwards began to rebuild it; and in 1394-1402 Richard II. caused it to be remodelled and enlarged, supplying it with an oaken roof. It is considered to be the finest timber-roofed building in Europe (length 239$^1/_2$ ft., breadth 67$^1/_2$ ft., height 92 ft.). The roof, of twelve bays, made by Hugh Herland, the king's master carpenter, is, with its hammer-beams terminating in figures of angels, a masterpiece in point both of beauty and of constructive skill. Found in 1913 to have been injured by the ravages of the 'death-watch beetle', it underwent a thorough restoration (completed in 1923), in the course of which one-third of the old timber was replaced by oak beams from the original source (Wadhurst, Sussex) and a supporting steel skeleton inserted. The windows are of late 14th cent. date. In niches and window-recesses on the S. and E. walls are late 14th cent. figures of kings.

Westminster Hall is rich in historical associations. In it were held some of the earliest parliaments, one of which declared Edward II. to have forfeited the crown; and the first scene of public importance in the new hall, as restored by Richard II., was the reading before Parliament of the act of deposition of that king (1399; p. 393). In this hall the monarchs down to George IV. gave their coronation festivals; and here Edward III. entertained the captive kings David of Scotland and John of France. Here Charles I. was condemned to death in 1649; and here, in 1653, Cromwell was saluted as Lord Protector. — From the 13th cent. until 1882 the chief law courts sat at Westminster, at first in Westminster Hall, afterwards in buildings erected by *Sir John Soane* to the W. of it. The latter were pulled down after the opening of the new law courts (p. 108), entailing the external restoration of the W. wall of the hall by *J. L. Pearson.*

Besides Charles I. many other famous persons were condemned to death in Westminster Hall, including Sir William Wallace, the Scottish patriot (1305), Sir John Oldcastle, known as Lord Cobham (1417), Sir Thomas More (1535), the Protector Somerset (1552), the Duke of Northumberland (1553), Sir Thomas Wyatt (1554), the Duke of Norfolk (1572), Robert Devereux, Earl of Essex (1601), Guy Fawkes (1606), the Earl of Strafford (1641), Lord Russell (1683), the Jacobite lords Kilmarnock, Balmerino, and Lovat (1746), and Earl Ferrers (1760; p. 371). Other notable events that took place here include the acquittal of the Seven Bishops, committed to the Tower for their opposition to the illegal dispensing power of James II. (1688), the impeachment of Dr. Sacheverell (1709), and the acquittal of Warren Hastings, after a trial lasting seven years (1788-95).

A tablet on the E. wall (S. end) marks the position of an archway which formed the chief access to the old House of Commons from 1547 to 1680. It was through this archway that Charles I. passed to arrest the Five Members (p. xxiii) on Jan. 4th, 1642. Tablets on the steps and in middle of the floor mark the spots where Wallace, Charles I., Strafford, and Warren Hastings stood during their trials. Others mark the spots where the bodies of Gladstone (1898) and Edward VII. (1910) lay in state.

From the first landing of the staircase leading to St. Stephen's Hall a narrow door to the left (E.) leads to St. Stephen's Crypt (properly the church of *St. Mary Undercroft*), a low vaulted structure supported by columns and dating from 1292-1327. This was the crypt of St. Stephen's Chapel (p. 125). It was restored and covered with paint and gilding in 1866-68 by E. M. Barry, but the vaulting and bosses are interesting; it is now used only for marriages and baptisms in the families of officials and M.P.s. — St. Stephen's Cloisters (used as cloak rooms; not shown), on the E. side of Westminster Hall, were built c. 1526-29 (restored) and are adorned with carved bosses, groining, and fan-tracery.

The other portions of this immense pile of buildings include libraries, committee rooms, dining, refreshment, and smoking rooms, and the residences of the Speaker, the Serjeants-at-Arms, the Usher of the Black Rod, and other officials. The *Terrace*, overlooking the Thames, is much resorted to by members and their friends for afternoon tea.

St. Margaret's (Pl. R 25, *IV;* open 11-4, except Sat.), in front of the abbey, is the parish church of Westminster. In 1614 it was adopted as the church of the House of Commons, and until 1858 it used to be attended by the House on four days in the year. The 'Solemn League and Covenant' was signed there in 1642. The church was rebuilt in the late 15th cent. (nave finished c. 1504; chancel reconstructed in 1518 by Abbot Islip, p. 148), and the interior was restored in 1878. The tower was rebuilt in the 18th century.

We enter by the E. porch (facing Westminster Hall), which was erected as a memorial of *Robert Lowe, Viscount Sherbrooke* (1811-92), and contains a bust of him. The church contains many memorial tablets to members of Parliament. The painted *Window of the Crucifixion at the E. end, executed at Gouda in Holland and much restored, contains figures of St. George and St. Catherine and alleged portraits of Prince Arthur and his bride Catherine of Aragon; it is said to have been a gift from the magistrates of Dordrecht (or from Ferdinand and Isabella) to Henry VII. Henry VIII. presented it to Waltham Abbey, and after the Dissolution it passed successively into the possession of Anne Boleyn's family, of the Duke of Buckingham, of Gen. Monck (by whom it was buried during the Puritan régime), and of the Conyers family, from whom it was bought for St. Margaret's in 1758. At the E. end of the S. aisle is a window set up in 1882 in memory of *William Caxton* (p. 152), who was buried here in 1491; the verse on the tablet below is by Tennyson. To the left of the door, low down, is a brass in memory of *Sir Walter Raleigh* (p. 120), who was buried in the chancel (or, according to another theory, in the Carew vault at Beddington, p. 469). The tomb of *Lady Dudley* (d. 1600) is perhaps the finest of the numerous Elizabethan and Jacobean monuments in the church. The window above (l.) is a memorial to *Phillips Brooks*, Bishop of Massachusetts (1835-93). The window at the W. end of the S. aisle commemorates *Lord Frederick Cavendish* (1836-82), assassinated at Dublin. The large window over the W. door, with an inscription by James Russell Lowell, was put up by Americans to Raleigh's memory in 1882. At the W. end of the N. aisle is a memorial window (erected by G. W. Childs, p. 135) to *John Milton*, whose second wife (d. 1658; p. 282) and infant child were buried here; the inscription is by Whittier. Below the first window in the N. aisle is a tablet (1925) to *Wenceslaus Hollar* (1607-77), engraver. One of the windows in the N. wall commemorates *Admiral Blake* (1599-1657), whose body was buried in St. Margaret's churchyard after being exhumed from Westminster Abbey (comp. p. 143). Edmund Waller, Samuel Pepys, Jeremy Bentham, and Thomas Campbell were married in this church, and Matthew Prior was baptized here. St. Margaret's shelters the remains also of *John Skelton* (d. 1529), satirist, *Nicholas Udall* (1505-56; p. 154), and *James Harrington* (1611-77).

7. Westminster Abbey.

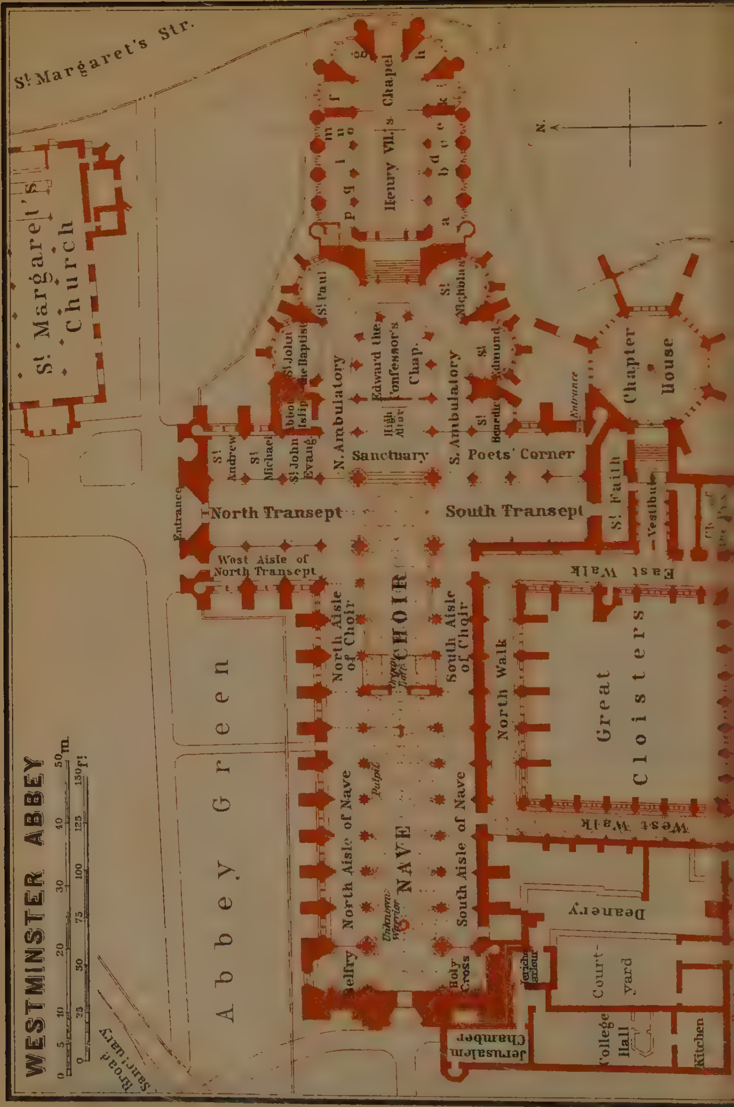
UNDERGROUND. *Westminster* and *St. James's Park*, on the District (Appx., p. 51).

ADMISSION. The abbey is open for visitors on week-days and, in summer, on Sun., except during the hours of divine service. Services are held on week-days at 8, 9.30 (for the boys of Westminster School), 10, and 3; on Sun. at 8, 10.15, 3, and 6.30. The available hours for visitors on week-days are, therefore, from about 10.30 to 3 (chapels 2.30), and in summer from about 4 to 5, 5.30, or 6 (later on Wed.). The *Royal Chapels* (p. 139) are open free and without escort on Mon. only; on other days (except Sun.) parties accompanied by a verger start about every 1/4 hr. from the S. gate of the ambulatory (tickets 6*d*. each). Tickets are obtained from the same verger for the *Wax Effigies* (p. 148; 6*d*., Mon. 3*d*.) and for the *Norman Undercroft & Abbey Museum* (p. 151; open all day, 3*d*.; tickets obtainable also at the door). The *Chapter House* (p. 150) is open free daily except during service; the *Chapel of the Pyx* (p. 151) is open free on Tues. and Sat. only.

GUIDE BOOKS (1*s*. 6*d*. each; brief guide 2*d*.) are on sale at the N. entrance. — For fuller information see 'Historical Memorials of Westminster Abbey', by *Dean Stanley* (1868; 5th ed. 1882); 'Westminster Abbey', by *F. Bond* (1909); 'Westminster Abbey and the King's Craftsmen' (1909) and 'Westminster Abbey Re-examined' (1925), by *W. R. Lethaby*; 'Westminster Abbey: the Church, Convent, Cathedral, & College of St. Peter, Westminster', by *H. F. Westlake* (1923); and Vol. I of the Inventory of the Historical Monuments in London (p. xxxviii).

****Westminster Abbey** (Pl. R 25, *IV*), officially termed the *Collegiate Church of St. Peter*, is the premier historical monument in England and the finest example of Early English architecture. It has been the coronation church since the coronation of Harold (traditionally) and of William the Conqueror in 1066, and most of the sovereigns and their consorts, from Henry III. to George II., were buried here. With its long series of monuments to celebrated men, it is, to a degree unparalleled in any other country, the national Valhalla, or Temple of Fame; and interment within its walls is considered the last and greatest honour that the nation can bestow on the most deserving of her offspring.

The low ground where Westminster Abbey now stands, once overgrown with thorns and surrounded by water, was called *Thorney Isle*. Here, according to the legend, a church was erected by King Lucius (p. 300; A.D. 170) on the ruins of a temple of Apollo. According to the 12th cent. chronicle this was replaced by a church of St. Peter, erected by Sebert, the first Christian king of the East Saxons, and consecrated in 616 by Mellitus, first bishop of London (p. 251). It is probable at least that there was a church of St. Peter at Westminster in the 8th century. After having been destroyed by the Danes, it appears to have been re-erected by King Edgar in 985, at the instance of St. Dunstan. With it was connected a Benedictine religious house, which, in reference to its position to the W. of the City (comp. 'Eastminster', p. 398), was called Westminster. The regular establishment of the abbey may be ascribed to Edward the Confessor, who, soon after his accession in 1042, built a great church on a plan similar to that of Jumièges in Normandy. This church, dedicated in 1065, was the first example of the Norman style in this country. Since 1163 St. Edward's shrine has occupied the place of honour behind the high altar. The present church, of


WESTMINSTER ABBEY
0 5 10 20 30 40 50 m.
0 25 50 75 100 125 150 ft.
St. Margaret's Str.
St. Margaret's Church
Broad Sanctuary
Abbey Green
Henry VII.'s Chapel
a b c d e f g h k l m n o p q r s
St. Paul
St. Nicholas
St. John the Baptist
Edward the Confessor's Chap.
St. Edmund
Abbot Islip
St. Benedict
N. Ambulatory
S. Ambulatory
High Altar
Sanctuary
Poets' Corner
St. Andrew
St. Michael
St. John Evang.
Entrance
North Transept
South Transept
West Aisle of North Transept
North Aisle of Choir
CHOIR
Organ Loft
South Aisle of Choir
North Aisle of Nave
NAVE
Pulpit
Unknown Warrior
South Aisle of Nave
Belfry
Holy Cross
Jerusalem Chamber
Jericho Parlour
Chapter House
Entrance
St. Faith
Vestibule
East Walk
North Walk
Great Cloisters
West Walk
Deanery
Court-yard
College Hall
Kitchen
N.

Caen stone and Purbeck marble, is chiefly the work of Henry III., begun in 1245 and completed in 1269 as far as the fourth bay of the nave. The influence of Rheims Cathedral and of other great French churches of the period is apparent in the architecture of the abbey; the chevet of polygonal chapels is a feature of French Gothic, approached in this country only at Tewkesbury. The W. part of the Norman nave was left standing till 1376, between which date and 1388 it was rebuilt in a style closely resembling that of Henry III.'s time. Henry V.'s chantry was inserted in 1438. The much-admired chapel of Henry VII. was begun on the site of the Lady Chapel in 1503. Abbot Islip (d. 1532) completed the vaulting of the nave and built a chantry. At the Reformation the abbey, which had been richly endowed by former kings, shared in the general fate of the religious houses; its property was confiscated, and the church converted into the cathedral of a bishopric, which lasted only from Dec. 1540 to March 1550. Under Queen Mary the monks returned, but Elizabeth conveyed the abbey in 1561 to a Dean and Chapter (twelve prebendaries, now five canons residentiary), under whose jurisdiction it still remains, subject only to the King as Visitor. Important repairs carried out by Sir Christopher Wren and his successors in 1698-1745 included the renewal of the external stonework. The W. towers and the gable between them were built by Nicholas Hawksmoor in 1734-40. The exterior of Henry VII.'s Chapel was refaced by James Wyatt in 1807-22. Much restoration was done by Sir George Gilbert Scott in and after the middle of the 19th cent., and the façade of the N. transept was remodelled by him and J. L. Pearson in 1875-92. The S. transept, with its rose window, and the W. front were restored by J. T. Micklethwaite after 1898. Finally, since 1920, the stonework of the exterior has been repaired and in places renewed.

The fabric of the abbey thus includes four main sections: the choir, transepts, and first four bays of the nave, in the E.E. style (1245-1269); the remaining six bays of the nave, in a similar style (1375-1506); Henry VII.'s Chapel, in the late-Perp. or Tudor style (1503-19); and the W. towers (1734-40). The exterior is a not very faithful copy of Henry III.'s church; the interior, however, is a masterpiece of the best period of Gothic architecture and a treasury of sculpture.

'Solomon's Porch', a large Galilee porch erected at the N. transept c. 1362, was removed c. 1666. In the angle of the transept and the nave lay some buildings demolished at the Reformation; a doorway, known as the 'Demons' Door', still survives. Farther N., on the site now occupied by the Middlesex Guildhall (p. 154), was a detached belfry, demolished c. 1750. The bells, eight in number, are now hung in the N.W. or belfry tower; one of them (not used) dates from the early 14th cent., two others date from 1583 and 1598 respectively, while the rest were cast at Whitechapel (p. 401) at dates varying from 1738 to 1919.

On Maundy Thursday, i.e. the Thursday before Easter, the distribution of the Royal Maundy, dating from the reign of Edward III., by the Lord High Almoner (formerly made in the Banqueting House, p. 116) takes place in the abbey, with quaint ceremony. The recipients are old, poor, and infirm men and women, as many of either sex as the years of the King's age. The number of the Maundy pence that each receives is also equal to the King's age. The food and clothing formerly given are now represented by an additional money payment. The *Maundy Money*, which consists of silver penny, two-penny, three-penny, and four-penny pieces, is minted especially for this purpose. The name 'Maundy' has been derived from the first words (Mandatum novum; John xiii, 34) of the anthem usually sung during the ceremony. James II. was the last English sovereign that performed this ceremony in person.

The abbey is usually entered by the door in the N. transept, near St. Margaret's (adm., see p. 128). The impression produced by the interior is very striking, owing to the harmony of the proportions and the beauty of the triforium, with its fine series of carved heads, and of the columns, with their Purbeck marble shafting. The general effect is marred, however, by the excessive number of the monuments.

Transepts. The N. transept has E. and W. aisles, the former once occupied by three chapels (p. 149). The S. transept has no W. aisle, its place being filled by part of the cloister. In the spandrels of the triforium on the end-walls of the two transepts are fine 13th cent. sculptured figures. The two *Angels in the corners of the S. transept are especially noteworthy.

Choir. The ritual choir extends beyond the transept and includes three bays of the nave, an arrangement uncommon in English post-Norman churches and probably retained to provide space for coronation ceremonies. The black and white marble pavement was given by Dr. Busby (p. 154). The woodwork of the choir was designed by Edward Blore (1848). The organ, rebuilt by Hill in 1884, stands at the ends of the screen between the choir and the nave; it is connected with an echo organ in the triforium.

Presbytery. The reredos was designed by Sir George Gilbert Scott (1867), the figures in the niches representing Moses, St. Peter, St. Paul, and David. The recess above contains a Venetian glass mosaic, by Salviati, depicting the Last Supper. The mosaic pavement (sometimes hidden by a carpet) in front of the high altar is a signed work by Odoric, a Roman of the Cosmati school, executed for Abbot Ware in 1268. The *Portrait of Richard II. (d. 1400), on the right, is the oldest contemporary representation of an English sovereign and is more probably of the French than the English school. Behind it is a 16th cent. Brussels tapestry of the 'vase and arcade' type, and below is the base of the uncompleted monument of *Anne of Cleves* (1515-57), fourth wife of Henry VIII. The quadruple *SEDILIA, on the S. side of the altar, are of oak, early 14th cent., with defaced panel-paintings (facing the altar, a subject identified by Professor Lethaby as the consecration of the church by St. Peter, the figures being Sebert, St. Peter, and Ethelbert; ambulatory side, see p. 139). On the N. side of the sanctuary are three of the finest *Tombs in the abbey (original colouring and gesso decoration restored by cleaning in 1922): the first is that of *Aveline, Countess of Lancaster* (d. 1273), first wife of Edmund Crouchback, with a beautiful effigy and figures of 'weepers'; the other two, those of Aymer de Valence and Edmund Crouchback, are better seen from the ambulatory (p. 148). The processional cross generally in use was presented in 1922 by the Hon. Rodman Wanamaker of New York.

The STAINED GLASS in the abbey is modern, with the exception of two small windows at the W. end of the nave and the three large E. windows, which are filled with fragments of the 13-15th centuries. The circular window in the S. transept, reglazed in 1902, is the largest rose window in England. The glass in the rose window of the N. transept was executed by Joshua Price in 1722 from the design of Sir James Thornhill, but was mutilated in Pearson's restoration; that in the great W. window was made by Price in 1735, perhaps from Thornhill's cartoons.

INTERNAL DIMENSIONS. The total length of the church, including the chapel of Henry VII., is 511$^1/_2$ ft.; length of the transept from N. to S., 203 ft.; breadth of nave and aisles 71$^3/_4$ ft., of transept 84 ft.; height of the church 102 ft., of the towers 225 ft.

The following list of the most interesting MONUMENTS, which do not always imply interment in the abbey, begins with the N. transept and continues through the N. aisle, the S. aisle, and the S. transept (Poets' Corner), after which we enter the chapels.

North Transept.

The monuments here mostly commemorate statesmen. Right (W.): *Sir Charles Wager* (1666-1743), admiral, by Peter Scheemakers. — *William Pitt, Earl of Chatham* (1708-78), by the elder John Bacon. At his feet are Wisdom and Courage; in the centre, Britannia; right and left, Earth and Sea. — *Viscount Palmerston* (1784-1865), statue by Robert Jackson, in the costume of a Knight of the Garter. — *William Bayne, William Blair*, and *Lord Robert Manners* ('The Three Captains'), killed in naval actions in 1782, by Joseph Nollekens. — *Viscount Castlereagh* (1769-1822), statue by John Evan Thomas. — **Earl of Mansfield* (1705-93), by John Flaxman. Above is the judge; left, Justice; right, Wisdom. Behind is Mansfield's motto 'Uni æquus virtuti', with a youth bearing an extinguished torch.

Left (E.): *Edward Vernon* (1684-1757), admiral, by John Michael Rysbrack. — *John Holles, Duke of Newcastle* (1662-1711), by Francis Bird, with (r.) Truth with her mirror and (l.) Wisdom. — *George Canning* (1770-1827), a good statue by Sir Francis Chantrey. — Next, his son *Charles John, Earl Canning*, governor-general of India (1812-62), statue by J. H. Foley. — *Viscount Stratford de Redcliffe* (1786-1880), British ambassador in Constantinople, statue by Sir Edgar Boehm, with epitaph by Tennyson. — *William Cavendish, 1st Duke of Newcastle* (1592-1676), and his wife *Margaret* (d. 1673). — *Sir John Malcolm*, general (1769-1833), statue by Chantrey. — *Benjamin Disraeli, Earl of Beaconsfield* (1804-81; buried at Hughenden, p. 492), statue by Boehm. — *Sir Peter Warren* (1703-1752), by L. F. Roubiliac. Hercules places the bust of the admiral on a pedestal, while Navigation looks on with mournful admiration. — *William Ewart Gladstone* (1809-98), statue by Sir Thomas Brock. A tablet in front marks Gladstone's grave, in which Mrs. Gladstone also was laid in 1900. — *Sir Robert Peel* (1788-1850), statue by John Gibson.

Henry Grattan (1746-1820), *Charles James Fox* (p. 134), and the two *Pitts* are all buried in this transept. It was the proximity here of the graves of Fox and the younger Pitt (p. 134) that suggested Scott's lines: "Drop upon Fox's grave the tear, 'Twill trickle to his rival's bier".

W. aisle (entered from the S. end; note the old arcade-sculptures). Right: *Elizabeth Warren* (d. 1816), widow of the Bishop of Bangor, by Sir Richard Westmacott, a fine monument commemorating the benevolence of the deceased. — *Sir George Cornewall Lewis*, statesman (1806-63), bust by Henry Weekes. — *Sir Eyre Coote*, commander-in-chief in India (1726-83), by Thomas Banks. — *Francis Horner*, politician (1778-1817), statue by Chantrey. — *General Hope*, governor of Quebec (d. 1789), by the elder Bacon. — Above, *Warren Hastings* (1732-1818), bust by Bacon. — *Jonas Hanway* (1712-86), philanthropist, by J. F. and J. Moore. — Above, *Richard Cobden* (1804-65), bust by Thomas Woolner. — Still higher, *Sir Henry Sumner Maine*, jurist (1822-1888), medallion by Boehm. — *Earl of Halifax*, statesman (1716-71), by Bacon.

In three niches in the wall above the door, separated by palm-trees, is the monument of *Charles Watson* (1714-57), admiral, by Scheemakers: right, Calcutta presents a petition to her conqueror; left, an Indian in chains, emblematical of Chandernagore, also taken by the admiral.

W. wall: *Sir John Balchen* (1670-1744), admiral, by Scheemakers. The window (1911) above commemorates *John Bunyan* (p. 273). — *Lord Aubrey Beauclerk* (1730-41) and the *Honourable Percy Kirk* (1684-1741), both by Scheemakers. — *Richard Kane* (1666-1736), brigadier-general, by Rysbrack. — *Hugh Boulter* (1672-1742), archbishop of Armagh, by Sir Henry Cheere.

Nave.

North Aisle. The first part of the aisle skirts the ritual choir (comp. p. 130). The painted heraldic shields in the spandrels of the wall-arcade in this and the S. aisle (p. 135) date from the time of Henry III. and are among the oldest examples of their kind. — Many musicians and scientists are commemorated in this aisle. Left: *Sir Thomas Fowell Buxton* (1786-1845), advocate of the abolition of slavery, by Frederick Thrupp. — Above, medallion of *William Edward Forster* (1818-86), educationalist. — *Sir Thomas Heskett* (d. 1605), marble altar-tomb with reclining effigy. — Medallion to *Michael William Balfe* (1808-70; grave, see p. 372), composer. — *Hugh Chamberlen*, physician (1664-1728), by Peter Scheemakers and Laurent Delvaux, with figures of Health and Medicine. — Bust of *Orlando Gibbons* (1583-1625; buried at Canterbury), composer. — On the pillar, tablet to *Henry Purcell* (1658?-95), composer and organist of the abbey. — *Sir Thomas Stamford Raffles* (1781-1826; grave, see p. 386), founder of Singapore and of the Zoological Society, by Chantrey. — *Lord Courcy* (1663-1720), with a reclining effigy. — *William Wilberforce* (1759-1833), chief advocate of the emancipation of the slaves, a good seated figure by Samuel Joseph. — Medallions and tablets to *Sir George Stokes* (1819-1903) and *James Prescott Joule* (1818-89), physicists; *Sir Joseph Dalton Hooker* (1817-1911), botanist; *Sir William Ramsay* (1852-1916), chemist; *John Couch Adams* (1819-92), discoverer of the planet Neptune; *Lord Lister* (1827-1912), founder of antiseptic surgery; *Alfred Russel Wallace* (1823-1913) and *Charles Darwin* (1809-82), scientists. — *Lord John Thynne*, subdean (1798-1881), with recumbent figure by H. H. Armstead. — On the floor are the tombstones of Purcell (p. 132), *Sir William Sterndale Bennett* (1816-75), and *Sir Charles Villiers Stanford* (1852-1924; adjoining the last on the W.), composers.

Right: *Philip Saumarez* (1710-47), naval captain, by Sir Henry Cheere; *John Blow* (1648-1708), composer and organist of the abbey. — *Charles Burney* (1726-1814; grave, see p. 361), historian of music. — Above, *George Lindsay Johnstone* (d. 1815), by Flaxman. — *William Croft* (1677?-1727), organist of the abbey.

We enter the nave proper, in which the transition from 13th to 14th cent. architecture may be noted in the 2nd bay. The N. aisle windows commemorate the British prisoners-of-war who died in Germany (presented by James Watson Gerard, American ambassador in Berlin 1913-17); *Lord Kelvin* (1824-1907), scientist; *Lord Strathcona* (1820-1914; grave, see p. 388), Canadian financier; and *Sir Benjamin Baker* (1840-1907), *Sir John Wolfe-Barry* (1836-1918), *Isambard Kingdom Brunel* (1806-59), and *Richard Trevithick* (1771-1833), engineers. Between the two last is a war memorial window for the Royal Army Medical Corps, by J. N. Comper (1927).

Darwin (see above) and *Sir John Herschel* (1792-1871), astronomer, are buried at the beginning of the N. aisle. Right: *Richard Mead*, physician (1673-1754), by Scheemakers. — Above, in the window, *Spencer Perceval* (1762-1812; grave, see p. 431), prime minister, by Sir Richard Westmacott; the relief represents his assassination in the lobby of the House of Commons by John Bellingham. — *Mary Beaufoy* (d. 1705), by Grinling Gibbons. — *Thomas Banks* (1735-1805), sculptor. — In front of this tablet *Ben Jonson* (p. 138) is buried (in an upright position), with the words 'O Rare Ben Johnson!' cut in the pavement. The stone with the original inscription is built into the wall close to the floor beneath Banks's tablet. Adjacent, under a modern brass, lies *John Hunter*, surgeon (1728-93; comp. p. 71). — *John Woodward* (1665-1728), 'founder of English geology', by Scheemakers. — *Sir Charles Lyell*, geologist (1797-1875), floor slab. — *Stringer Lawrence* (1697-1775), major-general, 'father of the Indian army', by William Tyler. — *Sir Henry Campbell-Bannerman* (1836-

1908), prime minister, by P. R. Montford. — *Charles James Fox* (1749-1806; grave, see p. 132), a fine work by Sir Richard Westmacott. The statesman is supported by Liberty; at his feet are Peace and a liberated negro.

We now reach the space under the Belfry Tower, called by Dean Stanley the 'Whig Corner': *3rd Marquis of Salisbury* (1830-1903), Conservative prime minister, with a bronze effigy by Sir W. Goscombe John. — **James Montagu* (1752-94), by Flaxman, a statue crowned by Victory. — Right, *Viscount Howe* (1725?-58; killed in a skirmish with the French at Trout Brook, Lake George), a monument by Scheemakers, erected by the province of Massachusetts before its separation from the mother country. — *Sir James Mackintosh*, historian (1765-1832), by Theed. — *George Tierney*, orator (1761-1830), bust by Westmacott. — *Marquis of Lansdowne* (1780-1863), bust by Boehm. — *Lord Holland*, statesman (1773-1840), by E. H. Baily. On the left of the steps to the vault is the angel of Death; right, Literature and Science. — Bust of *John, Earl Russell* (Lord John Russell, 1792-1878; tomb, see p. 489). — *Joseph Chamberlain* (1836-1914), statesman, bust by John Tweed. — *Zachary Macaulay* (1768-1838), father of Lord Macaulay and advocate of the abolition of slavery, bust by Henry Weekes. — Above the small door, *General Gordon* (1833-85), bronze bust by Onslow Ford.

On the N. side of the W. doorway (early 16th cent.): *Earl of Shaftesbury* (1801-85), philanthropist, statue by Boehm, and *Jeremiah Horrocks*, astronomer (1617?-41). — Above the door is the fine monument of *William Pitt* (1759-1806; grave, see p. 132), by Sir Richard Westmacott. At the top, Pitt as Chancellor of the Exchequer; right, History; left, Anarchy in chains. — On the S. side of the doorway, *Sir Thomas Hardy* (1666-1732), admiral, by Sir Henry Cheere. — *James Cornewall* (1699-1744), by Sir Robert Taylor, with a relief of the battle of Toulon.

In the middle of the nave, not far from the W. door, lies the **Unknown Warrior**, representing the nameless British dead in the Great War, who was buried here on Nov. 11th, 1920, the second anniversary of Armistice Day. The tablet, of black Belgian marble, with brass lettering, was placed here a year later. On the adjoining pillar are the 'Ypres Flag' and the American Congressional Medal of Honour. Among others buried in the body of the nave are *Baroness Burdett-Coutts* (1814-1906; near the W. door); *Richard Chevenix Trench* (1807-86), archbishop of Dublin; *David Livingstone* (1813-73); *Thomas Tompion* (1639-1713), 'father of English watchmaking'; *Thomas Telford* (1757-1834) and *Robert Stephenson* (1803-59), engineers; *Sir Charles Barry*, architect (1795-1860); *Sir George Pollock* (1786-1872), field-marshal; *Sir Colin Campbell, Lord Clyde* (1792-1863), field-marshal; *Sir*

James Outram (p. 136); *Thomas Cochrane, Earl of Dundonald* (1775-1860), admiral; *Sir George Gilbert Scott* (1811-78; brass by Street), *John Loughborough Pearson* (1817-97), and *George Edmund Street* (1824-81), architects; *Lord Lawrence* (see below); and *George Wade* (p. 136). *George Peabody* (1795-1869; p. 56), the only American ever buried in the abbey, was interred here beneath the stone bearing his name (near the Unknown Warrior), but after a month his remains were removed to Peabody, Mass. The pulpit dates from the 1st half of the 17th century. — The choir-screen (pulpitum), by Edward Blore (1848), incorporates some older work. On the left of its iron gates (c. 1700) is the monument of *Sir Isaac Newton* (1643-1727), designed by William Kent and executed by Rysbrack, with a figure of Astronomy; right, *James, Earl Stanhope* (1673-1721; buried at Chevening, Kent), by Rysbrack. Kelvin (p. 133) is buried in front of Newton's monument.

South Aisle. The Chapel of the Holy Cross, at the W. end (formerly the baptistery; called by Dean Stanley the 'Little Poets' Corner'), was fitted up as a war memorial in 1929 from the designs of J. N. Comper. It has early 17th cent. panelling (S. wall) and a stone screen of the late 15th or early 16th cent. (E. side). — Monument to *James Craggs*, the younger (1686-1721), statue by Giovanni Battista Guelfi, with inscription by Pope. — *William Wordsworth* (1770-1850; buried at Grasmere, Westmorland), statue by Frederick Thrupp. — *John Keble* (1792-1866; buried at Hursley, Hants), by Thomas Woolner. — *Dr. Thomas Arnold* (1795-1842), by Alfred Gilbert. — Memorial tablet "to the million dead of the British Empire", erected in 1926 by the Imperial War Graves Commission. — Over the communion table a bronze medallion of *Henry Fawcett* (1833-84), the blind statesman, by Alfred Gilbert, with a row of small allegorical figures. — On the the window-ledge, busts of *Charles Kingsley* (1819-75), by Woolner, *Matthew Arnold* (1822-88), by A. Bruce-Joy, and *Frederick Denison Maurice* (1805-1872), by Woolner. — The window above was set up in 1876 by George William Childs of Philadelphia in memory of the poets *George Herbert* (1593-1633) and *William Cowper* (1731-1800).

We follow the S. aisle, which has war memorial windows for the Flying Services and the Y.M.C.A. Note the heraldic badges (p. 132). On the floor are the tombstones of *Dean Bradley* (1821-1903), *Francis Atterbury*, bishop of Rochester (1662-1732), *Anne Oldfield* (1683-1730), actress, and (2nd bay from choir-screen, under the nave arch) *Andrew Bonar Law* (1858-1923), prime minister.

Above the door leading to the deanery is the Abbot's Pew, an oak gallery constructed by Abbot Islip (p. 148). — Below it, *William Congreve*, dramatist (1670-1729), by Francis Bird. — In the 3rd bay, above, *William Buckland*, geologist (1784-1856), bust by Weekes. — *Lord Lawrence* (1811-79), governor-general of India, bust by Woolner. — Above the door to the cloisters (p. 150), *George Wade*, field-marshal (1673-1748), by Roubiliac: Fame prevents Time from destroying the general's trophies. — *Sir James Outram*, general (1803-63), bust by Matthew Noble. Below are Outram and Clyde shaking hands, and between them is Havelock. — Above (farther on), *William Hargrave* (d. 1750), by Roubiliac. The general is rising from his tomb, while Time conquers Death and breaks his arrow. — Below, *Sir William Temple* (1628-99), statesman, and his wife *Dorothy Osborne* (1627-95). — *Earl of Godolphin* (1645-1712), statesman, by Bird. — *Colonel Townshend*, who fell in Canada in 1759, by J. Eckstein. — *Major John André* (1751-80), hanged in America as a spy; sarcophagus with mourning Britannia and a relief showing George Washington receiving André's vain petition for a soldier's death; by Robert Adam, architect, and P. M. van Gelder, sculptor. The wreath of autumn leaves was presented by Americans.

We now reach the part of the S. aisle that skirts the ritual choir. Left: *Canon Barnett* (1844-1913), social reformer, by Sir George Frampton. — *Thomas Thynne* (1648-82), murdered in Pall Mall by assassins hired by Count Königsmark, whose object was the hand of Thynne's wife, Lady Elizabeth Percy, heiress of the Northumberland estates. The monument is by Arnold Quellin. — *Thomas Owen*, judge (d. 1598), an interesting painted monument. — *Pasquale Paoli*, the Corsican general (1725-1807; comp. p. 381), bust by Flaxman. — *Sir Thomas Richardson*, judge (1569-1635), a black marble monument with bronze bust, by Hubert Le Sueur. — *William Thynne* (d. 1584), a fine marble monument with recumbent effigy. — Above, *Andrew Bell*, founder of the Madras system of education (1753-1832), by William Behnes.

Right (beginning again): *Isaac Watts*, hymn-writer (1674-1748; grave, see p. 273), with bust by Thomas Banks. — Below, *Joseph Lemuel Chester* (1821-82), the American genealogist, who worked in London after 1858. — *John Wesley* (1703-91; grave, see p. 274) and *Charles Wesley* (1707-88; grave, see p. 374), with relief by J. Adams-Acton. — *Lord Clive* (1725-74), modern tablet by Tweed. — Below, *William Wragg* of South Carolina, a loyalist refugee drowned while on his way back to England in 1777. — *Sir Cloudesley Shovell*, admiral (1650-1707), recumbent figure under a canopy, by Grinling Gibbons ("the worst monument in the world"). — Above, *Sir Godfrey Kneller* (1646-1723; p. 438), executed by Rysbrack from the designs of Kneller himself, who is the only painter commemorated in the abbey. The epitaph, by Pope, is a translation of the Latin inscription on Raphael's tomb in the Pantheon.

At the end of the aisle is a door leading to the E. walk of the cloisters and the chapter house (p. 150). We pass this and turn to the right.

South Transept.

The E. (and part of the central) aisle of this transept is known as the **Poets' Corner.** — Right (W.) wall: *George Grote* (1794-1871) and *Bishop Thirlwall* (1797-1875), two historians of Greece who share one grave. Grote's bust is by C. Bacon. — *William Camden*, antiquary (1551-1623). — *William Heather*, musician (1563?-1627), a floor-slab placed here in 1926 by the University of Oxford. — Above, *David Garrick* (1717-79), by H. Webber. Below are the Comic and the Tragic Muse. — *Isaac Casaubon*, scholar (1559-1614), erected by Nicholas Stone in 1634. Near the foot of the tablet is the monogram I. W., scratched here by Izaak Walton in 1658. — Above, *John Ernest Grabe* (1666-1711), divine, by Francis Bird. — *Sir Richard Coxe* (d. 1623), by Nicholas Stone. — *James Wyatt* (1746-1813), architect. In front, hidden by the benches, is the floor-slab of *Sir William Davenant* (1606-1668), poet and dramatist. — Farther on, *Isaac Barrow*, scholar and mathematician (1630-77). — *Joseph Addison* (1672-1719; grave, see p. 144), statue by Westmacott. On the base are the Muses, in relief. — Behind, *Lord Macaulay* (1800-59), bust by N. N. Burnard. — *William Makepeace Thackeray* (1811-63; grave, see p. 372), bust by Marochetti. — Above, *George Frederick Handel* (1685-1759), the last work of Roubiliac. — Below, *Jenny Lind-Goldschmidt*, singer (1820-87), medallion-portrait by C. B. Birch.

By the S. wall: **John, Duke of Argyll* (1678-1743), by Roubiliac. History is writing his name on a pyramid; on the pedestal, Eloquence and Valour. — *Sir Walter Scott* (1771-1832; buried at Dryburgh Abbey, Scotland), replica (1897) of the bust by Chantrey. — Above, a medallion of *John Ruskin* (1819-1900; buried at Coniston, Lancashire), by Onslow Ford.

A door here leads into the Chapel of St. Faith (reserved for private devotion, except on Mon.), situated between the wall of the transept and the vestibule of the chapter house; dating from the mid 13th cent., it was formerly the revestry and has a lofty groined roof and an important wall-painting over the altar (St. Faith with a kneeling monk; late 13th cent.). The *Tapestry on the left belongs to the 'Story of Abraham' series (p. 453). In the W. wall is a stone gallery that once formed a means of communication between the monks' dormitory (p. 151) and the church.

Above the doorway: *Oliver Goldsmith* (1730?-74; grave, see p. 244), by Joseph Nollekens. — *John Gay*, author of 'The Beggar's Opera' (1685-1732), by Rysbrack. The irreverent inscription, by Gay himself, runs: "Life is a jest; and all things show it: I thought so once, but now I know it". — *Nicholas Rowe*, poet (1674-1718), and his only daughter, by Rysbrack. — *James Thomson*, poet (1700-48; grave, see p. 436), by Robert Adam, architect, and M. H. Spang, sculptor. — Above, *Robert Burns* (1759-96; buried at Dumfries), bust by Sir John Steell. — *William Shakespeare* (1564-1616; buried at Stratford-on-Avon), designed by William Kent and executed by Peter Scheemakers (1740). The poet is represented with the right arm leaning on a pile of his works; the left hand points to a roll bearing a passage from 'The Tempest' (iv. 1; the last two lines misquoted). On the pedestal are masks of Queen Elizabeth, Henry V., and Richard III. — *Robert Southey* (1774-1843; buried at Crosthwaite, near Keswick, Cumberland), bust by Henry Weekes. — *Samuel Taylor Coleridge* (1772-1834; grave, see p. 387), bust by Sir Hamo Thornycroft (1885). — *Thomas Campbell* (1777-1844), statue by W. C. Marshall.

Floor-slabs in this part of the transept mark the graves of *Charles Dickens* (1812-70), Handel (p. 137), *Richard Brinsley Sheridan* (1751-1816), *Thomas Hardy* (1840-1928), Macaulay (p. 137), *Henry Cary* (1772-1844), translator of Dante, *Dr. Samuel Johnson* (1709-84), Garrick (p. 137), and *Sir Henry Irving* (1838-1905). — In the central aisle are the graves of *Thomas Parr* ('Old Parr', d. 1635; small slab on the E. side), who is said to have reached the age of 152 years, *James Macpherson* (1736-96), the alleged translator of the Ossianic poems, and *Robert Adam* (1728-92) and *Sir William Chambers* (1726-96), architects.

Passing round the pillar, we enter the E. aisle of the transept. Right: *Lord Tennyson* (1809-92), bust by Thomas Woolner (unlike all the better-known portraits of the poet). — *Granville Sharp* (1735-1813), advocate of the abolition of slavery, medallion by Chantrey. — Above, *Charles de St. Evremond* (1613?-1703), French soldier and poet, afterwards in the service of England, with bust. — *Matthew Prior*, poet and diplomatist (1664-1721), by Rysbrack. Prior's bust, by Antoine Coyzevox, was presented by Louis XIV.; below are figures of (r.) History and (l.) Idyllic Poetry. — *William Mason*, poet (1724-97), medallion by John Bacon, mourned over by Poetry. — Over it, *Thomas Shadwell*, poet (1642?-92), by Bird. — *Thomas Gray* (1716-71; grave, see p. 490), by Bacon. — Above, *John Milton* (1608-74; grave, see p. 283), bust by Rysbrack (1737). Around the lyre is twined a serpent with an apple, in allusion to 'Paradise Lost'. — *Edmund Spenser* (1552?-99; buried near the Chaucer tomb, see below), the first poet to be buried in the abbey for the sake of his poetry, a marble monument partly by Nicholas Stone. — Above, *Samuel Butler* (1612-80; grave, see p. 115). — *Ben Jonson* (1573?-1637; grave, see p. 133), medallion by Rysbrack (1737). — *Michael Drayton* (1563-1631), with bust. — *Barton Booth*, actor (1681-1733), medallion by William Tyler. — *John Philips*, poet (1676-1709; buried at Hereford). — *Geoffrey Chaucer* (1340?-1400), father of English poetry, an altar-tomb (closely resembling that of the Duchess of Northumberland, p. 363) under a canopy let into the wall. The tomb was erected by Nicholas Brigham, the antiquary, in 1556, when Chaucer's remains are believed to have been removed from in front of St. Benedict's Chapel (p. 139). Above it is a window (1868) with scenes from Chaucer's poems and a portrait of the poet. — *Abraham Cowley* (1618-67), by John Bushnell. — *Robert Browning* (1812-89) is buried in front of Cowley's monument; and side by side with him lies Tennyson (p. 138). — *Henry Wadsworth Longfellow* (1807-82), the American poet; bust by Sir Thomas Brock, placed here by English admirers in 1884. — *John Dryden* (1631-1700), bust by Scheemakers. — *Archbishop Tait* (1811-82), marble bust by H. H. Armstead (at the entrance to the ambulatory). — *Robert South* (1634-1716), divine, and **Richard Busby* (1606-95; p. 154), both by Francis Bird, the latter considered the best monument of its period.

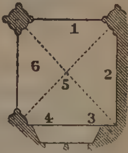
A modern floor-slab near Chaucer's tomb commemorates *Francis Beaumont*, dramatist (1584-1616), *Sir John Denham*, poet (1615-69), and others. *Richard Hakluyt* (1552?-1616) is also supposed to be buried in this part of the church. About 12 ft. in front of Dryden's tomb a blue floor-slab (uninscribed) is believed to mark the resting-place of *Robert Hawle*, murdered in the choir in 1378 by the followers of John of Gaunt. The church was closed for four months until the outraged privileges of sanctuary were again confirmed to it.

Ambulatory.

The ***Royal Chapels** succeed one another in the following order (starting from the Poets' Corner, S. side). Adm., see p. 128. The wrought-iron gates shutting off the N. and S. ambulatories date from the early 18th century.

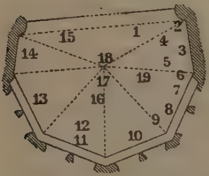
To the left we see the back of the sedilia (p. 130), with damaged paintings of Edward the Confessor and the Annunciation. Below is the monument of *Sebert* (p. 128), erected in 1308.

The Chapel of St. Benedict (closed) is seen from the transept. Its wall-arcade is almost intact. 1. *Cardinal Simon Langham* (d. 1376), with alabaster effigy and iron grate. — 2. *Frances, Countess of Hertford* (d. 1598), with recumbent effigy. — 3. *George Sprat* (d. 1683). — 4. *Gabriel Goodman*, Dean of Westminster (1529?-1601). — *5. *Lionel Cranfield, Earl of Middlesex* (1575-1645), and his second wife, perhaps by Nicholas Stone. — 6. *William Bill* (d. 1561), first Dean of Westminster under Elizabeth, with brass.

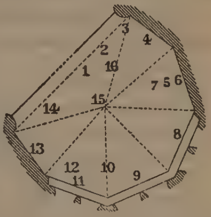


Between this and the next chapel is (r.) a small altar-tomb (with cosmatesque work of c. 1270) containing the bones of various children of Henry III. and Edward I. Opposite we have a view of the back of the tombs of Richard II. and Edward III. (p. 146); the six gilt-bronze *Weepers (statuettes of the king's children) on the latter are important works of art.

Chapel of SS. Edmund and Thomas the Martyr, with an oak screen. *1. *John of Eltham* (1316-36), second son of Edward II., with the earliest alabaster effigy in the abbey and alabaster 'weepers'. — 2. *Earl of Stafford* (1700-62), wall-tablet by Robert Chambers. — 3. *Nicholas Monck* (1610-61), Bishop of Hereford, brother of the Duke of Albemarle (p. 143), slab and pyramid by William Woodman. — 4. *William of Windsor* and *Blanche of the Tower* (d. 1340), children of Edward III., who both died young; small altar-tomb, with alabaster figures 20 in. long. — 5. *Duchess of Suffolk* (d. 1559; grand-daughter of Henry VII. and mother of Lady Jane Grey), alabaster altar-tomb and effigy. — *6. *Francis Holles* (son of the Earl of Clare), who died in 1622, at the age of eighteen, on his return from a campaign in Flanders; seated figure by Nicholas Stone. — 7. Tablet to *Katherine, Lady Knollys* (d. 1568), niece of Anne Boleyn and Lady of the Bedchamber to Queen Elizabeth. — 8. Tablet to *Lady Jane Seymour* (d. 1560), daughter of the Duke of Somerset. — 9. *Elizabeth Russell* (d. 1601), a seated figure of alabaster. The Latin inscription says "she sleeps, she is not dead". — 10. *John, Lord Russell* (d. 1584), reclining figure in official robes, with his son at the feet and inscriptions in Greek, Latin, and English. — 11. *Sir Bernard Brocas* (executed in 1400), a recessed altar-tomb with effigy and canopy, restored in the 18th century. — 12. *Humphrey Bourchier,* partisan of Edward IV., who fell at Barnet (1471), altar-tomb with brass (main portion missing).— 13. *Sir Richard Pecksall* (d. 1571), with kneeling figures of the deceased, his two wives, and his four daughters. — *14. *Edward Talbot, 8th Earl of Shrewsbury* (d. 1618), and his wife, recumbent effigies under a canopy. — **15. *William de Valence, Earl of Pembroke* (d. 1296), a stone altar-tomb on which is an oak chest (formerly covered with copper plates) with a recumbent figure of oak overlaid with copper plates (unique in this country), enriched with remains of gilt metal and Limoges enamel, the feet resting on a lion. — 16. *Robert Waldeby,* Archbishop of York (d. 1398), an Austin friar who accompanied the Black Prince to Gascony, slab with brass on a modern altar-tomb. — *17. *Eleanor de Bohun, Duchess of Gloucester* (d. 1399), with brass. The inscription is in old French. — 18. *Mary, Countess of Stafford* (d. 1694). — 19. *Henry Ferne,* Bishop of Chester (1602-1662), brass. — *Lord Lytton,* novelist (1803-73), is buried under a slab in this chapel.



Chapel of St. Nicholas, with a stone screen. 1. *Elizabeth, Lady Cecil* (d. 1591), Lady of the Bedchamber to Queen Elizabeth. — 2. *Jane, Lady Clifford* (d. 1679). — 3. *Countess of Beverley* (d. 1812), mural tablet by Nollekens. — 4. *Anne, Duchess of Somerset* (1497-1587), widow of the Protector, recumbent figure. — 5. Altar-tomb ascribed to *Nicholas, Lord Carew* (d. 1470), and his wife. — On the wall above, 6. *Elizabeth, Lady Fane* (d. 1618), with kneeling figures. — 7. *Nicholas Bagenall* (d. 1688), overlaid by his nurse. — *8. *Mildred, Lady Burghley* (d. 1589), wife of Queen Elizabeth's minister, and her daughter *Anne, Countess of Oxford* (d. 1588), with recumbent figures. — 9. Ascribed to *William Dudley* or *Sutton*, Bishop of Durham (d. 1483). — 10. Obelisk for *Anna Sophia* (d. 1605), infant daughter of the Comte de Beaumont, French ambassador. — 12. *Winifred, Marchioness of Winchester* (d. 1586), with a recumbent effigy and, in front, pedestals with figures of her children. — Above, 11. *Elizabeth, Countess of Exeter*, with reclining effigy. — 13. *Duchess of Northumberland* (d. 1776), by Robert Adam, architect, and Nicholas Read, sculptor. — 14. *Philippa Mohun, Duchess of York* (d. 1431), effigy in long drapery. — *15. *Sir George Villiers* (d. 1606) and his wife (d. 1630), parents of the Duke of Buckingham (p. 143), altar-tomb with recumbent figures by Nicholas Stone. The remains of Catherine of Valois lay below this tomb for 350 years (comp. p. 146). — 16. *Sir Humphrey Stanley* (d. 1505), brass.



Opposite us, on leaving this chapel, is the back of the tomb of Queen Philippa of Hainault (p. 146), on which is now fixed the **Westminster Retable, a badly damaged oaken altarpiece dating from the third quarter of the 13th cent., with decorations of gesso and glass ("probably the finest early mediæval painting in Western Europe"; English or French school). The surviving subjects are (left to right): St. Peter, the raising of Jairus's daughter, the healing of the blind man, the feeding of the five thousand, Christ, the Virgin, and St. John. To the right is the mural monument of *Sir Robert Ayton* (1570-1638), the poet, with a bronze bust by Francesco Fanelli.

A flight of stone steps ascends to ****Henry VII.'s Chapel**, a superb structure erected in 1503-c. 1519 on the site of the Lady Chapel. Henry VII. originally intended it for the reception of the relics of Henry VI., whose canonization was proposed. Robert Vertue, the king's master-mason, is generally considered to have designed the work. The W. doors, of oak plated with bronze, are remarkable for the richness of their decoration; the roses allude to the marriage of Henry VII., founder of the Tudor dynasty, with Elizabeth, daughter of Edward IV., which united the Houses of York and Lancaster and put an end to the Wars of the Roses. The chapel consists of nave and aisles, with a chevet of five small chapels at the E. end. The aisles are entered by doors on the right and left of the main gates. On the left in the nave stands the font. The pulpit, with its linen-fold panelling, on the left of the altar, dates from the early 16th century. The chapel contains a series, unrivalled in this country, of about a hundred figures of saints (in the niches of the triforium and the E. chapels). The glass is plain, except for a number of old heraldic badges and the royal emblems and initials. The black and white pavement dates from the end of the 17th century. There are nine consecration crosses painted on the walls, below the W. window and in the aisles. On each side are beautifully carved choir-stalls in dark oak (partly modern), with quaint carvings on the misericords under the seats. The stalls are appropriated to the Knights Grand Cross of the Most Honourable Order of the Bath (founded by Henry IV. in 1399), the lower seats being for the squires. Each stall bears brass tablets with the names (in French) and arms of its present and former occupants, and above each are a sword, a crested helmet, and a banner.

Since 1725, when George I. revived the Order of the Bath, this chapel has been the chapel of the order and the Dean of Westminster has been its dean. The order was reconstituted in 1815, when the members (military and civil) were divided into three classes: Knights Grand Cross (G.C.B.), Knights Commander (K.C.B.), and Companions (C.B.). No installation of knights, however, took place between 1812 and 1913.

The glory of the chapel is its fan-tracery ceiling with pendentives, each surface being covered with fretwork, exhibiting the Perpendicular style in its utmost luxuriance. The airiness, elegance, and richness of this exquisite work can scarcely be overpraised. The best survey of the chapel is gained either from the entrance, or from the small chapel at the opposite end, behind the monument of the founder, whose portrait is to be seen in the window above.

"On entering, the eye is astonished by the pomp of architecture, and the elaborate beauty of sculptured detail. The very walls are wrought into universal ornament, incrusted with tracery, and scooped into niches, crowded with the statues of saints and martyrs. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb". *Washington Irving.*

We first visit the S. or right aisle (known also as St. Margaret's Chapel), where we observe the following monuments (comp. the plan, p. 129). On the W. wall, a tablet to the *Earl of Cromer* (1841-1917), "regenerator of modern Egypt", by Sir W. Goscombe John; tablets to *Marquis Curzon* (1859-1925) and *Viscount Milner* (1854-1925) also are to be erected here. — *a. *Margaret Douglas, Countess of Lennox* (1515-78), daughter of Margaret, Queen of Scotland, grand-daughter of Henry VII., mother of Lord Darnley. Her eight children kneel round the tomb. — b. *Mary Queen of Scots* (1542-87), a monument by William Cure (c. 1612), representing a recumbent figure under an elaborate canopy, in a praying attitude. The original iron railing was removed in 1822 and is now in the Norman Undercroft (p. 151). On the wall hangs a copy of the warrant issued by James I. in 1612 for the removal of his mother's body from Peterborough Cathedral. — *c. *Margaret Beaufort, Countess of Richmond* (1443-

1509), mother of Henry VII., altar-tomb of touchstone and gilt-bronze effigy by Torrigiano (p. 144; begun in 1511), with an iron railing (begun in 1526) and an epitaph composed by Erasmus. This is the earliest Renaissance monument in the abbey. — The bronze medallion of *Sir Thomas Lovell* (d. 1524; p. 249), on the wall, is likewise by Torrigiano. — d. *Lady Walpole* (d. 1737), first wife of Sir Robert Walpole, executed by Valori after the antique statue of Pudicitia in the Vatican, and brought from Italy by her son Horace Walpole. — e. *George Monck* or *Monk, Duke of Albemarle* (1608-70; buried in the N. aisle, p. 144), designed by William Kent and executed by Scheemakers. In the vault in front lie *Charles II.* (1630-85), *William III.* (1650-1702) and *Mary II.* (1662-94), and *Queen Anne* (1665-1714) and her consort *Prince George of Denmark* (1653-1708).

We return to the nave of the chapel. In the first apse-chapel on the left of the altar: *f. *George Villiers, Duke of Buckingham* (1592-1628; favourite of James I. and Charles I., assassinated at Portsmouth by John Felton), and his wife *Lady Catherine Manners* (d. 1634), a monument of black marble, with gilt-bronze effigies, by Hubert Le Sueur (1634). At the corners are seated bronze figures of Neptune, Mars, and two female 'weepers'. At the top, on their knees, are figures of their four children. — g. *John Sheffield, Duke of Buckingham* (1648-1721), and his wife, by Scheemakers. The figure of the duke is half-recumbent and in Roman costume. At his feet is the duchess, weeping. *Anne of Denmark* (1574-1619), consort of James I., is interred in front of this monument. In this chapel is the new *Coronation Chair*, made in 1689 for Queen Mary II., on the model of the old one (p. 146), and used by Queen Mary in 1911. — *Oliver Cromwell* (1599-1658) was originally interred in the E. chapel, along with some of his followers (memorial tablet).

In 1661, however, their bodies were dragged from their resting-place and thrust into a pit at Tyburn (p. 371), while the Protector's head was exposed with those of Bradshaw and Ireton on the pinnacles of Westminster Hall. There is some evidence, however, that the Protector's body, after exhumation, was buried in Red Lion Square, and that another, substituted for it, was deprived of its head and buried at Tyburn. There is another curious tradition that Cromwell was finally buried on the battlefield of Naseby.

*h. *Duc de Montpensier* (1775-1807), brother of King Louis Philippe, recumbent marble figure by Sir Richard Westmacott. *Dean Stanley* (1815-81; marble altar-tomb with recumbent statue by Boehm) and his wife *Lady Augusta Stanley* (d. 1876) are buried in this chapel. — i. *Esmé Stuart, Duke of Richmond and Lennox*, who died in 1661 in his eleventh year; obelisk with an urn containing the heart of the deceased. — *k. *Ludovick Stuart, Duke of Richmond and Lennox* (1574-1624), cousin of James I., and his wife *Frances Howard* (d. 1639), a double sarcophagus with gilt-bronze effigies, perhaps by Hubert Le Sueur. The iron canopy is borne by figures of Faith, Hope, Charity, and Truth; above is Fame.

In the centre of the E. part of the chapel is the **Chantry of *Henry VII.* (1457-1509) and his wife *Elizabeth of York* (1465-1503). The tomb, of touchstone and white marble with gilt-bronze enrichments and effigies, is the masterpiece of Torrigiano (Pietro Torrigiani of Florence; 1512-19). The compartments at the sides are embellished with gilt-bronze plaques, each with two figures of saints in high-relief. The tomb is enclosed by a magnificent bronze screen by Thomas Ducheman, once adorned with a series of saints, of which only six remain. — *James I.* (1566-1625) is buried in the same vault as Henry VII. *George II.* (1683-1760; the last sovereign interred in the abbey), his wife *Caroline of Anspach* (1683-1739), his son the *Duke of Cumberland* (1721-65), and other members of the royal family are interred in a vault constructed beneath the nave of the chapel in 1737 (names inscribed on the pavement). — The altar (1880) incorporates the marble frieze and two of the piers of the original altar by Torrigiano, which was destroyed in 1641. Under the altar, in a separate vault, rests *Edward VI.* (1537-53). To the left, marked by an inscription, is the grave of *Elizabeth Claypole* (1629-58), second daughter of Oliver Cromwell.

In the N. aisle of the chapel are the following monuments. *1. *Queen Elizabeth* (1533-1603), an elaborate marble monument by Maximilian Powtrain and John de Critz. Here also is buried and commemorated Elizabeth's sister and predecessor *Mary I.* (1516-58).

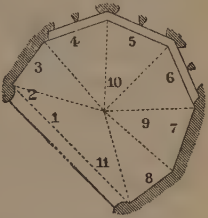
Under the N. side of the slab is placed the 'Essex Ring' (a sardonyx cameo with the portrait of Elizabeth); a doubtful tradition relates that it was presented by the queen to her favourite Robert Devereux, Earl of Essex, and that, sent back by him as a plea for forgiveness (comp. p. 390), it was intercepted by the Countess of Nottingham.

m. *Sophia*, daughter of James I., who died in 1606 when three days old. Small figure in a cradle. — n. *Edward V.* (1470-83) and his brother *Richard, Duke of York* (1472-83), the sons of Edward IV., murdered in the Tower by order of Richard III. Some bones, believed to be those of the unfortunate boys, were found in 1674 in a chest below a staircase in the Tower (see p. 392) and brought hither. Small sarcophagus in a niche (1678). — o. *Mary*, daughter of James I., who died in 1607 at the age of two. — p. *Charles Montagu, Earl of Halifax* (1661-1715). Addison (p. 137) and the Duke of Albemarle (p. 143) are buried in the vaults in front of this monument. — q. *George Savile, Marquis of Halifax* (1633-95).

After quitting Henry VII.'s Chapel we see in front of us the bridge of Henry V.'s chantry (p. 145), with elaborate sculptures representing (N. and S. sides) the king's coronation. A floor-slab on the right of the wooden stairs ascending to the Confessor's chapel marks the vault of the *Earls of Clarendon*, including the famous historian (1609-74).

The Chapel of St. Paul, in the N. ambulatory, has mutilated arcade-sculptures of the 13th century. 1. *Sir Rowland Hill* (1795-

1879), originator of penny postage, bust by W. D. Keyworth. — 2. *Sir Henry Bellasyse* (d. 1717), lieutenant-general, pyramid by Scheemakers. — 3. *Sir John Puckering* (1544-96) and his wife. — 4. *Sir James Fullerton* (d. 1631) and his wife. — 5. *Sir Thomas Bromley* (1530-87), Lord Chancellor, who presided over the trial of Mary Queen of Scots; below, his eight children. — In front is the tombstone of *James Ussher*, Archbishop of Armagh (1581-1656). — 6. *Sir Dudley Carleton, Viscount Dorchester* (1573-1632), diplomatist, by Nicholas Stone. — 7. *Countess of Sussex* (d. 1589), with a porcupine at her feet. — 8. *Lord Cottington* (1578?-1652), diplomatist, a black marble monument, ascribed to Francesco Fanelli, and, at the top, a bust of Lady Cottington (d. 1634) by Hubert Le Sueur. — 9. *James Watt* (1736-1819), colossal figure by Chantrey. — 10. *Giles, Lord Daubeney* (d. 1508), lieutenant of Calais, and his wife (d. 1500), a modern altar-tomb with the original effigies in painted alabaster. — 11. *Lewis Robsart, Lord Bourchier* (d. 1431), standard-bearer of Henry V., an interesting old monument without an effigy.



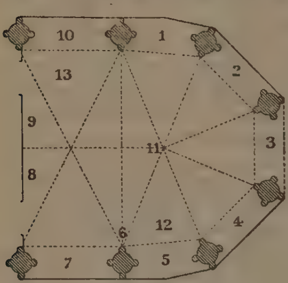
To the right, on leaving the chapel, are monuments to *William Pulteney, Earl of Bath* (1684-1764), and *Admiral Charles Holmes* (1711-61), both by Joseph Wilton. Opposite is the iron *Grate of Queen Eleanor's tomb (see below), wrought by 'Thomas of Leighton' (i.e. Leighton Buzzard, Bedfordshire) in 1294, at a cost of 12*l.*; on the base are remains of painted figures.

The ***Chapel of St. Edward the Confessor** covers the foundations of the main apse of the Confessor's church and now forms the end of the abbey choir, to which we ascend by a flight of narrow steps. [The following chapel, that of St. John the Baptist, is sometimes shown before this.] **1. *Henry III.* (builder of the abbey; 1207-72), a rich monument of Purbeck marble and cosmatesque work (by 'Peter the Roman', p. 147), with recumbent gilt-bronze effigy by William Torel (1291). The oak 'tester' above the tomb dates from the 15th century. At the W. end is an iron upright with spikes, in the pillar adjoining which is a small relic-niche. — On the right, the small altar-tomb of *Elizabeth* (d. 1495), infant daughter of Henry VII. — **2. *Eleanor of Castile* (d. 1290; comp. p. 69), first wife of Edward I., an altar-tomb executed by Richard Crundale, with a gilt-bronze effigy by Torel (among the leading examples of its kind), an iron grate (see above), and a 15th cent. oak tester. The inscription is in old French.

3. The *Chantry of Henry V. (1387-1422), executed by John of Thirske (completed after 1441) and richly adorned with figure-

sculpture and tabernacle work, consists of a raised platform at the E. end of St. Edward's Chapel and of an upper chapel, the W. half of which rests on a vault above the platform, while the E. half is supported by a vaulted bridge over the ambulatory (comp. p. 144). Under the W. archway is an iron grate of c. 1512. The altar-tomb of the king, on the platform, is of Purbeck marble; the oaken effigy has lost its silver plating and its solid silver head, which were stolen during the reign of Henry VIII. On the oak tie-beam above the monument are the king's saddle, tilting helmet, and shield.

The upper chapel (adm. by permit only), reached by two octagonal stair-turrets, commands a fine view of the church and of the Confessor's shrine (in which a portion of the coffin is visible). The figures in the reredos include one of St. Denis, holding his head in his hand. A modern tomb (1878) contains the body of *Catharine of Valois* (1401-37), queen of Henry V., which had been removed from this chantry on the building of Henry VII.'s Chapel (comp. p. 141). Interesting graffiti on the columns.



4. *Philippa of Hainault* (1314?-1369), wife of Edward III., a black marble altar-tomb with a white marble effigy by Hennequin (Hawkin) of Liege. — 5. *Edward III.* (1312-77), a recumbent bronze-gilt figure on an altar-tomb of Purbeck marble, surmounted by an elaborately carved oak tester. This monument was once surrounded by statuettes of the king's children and others, six of which are still to be seen facing the aisle (see p. 139). — 6. Small altar-tomb of *Margaret of York* (d. 1472), infant daughter of Edward IV. — 7. *Richard II.* (1367-1400) and his first wife *Anne of Bohemia* (1366-94), with gilt-bronze effigies. The oak tester bears dim paintings of the Saviour and the Virgin. — 8. The Coronation Chair, of oak, was made for Edward I. in 1300-1 by Walter, the 'king's painter', and has remains of gilt gesso work and paintings. The base is comparatively modern.

Under the seat is the famous Stone of Scone, or Stone of Destiny, the seat of the Kings of Scotland at their coronation at Scone Abbey and the palladium of their power. It is a piece of sandstone from the W. coast of Scotland, first heard of at Dunstaffnage Castle, near Oban. The mediæval chroniclers declared it to have been Jacob's pillow at Bethel, transported to Ireland and thence to Scotland, and according to a more plausible legend it is the actual stone pillow on which the dying head of St. Columba rested in the abbey of Iona. Two iron rings are attached to the stone, perhaps to enable it to be carried by means of a pole passed through them. The stone was brought to London by Edward I. in 1297, in token of the complete subjugation of Scotland, and the coronation chair was made to hold it. Every English monarch since Edward II. has been crowned in this chair, which on the coronation day is placed in the choir of the abbey. Beside the chair are a state sword and shield, said to date from the early 14th century.

The screen separating St. Edward's Chapel from the choir was executed in the middle of the 15th cent. and has fine tabernacle work and cornice-reliefs representing in fourteen scenes the principal events in the life of the Confessor. In front is seen a portion of the mosaic pavement of the chapel (late 13th cent.; similar in character to that of the presbytery, p. 130). — 10. *Edward I.* (1239-1307), a plain altar-tomb of Purbeck marble with a 16th cent. painted inscription ("Scottorum malleus") on the ambulatory side. In 1774 the body was found to be in good preservation, in regal costume, with a crown of gilt metal and a sceptre in either hand. — **11. *Edward the Confessor* (d. 1066), the stone base of a large mediæval shrine, erected by Henry III. in 1268.

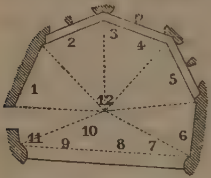
The splendour of the cosmatesque mosaic work (by 'Peter, a Roman citizen', probably the son of Odoric, p. 130) is still traceable, in spite of the spoliations of the Reformers. The purpose of the recesses on each side was to enable pilgrims to kneel near the coffin and thus acquire sanctity. The shrine was reconstructed and repaired by John Feckenham (1556-60), last abbot of Westminster, from whose time dates the wooden superstructure replacing the golden feretory stolen at the Dissolution. Except for the shrine of St. Candida in the church of Whitchurch Canonicorum, Dorset, this is the only mediæval shrine in England that still contains the body of its saint. Roman Catholic pilgrims visit it on St. Edward's Day (Oct. 13th).

12 (hidden by the floor-covering). *Thomas of Woodstock, Duke of Gloucester* (1355-97), youngest son of Edward III., murdered at Calais. — 13. *John of Waltham* (d. 1395), Bishop of Salisbury, a fine brass with triple canopy (hidden by the floor-covering).

We descend to the N. ambulatory. St. John's Chapel is entered through the small Chapel of Our Lady of the Pew (end of 14th cent.), contrived in the thickness of the abutment. Over its picturesque archway is a painted alabaster *Niche, erected by Abbot Islip (p. 148), with delicately carved tabernacle work, mutilated images of the 14th cent., and the painted inscription 'Sanctus Erasmus'. The archway and walls of the chapel show remains of colour decoration.

Chapel of St. John the Baptist, with arcade-sculptures. Fine view of Henry III.'s monument. 1. *Sir Thomas Vaughan* (executed at Pontefract by Richard III. in 1483), monument, with brass, much defaced. — 2. *Edward Popham* (1610?-51), the Parliamentary admiral, and his wife, with upright figures. — 3. *Thomas Cary* (d. 1634). — Below, 4. Ascribed to *Hugh de Bohun* and his sister *Mary* (d. 1305), grandchildren of Edward I., an altar-tomb (c. 1260-1270 in character) of Purbeck marble. — 5. *Henry Carey, Lord Hunsdon* (1524?-96), nephew of Anne Boleyn, and his wife, with sarcophagus and lofty canopy. — 6. Tablet to *Elizabeth, Countess of Mexborough* (d. 1821). — 7. *William of Colchester*, Abbot of Westminster (d. 1420), with recumbent figure. Above is a slab with a mourner by Joseph Nollekens, erected to the memory of *Colonel*

MacLeod, who fell at the siege of Badajoz (1812) at the age of twenty-six. — 8. *Thomas Ruthall*, Bishop of Durham (d. 1523), recumbent figure. — 9. *Thomas Millyng*, Abbot of Westminster and Bishop of Hereford (d. 1492), canopy without a figure. — Below, 10. *George Fascet*, abbot (d. 1500), an altar-tomb with brilliant heraldic colouring. — A slab in front, with an inscription by Dean Stanley, marks the resting-place of the third *Earl of Essex* (1591-1646), the only prominent Parliamentarian in the abbey not disinterred at the Restoration (comp. p. 143). — 11. *Mary Kendall* (d. 1710), kneeling female figure. — 12. *Thomas Cecil, Earl of Exeter* (1542-1623), and his wives. His first wife lies on his right hand; the space on his left, destined for the figure of his second wife, was left unfilled.

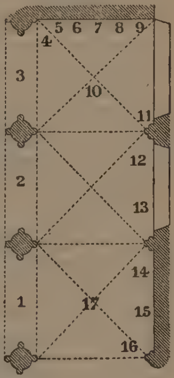


The two-storied Chantry Chapel of Abbot Islip, or Jesus Chapel, exhibits in its carving and painted glass the rebuses (a tree with a man slipping from it; an eye and a tree with a man breaking off a slip) of its founder Abbot John Islip (d. 1532). His tomb, destroyed by the Roundheads, is now represented by a marble slab with bronze columns by the window of the lower chapel, which contains also the tomb of *Sir Christopher Hatton* (d. 1619; nephew of the famous Lord Chancellor) and his wife (d. 1623).

The upper chapel (adm., see p. 128) contains examples of the curious **Wax Effigies** which were once used at the funerals of persons buried in the abbey. They represent Queen Elizabeth (renewed in 1760), Charles II., William III. and Mary II., Queen Anne, the Duchess of Richmond (1702), and John Sheffield, Duke of Buckingham (p. 143), and his wife and son. The effigies of the Earl of Chatham and Lord Nelson are not funeral figures. The 17th cent. suit of armour on a wooden dummy is said to have been used at Monck's funeral (p. 143). On either side of the E. recess are traces of two painted figures of kings (early 16th cent.).

In the ambulatory, opposite, is the *Monument of *Edmund Crouchback* (1245-96), second son of Henry III. The altar-tomb, beneath its beautiful triple canopy, is adorned with twenty interesting figures of male and female 'weepers', and on the base are traces of a painting of ten armed knights. Adjacent is the *Monument, with exquisite statuettes of 'weepers' (relatives of the deceased; mostly headless), of another Knight Templar, *Aymer de Valence, Earl of Pembroke* (d. 1324). The effigy is a fine piece of sculpture. — To the right is the monument of *Earl Ligonier*, field-marshal (1680-1770), by J. F. Moore. — In the pavement in front is the low altar-tomb, with brass, of *Sir John Harpeden* (d. 1457), and opposite is the similar monument of *Abbot John Estney* (d. 1498). — On the right is a large marble monument, by Joseph Wilton, to *James Wolfe* (1727-59; tomb, see p. 428), who fell at the capture of Quebec. He is represented sinking into the arms of a grenadier, while his right hand is pressed on his mortal wound; the soldier points out to the general the hovering goddess of Fame. In the background is a mourning Highlander.

The Chapels of St. John the Evangelist, St. Michael, and St. Andrew are now combined in one. Note the remains of the beautiful wall-arcading in St. Andrew's Chapel and the damaged 15th cent. reredos in St. Michael's. 1. *Sir John Franklin* (1786-1847), lost in endeavouring to discover the North-West Passage, by Matthew Noble, with an inscription by Tennyson. — 2. *Earl of Mountrath* (d. 1771) and his wife, by Joseph Wilton. Adjacent, on the right, *Admiral Kempenfelt* (1718-82), who was drowned with 900 sailors by the sinking of the 'Royal George' at Spithead. — 3. *Earl of Kerry* (d. 1818) and his wife, by G. Buckham. — 4. *Thomas Telford*, engineer (1757-1834), a huge statue by E. H. Baily. — 5. *John Philip Kemble* (1757-1823) in the character of Cato, statue by Flaxman. — 6. *Matthew Baillie* (1761-1823), anatomist, bust by Chantrey. — Above, tablets to *Sir Humphry Davy* (1778-1829; buried at Geneva), natural philosopher, and to *Lord Rayleigh* (1842-1919), physicist. — 7 (above). Tablet to *Susannah Davidson* (d. 1767). — 8. *Sarah Siddons*, actress (1755-1831), statue by Chantrey after Reynolds's Tragic Muse (p. 425). — 9. *Sir James Young Simpson* (1811-70; buried in Edinburgh), who introduced the use of chloroform, bust by William Brodie. Above, tablet to *Thomas Young* (1773-1829), physicist and Egyptologist. — *10. *Henry, Lord Norris* (1525?-1601), and his wife *Margaret*, recumbent figures under a catafalque. At the sides, the kneeling figures of their six sons; on the S. side of the canopy, a relief of warlike scenes; at the top, a figure of Mercury. — 11. *Anne Kirton* (d. 1603), a tablet sprinkled with tears flowing from an eye at the top. — 12. *Sarah, Duchess of Somerset* (d. 1692). Two poor boys bewail the death of their benefactress. — *13. *Joseph Gascoigne Nightingale* (d. 1752) and his wife *Lady Elizabeth* (d. 1734), a group by Roubiliac. Death, emerging from a tomb, launches his dart at the dying lady, while her husband tries to ward off the attack. — 14. *Catherine, Lady St. John* (d. 1615). In front is the floor-slab of *Theodore Paleologus* (d. 1644), last descendant of the Byzantine emperors. — 15. *Sir George Pocock*, admiral (1706-92), with a figure of Victory by Bacon. — 16. *Sir George Holles* (d. 1626), by Nicholas Stone, with a relief of the battle of Nieuport. — *17. *Sir Francis Vere* (1560-1609), who fought in the Low Countries. Four kneeling warriors in armour support a



slab, on which lies the armour of the deceased (modelled on the monument to Count Engelbert II. of Nassau at Breda). — Behind, *Edward Cooke* (1772-99), naval officer, by the younger Bacon.

A door in the S. aisle, near the angle of the Poets' Corner, leads from the abbey to the ***Cloisters** (151 ft. by 140 ft.), which were rebuilt after a fire in 1298. The oldest part (mid 13th cent.) is in the angle of the church, i. e. the N. half of the E. walk and the E. half of the N. walk; the S. half of the E. walk comes next (1344-1349); the S. and W. walks were for the most part rebuilt by Abbot Nicholas Litlington (1362-86). There is another entrance in the N.E. corner of Dean's Yard (p. 153). The cloisters contain the tombs of numerous ecclesiastics connected with the abbey.

In the E. walk are the graves of *Aphra Behn*, novelist (1640-89), *Anne Bracegirdle*, actress (1663?-1748), and *Sir Edmund Godfrey* (mysteriously murdered in 1678; wall-tablet). One wall-tablet is inscribed "Jane Lister, dear childe, 1688". — The S. walk contains defaced effigies of early abbots. Those of *Abbot Gilbert* (d. 1121) and *Abbot Laurence* (d. 1176) are among the earliest in the country. *Muzio Clementi*, musician (1752-1832), is also buried here. In the wall are a decorated recess (subsequently pierced for a doorway and now blocked) and the early 14th cent. towel-cupboard and refectory doorway. — In the W. walk are the monks' washing place (a modern reconstruction) and wall-tablets for *William Woollett*, the engraver (1735-85; by Thomas Banks), and *Sir Frederick Bridge*, the organist (1844-1921). — On the inner stone bench of the N. walk are several groups of cup-markings, used for the game of 'nine men's morris'. Note the quaint epitaph of *William Laurence* (d. 1621).

From the E. walk of the cloisters we enter the ***Chapter House** (adm., see p. 128), an octagonal room (56 ft. in diameter) with a central pillar, completed by 1253, with 14th cent. flying buttresses. It has been called "the cradle of all free parliaments" inasmuch as from some time in the 13th cent. until 1547 it was used for the meetings of the House of Commons, which Edward VI., in the latter year, appointed to take place in St. Stephen's Chapel (p. 125). The chapter house was subsequently used to house the public records. Together with the Chapel of the Pyx (p. 151), it is under the jurisdiction of the Office of Works. To preserve the ancient pavement overshoes are provided for the use of visitors.

In the cloister, over the entrance, are figures of angels and an arch forming a Tree of Jesse. Under the hinge of the doorway on the right (the old entrance to the Chapel of the Pyx) the remains of skin, said to be human (placed there as a warning to robbers), can be felt. In the inner vestibule are fragments of sculpture and the Roman sarcophagus of Valerius Amandinus, found on the N. side of the abbey in 1869 (the cross on the lid was made when the coffin was re-used). A tablet and a window on the right commemorate *James Russell Lowell* (1819-91), poet and essayist, American ambassador in London 1880-85. Another tablet has been set up in memory of *Walter Hines Page* (1855-1918), ambassador 1913-18. — Within the chapter house, above the portal, are *Figures of the Angel and Virgin of the Annunciation (c. 1250; on either side of the modern figure of Christ). The walls of the arcade are adorned with paintings: in the E. and adjoining bay, the Last Judgment (middle of 14th cent.; badly faded); in other bays, illustrations from the life of St. John and the Apocalypse, with a frieze of animals below (c. 1380).

The *Pavement of figured tiles is original 13th cent. work, the finest of the kind in existence; the inscription "Ut rosa flos florum sic est domus ista domorum" (As the rose is the flower of flowers, so is this the house of houses; S.E. section) was repeated later in the chapter house of York Minster. The vaulting, window tracery, and stained glass are modern. The show-cases contain ancient documents relating to the abbey (charter of Edward the Confessor, 1066; Abbot Litlington's illuminated missal) and impressions of royal seals. — The CRYPT of the chapter house (adm. by permit only), with walls 17 ft. thick, was probably used as the king's treasury (comp. below). It is reached by an underground passage (once barred by numerous doors and a 'booby trap') from the S. transept. The central pillar, which is hollow, was used as a secret repository for the most valuable objects.

In the cloisters, almost opposite the entrance to the chapter house, is a staircase (adm. by permit only) ascending to the MUNIMENT ROOM and to the TRIFORIUM of the abbey. The former, containing the valuable archives of the abbey and situated on the roof of the cloister within the S. transept, is open to the abbey and commands a good view of the sanctuary. It was fitted up in 1372 and has an old tiled pavement, a wall-painting of the couched hart of Richard II., an interesting S. window, old chests and cupboards, Lady Margaret Beaufort's travelling trunks, etc. In the triforium, which extends over the aisles, ambulatory, and royal chapels and commands beautiful views of the interior of the church, are stored old chests, terracotta models by Roubiliac, and miscellaneous sculptures. Some of the stone corbels are beautifully carved.

Adjoining the chapter house on the S. is the 'dorter sub-vault', dating from immediately before or after the Conquest and thus possibly part of the Confessor's building. The monks' dormitory (14th cent.), above, is now divided between Westminster School (p. 153) and the CHAPTER LIBRARY (adm. by permit; entrance by the monks' day-stairs to the right of the chapter-house vestibule), a venerable room fitted up c. 1620 and described by Washington Irving. The first two bays of the dorter sub-vault are occupied by the CHAPEL OF THE PYX (adm., see p. 128), which was also used as a treasury (comp. above). It was probably from this chapel that treasure to the amount of two million pounds was (with the connivance of the monks) stolen in 1303. The pyx has been removed to the Mint (see p. 398). This chamber has two oak doors (13th or early 14th cent.), secured with six locks and once lined with human skin (comp. p. 150). It contains a mediæval stone altar, with a round hollow for a 'sigillum', and two old chests. — Farther on, entered from the *Dark Cloister* (late 11th cent.), is the NORMAN UNDERCROFT & ABBEY MUSEUM (adm., see p. 128), comprising the other five bays of the dorter sub-vault.

Here are stored architectural fragments and other objects connected with the abbey, including old chests, coffin-lids, tiles, coins, and funeral helms; what is probably the dinner-bell of the monastery (if so, unique in England); the iron grate from Mary Queen of Scots' monument (p 142); oaken effigies of Edward III., Henry VII., James I., Henry, Prince of Wales, and their wives (of earlier date than the wax effigies, p. 148); a model of Wren's projected spire; and the original tombstone of the Unknown Warrior (p. 134).

The *Dark Entry* leads to the left from the Dark Cloister to the picturesque LITTLE CLOISTERS, with a fountain. The outer walls date from the 14th, the arcades and the houses (canons' residences) built over the N. and S. walks from the 17th century. The cloisters occupy part of the site of the monks' infirmary, the ruins of the E. part of which (*St. Catherine's Chapel*, of c. 1160-70; adm. by permit only) are still in existence. This chapel was the scene of the Church Council of 1176, at which the Archbishops of Canterbury and York quarrelled regarding precedence.

To the S. of the great cloisters (p. 150) lay the Refectory or Frater, of which only part of the walls (Norman, with blocked 14th cent. windows) survives. This was in early times a frequent meeting-place of the House of Commons (comp. p. 150). — To the W. is the Deanery, originally the abbot's lodging, rebuilt by Litlington (p. 150), with additions of the 17-18th centuries. It has a picturesque courtyard, entered from the passage ('Outer Parlour' or 'Entry') between Dean's Yard (p. 153) and the cloisters.

The deanery includes the Jerusalem Chamber (adm. by permit only), adjoining the W. entrance of the abbey and deriving its name from vanished tapestries or paintings. It was built by Abbot Litlington (p. 150) and is now used as the chapter house of the abbey. Henry IV., who was stricken down while praying at the Confessor's shrine, was carried here to die on March 20th, 1413, thus fulfilling a prophecy that he would die in Jerusalem. The chamber contains tapestries (two *Panels, now cut up, of the Story of Abraham series, p. 153; Rebecca at the well, a Flemish panel of the 17th cent.; SS. Peter and John at the gate of the Temple, after Raphael, probably English work of the late 17th cent.), seven 13th cent. stained-glass medallions, a 17th cent. overmantel, an old painting of Henry IV. on oak, modern frescoes of the death of Henry IV. and the coronation of Queen Victoria, busts of Henry IV. and Henry V., and a handsome table in carved walnut (1928). — The adjoining Jericho Parlour, built by Islip (p. 148), has old linen-fold panelling and glass.

Other remains of the domestic buildings of the abbey are incorporated in Westminster School (p. 153).

Broad Sanctuary (Pl. R 25, *IV*), the open space to the N.W. of the abbey, was formerly a part of the precincts, which were a place of refuge for criminals and political offenders.

Edward V. was born in the sanctuary in 1470 (probably in the abbot's lodging, see above), and his mother and brother again took refuge here in 1483. The W. gateway of the precincts stood about the E. end of Tothill St., and beside it was the *Almonry*, where the monastic alms were distributed. At Michaelmas 1476 William Caxton (1422?-91) set up the first printing press in England at the 'Red Pale' in the Almonry, from which he issued nearly eighty books (comp. p. 211). From the fact of a chapel existing in the Almonry printers' workshops and also guild meetings of printers are still called 'chapels'.

In The Sanctuary, a triangular precinct to the W. of the abbey, rises the *Westminster Column*, 60 ft. high, designed by Sir George Gilbert Scott and erected in 1854-59 to former pupils of Westminster School who fell in the Crimea or the Indian Mutiny. The statues represent Edward the Confessor and Henry III. (builders of the abbey), Elizabeth (founder of the school), and Victoria.

An archway to the S. of the column leads under a range of buildings by Sir George Gilbert Scott (1862) to Dean's Yard, on the E. side of which are a passage (comp. p. 152) leading to the Deanery and Cloisters, and farther on, another leading to Little Dean's Yard. On the E. side of Dean's Yard and around Little Dean's Yard are grouped the chief buildings of **Westminster School** (Pl. R 25, *IV*), or *St. Peter's College*, one of the leading public schools in the country, which lies almost entirely within the abbey precincts and incorporates several of the monastic buildings. The school, first mentioned in 1371 but refounded by Queen Elizabeth in 1561, now consists of 40 resident 'King's Scholars' and over 300 'Town Boys', of whom some 100 live in the masters' boarding houses while the rest are day-boys. Visitors are shown over by the school sergeant (best on Sat. afternoons or during the holidays), at the lodge inside the school gateway.

The school gateway, with the names of old boys cut on the stone pillars, dates from 1734. The hall known as *'School'*, till 1884 practically the only class room but now no longer used for teaching, was once a part of the monks' dormitory, and its undercroft, the lower part of the walls, and some of the windows date from c. 1090-1100. Other windows have 14th cent. tracery, and the oak hammer-beam roof dates from the late 16th cent., but the hall suffered a 'restoration' by James Wyatt (p. 129). On the panelling (1887-88) are painted the coats-of-arms of distinguished 'Old Westminsters', and above are the names and dates of old boys. On the S. wall is the war memorial (1921), an oak screen designed by Sir Robert Lorimer, with stained glass by Douglas Strachan. The headmaster's chair is traditionally said to have been presented to Dr. Busby by Charles II. On a form close by is cut the name of John Dryden. The 'Pancake Greeze' (i. e. scrimmage) takes place here on Shrove Tuesday, when a pancake is tossed over the bar by the cook to be scrambled for by the boys (one from each form), the winner of the largest fragment being rewarded with a guinea by the Dean. — The valuable *Busby Library* is housed in a room said to date from 1656 and possessing a beautiful ceiling. — The building known as *'College'*, designed by Wren but carried out in 1722-30 under the direction of the 3rd Earl of Burlington (p. 175), has on its first floor the dormitory of the King's Scholars, with whose names the walls are covered. The 'Westminster Play', a comedy of Terence or Plautus, with a topical prologue and epilogue in Latin, is acted here by the King's Scholars shortly before Christmas (three performances; adm. by invitation only). — *Ashburnham House*, a beautiful 17th cent. building, occupies the site and incorporates a portion of the prior's lodging. It was acquired by the school in 1881, and its first floor now houses the school library; its chief features are the ingeniously planned *Staircase and the drawing room (now the reading room), with its rich doorways and plaster ceiling. From the garden of Ashburnham House we obtain a view of the remains (N. wall, with Norman arcade) of the monastic refectory (comp. p. 152). In the N.E. corner of Dean's Yard, adjoining the Deanery (p. 152), is the *College Hall*, formerly the abbot's dining hall, built by Abbot Litlington (1362-86). The musicians' gallery and oak screen date from the mid 17th cent., the wainscoting from 1733, the paving from 1749. The King's Scholars have all their meals here, and many of the day-boys their midday meal. — The long range on the E. side of Dean's Yard (now mostly in private occupation) dates also from Litlington's time. The N. part formed the cellarer's building (one of the rooms is decorated with paintings of the mid 16th cent.), while the S. part, beyond the Blackstole Tower, was the grammar school from 1461 to 1599 (now the headmaster's house, No. 19) and the monk bailiff's quarters (now 'Home Boarders'). — *St. Dunstan's Chapel* (early 16th cent.), to the E. of the Norman Undercroft (p. 151), is now the school armoury. — The *Science Buildings* (1905) face Great College St. — The school playing fields are in Vincent Square (p. 158), the boat-house at Putney (p. 366).

Among the celebrated men educated here were Richard Hakluyt, Ben Jonson, George Herbert, the younger Sir Henry Vane, Abraham Cowley, John Dryden, Sir Christopher Wren, John Locke, Nathaniel Lee, Judge Jeffreys, Charles Montagu (Earl of Halifax), Francis Atterbury, Matthew Prior, Nicholas Rowe, Earl Cadogan, Barton Booth, the actor, William Pulteney (Earl of Bath), Admiral Vernon, Edward Harley (Earl of Oxford), John Carteret (Earl Granville), Henry Pelham, Duke of Newcastle, Earl of Mansfield, Charles Wesley, John Burgoyne, Admiral Keppel, Marquis of Rockingham, Charles Churchill, William Cowper, Warren Hastings, the two George Colmans, Horne Tooke, Edward Gibbon, Jeremy Bentham, Sir Francis Burdett, Viscount Combermere, Robert Southey (expelled for a protest against flogging), Lord Raglan, Lord John Russell, J. A. Froude, Sir Clements Markham, and Sir Edward Poynter.

The former headmasters of Westminster School include Nicholas Udall (p. 465; 1555-56), William Camden (1593-99), Richard Busby (1638-95), William Vincent (1788-1802), and Henry Liddell (1846-55). — The boys wear tail-coats and top-hats. They have their own daily service in the choir of the abbey at 9.30 a.m. The King's Scholars have the privilege of attending the debates in both Houses of Parliament and all great ceremonies in the abbey, and of being the first to acclaim the King with 'vivat' at coronations.

Comp. 'Westminster School', by *Lawrence E. Tanner* (1924).

On the S. side of Dean's Yard is the *Church House*, the ecclesiastical memorial of Queen Victoria's Jubilee, consisting of the Great Hall, at the back (1896), with a fine oak roof, and the W. block, containing the Hoare Memorial Hall (1902). The architect was Sir Arthur Blomfield. Both Houses of Convocation meet here, as well as the House of Laity and the National Assembly. Some fifty Church societies also are accommodated. Adm. 10-12 and 2-4, Sat. 10-12.

8. Victoria Street. Belgravia.

UNDERGROUND. *Westminster, St. James's Park, Victoria,* and *Sloane Square,* on the District (Appx., p. 51).

On the N. of Broad Sanctuary (p. 152) is the *Middlesex Guildhall* or *Sessions House* (Pl. R 25, *IV*), rebuilt in 1913, a fine structure by J. S. Gibson, with carvings by H. C. Fehr. In front of it is a bronze *Statue of *Abraham Lincoln* (1809-65), a replica, presented by the American people in 1920, of the statue by Augustus Saint-Gaudens in Lincoln Park, Chicago. *Westminster Hospital* (by William Inwood, 1832; façade modernized in 1928), to the W., founded in 1719, was the first London hospital to be supported by voluntary contributions (213 beds). In Princes St., behind the hospital, is *His Majesty's Stationery Office.* — At the corner of Tothill St., on the site of the Royal Aquarium (a famous place of entertainment from 1876 to 1902), is the *Central Hall,* headquarters of the Wesleyan Methodist Church, a large domed building designed by E. A. Rickards and H. V. Lanchester (1910-12). The hall is open to visitors. Concerts (at 7 p.m. on Sat.) and organ recitals (at 1 p.m. on Wed.) are given here from Sept. till April.

TOTHILL STREET, passing the offices and bookshop of the *Fabian Society* (No. 25), a Socialist body founded in 1884, leads to *St. James's Park Station* (Appx., p. 51) and the *Underground Railways Building*, an admirable structure by Messrs. Adams, Holden, & Pearson (1928-29), with notable sculptures: Day and Night, on the E. and N. sides respectively, both by Jacob Epstein, and (high up) eight figures of Winds, by Eric Gill and others. — To the N. of Broadway is *QUEEN ANNE'S GATE, the chief survival of Queen Anne domestic architecture in London (1704 seqq.; originally named Queen's Square), with beautiful hooded doorways. The top and attic stories of most of the houses are modern. There is a contemporary statue of the queen against the wall of No. 15. At No. 7 is the *Royal Almonry Office*, which distributes the royal pensions and charities, including the weekly 'Gate Alms' and the Royal Maundy (p. 129). Lord Palmerston was born at No. 20 in 1784 (tablet). — In PETTY FRANCE Milton occupied a "pretty garden-house" in 1652-58, where 'Paradise Lost' was begun; from 1812 to 1819 Hazlitt was tenant of the house (No. 19), which was pulled down in 1877 to make way for the tall and ugly Queen Anne's Mansions. — In CAXTON STREET (Pl. R 21, 25, *IV*) are (r.) the *Caxton Hall* and (l.) the former *Bluecoat School*, founded in 1688 and built in 1709 (now an infant school).

Victoria Street (Pl. R 21, 25, *IV*), opened in 1851, leads S.W. from Broad Sanctuary to Victoria Station, with blocks of flats and chambers and the *Army & Navy Stores* (p. 44). *Christ Church, Westminster*, was built in 1843 on the site of the 'New Chapel' (1600), in the graveyard of which Sir William Waller (1597?-1668), the parliamentary general, was buried. A tablet on Nos. 58-60 commemorates the residence of Sir Arthur Sullivan (in the ground floor and basement) from 1881 till his death here in 1900.

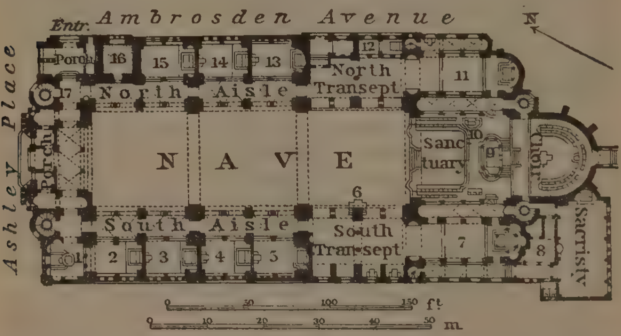
STRUTTON GROUND (l.), with a street-market, leads to Horseferry Road (p. 545) and the *Greycoat Hospital*, founded for boys and girls in 1698, incorporated in 1706, and reconstituted in 1873 as a day school for girls.

In Ashley Place, a little S. of Victoria St., stands the Roman Catholic ***Westminster Cathedral** (Pl. R G 21, *IV*), dedicated to the Precious Blood of Jesus, a highly original edifice in the early-Christian Byzantine style, designed by John Francis Bentley (d. 1902) and built in 1895-1903. The effect of the exterior, with its alternate bands of red brick and Portland stone, is enhanced by the slender shaft of the square campanile on the N. side (284 ft. high to the top of the cross). The W. façade has a porch with three doors and a mosaic by R. Anning Bell in the tympanum (Christ, the Virgin, and SS. Joseph, Peter, and Edward). Above and behind rises the narthex, flanked by turrets, while still higher is the W. window of the nave.

The cathedral is open from 6.30 a.m. to 9.30 p.m. Services on week-days at 7, 7.30, 8, 8.30, 9, 10.30 (High Mass), 3.15, 6, and 8.15; on Sun., see p. 53. Entrance by the N.W. door. Illustrated guide, 1*s*.

The huge dimensions and harmonious proportions of the INTERIOR (length 342 ft., breadth across nave and aisles 98 ft., height of main arches 90 ft., of domes 112 ft.), together with the subdued light, produce an imposing effect. Many of the massive brick piers and walls are at present bare, but when the scheme of decoration is complete the lower parts will be faced with coloured marble, while the upper parts, the vaulting, and the domes will be lined with mosaics illustrating the history and doctrines of the Church. An idea of the effect aimed at may be obtained from the side-chapels that are completed.

The Nave, which is the widest (60 ft.) in England, consists of three great domed bays and is flanked by narrow aisles, off which open side-chapels. Above the aisles and over the narthex at the W. end are galleries, supported by arches resting on monolithic columns of coloured marble. The organ gallery at the W. end is of marble, oak, and bronze; the *Organ*, by Willis (1925), is one of the most powerful in the world. A fourth domed space, with clerestory windows, contains the choir and sanctuary, raised $4^{1}/_{2}$ ft. above the level of the nave, while beyond it the church terminates in a wide E. apse, occupied by the retro-choir (13 ft. higher than the nave) with the crypt below it. Hanging from the arch between the nave and the sanctuary is a huge cross (30 ft. in length) in the Byzantine style, with a painted figure of Christ on one side and the Mater Dolorosa on the other. At the N.W. end of the nave is a copy of the statue of St. Peter in St. Peter's at Rome. The piers of the nave bear the *Stations of the Cross*, bas-reliefs in Hopton



1. Baptistery; 2. Chapel of SS. Gregory and Augustine; 3. Chapel of St. Patrick; 4. Chapel of St. Andrew; 5. Chapel of St. Paul; 6. Pulpit; 7. Lady Chapel; 8. Outer Sacristy; 9. High Altar; 10. Archbishop's Throne; 11. Chapel of the Blessed Sacrament; 12. Chapel of St. Thomas of Canterbury; 13. Chapel of St. Joseph; 14. Chapel of St. George; 15. Chapel of the Holy Souls; 16. Canons' Vestry (ground floor of Campanile, with lift); 17. Entrance to the Galleries.

stone by Eric Gill (1914). The marble *Pulpit* (Pl. 6) is to be enlarged and placed in the position where the temporary wooden pulpit now stands.

South Aisle. At the W. end is the *Baptistery* (Pl. 1), with a font of green marbles and a statue of St. John the Baptist. The adjacent chapel of *SS. Gregory and Augustine* (Pl. 2) was given by Lord Brampton (1817-1907). On the reredos are figures in opus sectile (l. to r.) of St. Paulinus (first archbishop of York), St. Justus (bishop of Rochester), St. Gregory, St. Augustine, St. Lawrence (successor of Augustine as archbishop of Canterbury), and St. Mellitus (bishop of London, p. 251). Above is Gregory despatching Augustine from Rome; still higher, Ethelbert and Bertha receiving Augustine at Canterbury. On the N. side are mosaics of Gregory in the market-place at Rome and of the Judgment of Solomon. Above, St. Oswald, the Venerable Bede, and St. Edmund. — In the chapel of *St. Patrick* (Pl. 3) Irish marbles have been extensively used for the floor and wall covering. A pierced white marble screen separates this chapel from the aisle. The walls are adorned with the badges of the Irish regiments (roll of honour on the left of the altar). — In the chapel of *St. Andrew* (Pl. 4) Scottish granite and marble are used; the mosaics include views of Bethsaida, Patras, Constantinople, Amalfi, Milan, and St. Andrews. — The last chapel is that of *St. Paul* (Pl. 5).

East End. The *High Altar* (Pl. 9) is a single block of grey Cornish granite, 12 tons in weight. It is covered by a *Baldacchino of white marble, inlaid with coloured marbles and supported by eight monolithic columns of yellow Verona marble with pedestals of verde antico. The *Choir Stalls* (1927) are of oak inlaid with ivory and ebony. To the left is the *Archbishop's Throne* (Pl. 10), a reduced copy of the papal throne in the basilica of St. John Lateran at Rome. Behind rises the apsidal *Retro-Choir*, faced with green marble. — On the right (S.) the sanctuary is flanked by the *Lady Chapel* (Pl. 7). In the recesses on each side of the entrance from the S. transept and on each side of the altar are mosaic heads of the prophets Isaiah, Ezekiel, Daniel, and Jeremiah. On the reredos is a mosaic of the Virgin and Child.

The semicircular **Crypt** (apply to the doorkeeper at the N.W. entrance porch), dedicated as the *Chapel of St. Peter*, is lined with Greek cipollino marble. In the S. wall are four recesses for relics. On the W. side, and immediately below the high altar of the cathedral, is the *Chapel of St. Edmund*, in which are the remains of Cardinal Wiseman (1802-65) and Cardinal Manning (1808-92), brought hither from Kensal Green Cemetery. Count Alexander Benckendorff (d. 1917), Russian ambassador, is the only other person buried in the cathedral. Below the chapel altar is a relic of St. Edmund Rich, Archbishop of Canterbury (d. 1240), and above it is a mosaic of the saint's departure into exile.

On the N. side of the sanctuary is the chapel of the *Blessed Sacrament* (Pl. 11; reserved for private devotion). Adjoining it on the N. is the little chapel of the *Sacred Heart*, to the W. of which is the chapel of *St. Thomas of Canterbury* (Pl. 12) or *Vaughan Chantry*, with a recumbent marble figure of Cardinal Vaughan (1832-1903; buried at Mill Hill, p. 482). — On the wall of the N. transept is a mosaic of St. Joan of Arc.

NORTH AISLE. The two easternmost chapels, those of *St. Joseph* (Pl. 13) and *St. George and the English Martyrs* (Pl. 14), are still unfinished, but the sombre decoration of the chapel of the *Holy Souls* (Pl. 15) is complete. Over the altar is a mosaic of Christ enthroned, with the Virgin Mary and St. Joseph, and, at the foot, small figures of the donor and her husband, in monastic dress. Above is the Day of Judgment. On the W. wall appear Nebuchadnezzar and the Hebrew Children (Shadrach, Meshach, and Abednego) in the Fiery Furnace, with Hell and Purgatory symbolized below. On the S. and N. vaulting are the 'old man', Adam, and the 'new man', Christ.

A lift (entered from the N.W. porch; ticket 1s., obtained from a slot-machine) ascends to the top of the *Campanile*, which commands an extensive view. — The Archbishop of Westminster (Cardinal Bourne) resides at *Archbishop's House*, Ambrodsen Avenue.

VINCENT SQUARE (Pl. G 21, 25) is the playing field of Westminster School (p. 153). In this square, at the corner of Elverton St., is the *Royal Horticultural Hall*, the headquarters (1904) of the Royal Horticultural Society (established in 1804), with a lecture room and a library. The new hall for the fortnightly shows of the society (p. 35), in Greycoat St., is an interesting design in ferro-concrete by J. Murray Easton and Howard Robertson (1928). The gardens of the society (open to holders of Fellows' tickets), formerly at Chiswick (1822-1904) and at Kensington (1861-87), are now at Wisley in Surrey, near Byfleet station (S.R.).

Beyond Vauxhall Bridge Road (l.: p. 360), Victoria St. ends close to **Victoria Station** (Pl. R G 21, *IV*), reconstructed in 1902-8, the chief West End terminus of the S.R. (p. 25), served by a District station (Appx., p. 51) and by numerous lines of buses and trams. In the forecourt is an omnibus station with a control tower.

BUCKINGHAM PALACE ROAD leads S.W. from Buckingham Palace (p. 173) past Victoria Station. At No. 25 are the headquarters of the *Boy Scouts Association*, founded by Lord Baden-Powell in 1907. The movement, which has spread to every civilized country, numbers over 2,000,000 members (650,000 within the British Empire). Its object is "the promotion of good citizenship in the rising generation through the inculcation of character, health, handcraft, and service for others". The *Girl Guides*, a similar institution with its headquarters at the same address, were founded in 1911 and number about 800,000 members (480,000 within the British Isles). — A tablet on No. 8 Victoria Square marks the residence (in 1840-44) of Thomas Campbell, the poet. — At 72 Buckingham Palace Road is the *National Training School of Cookery* (Pl. G 21, *IV*; on view on Tues., Wed., & Thurs., 10-1 & 2-4), and at No. 90 is the *Royal Sanitary Institute*, with the *Parkes Museum of Hygiene* (week-days 9.30-5.30, Mon. till 7). — Lovers of animals may pay a visit to the animals' hospital of *Our Dumb Friends' League*, at 1 Hugh St. (Pl. G 21; week-days 3-5).

To the N.W. of Victoria Station lies **Belgravia,** after Mayfair (p. 180) the most fashionable residential quarter of London, laid out after 1826 on the site of the 'Five Fields' by Thomas Cubitt, whose architect was George Basevi. Many of the street names are derived from the family names or the country properties of the ground landlords, the Dukes of Westminster, into whose possession the manor of Ebury (once belonging to Westminster Abbey) came in 1677 by the marriage of Mary Davies to Sir Thomas Grosvenor.

In Grosvenor Gardens (Pl. R 17, 21, *IV*), opposite the Hotel Belgravia (p. 6), is a bronze equestrian statue of *Marshal Foch* (1851-1929), by Georges Malissard (1930; a replica of the statue at Cassel, N. France). At the N. end of the gardens is a war memorial for the *Rifle Brigade*, by John Tweed (1925). No. 4 is the chancery of the *American Embassy*, and No. 30 the *Argentinian Embassy*. A panel by Lutyens in the Hotel Belgravia commemorates its use during the war as the British headquarters of the U.S. army. — George Moore lives at 121 Ebury Street. — Mary Shelley, the poet's widow and author of 'Frankenstein', died in 1851 at 24 Chester Square (Pl. R G 17). — Eaton Square is 6.33 acres in area. George Peabody (p. 56) died at No. 80, the residence of his friend Sir Curtis Lampson. *St Peter's*, in this square, where many fashionable weddings are held, was remodelled by Sir Arthur Blomfield in 1872-75. — Field-Marshal Sir Henry Wilson was shot by Sinn Feiners in 1922 on the doorstep of his house, No. 36 Eaton Place; Kelvin lived at No. 15. Swinburne was born in Chester St. in 1837. — In Belgrave Square (Pl. R 17, *IV*; 4.73 acres) are the *Austrian Legation* (No. 18) and the *Spanish Embassy* (No. 24). The philanthropic Earl of Shaftesbury died at No. 5 in 1885; No. 13 is *Halkyn House* (Earl Beauchamp); the Duke of Bedford lives at No. 15; *Seaford House* (No. 37; tablet), now the residence of Lord Howard de Walden, was the town house of Lord John Russell from 1841 to 1870; Prince Arthur of Connaught lives at No. 41. — Cadogan Place (Pl. R 17) is the largest square in London (7.43 acres). William Wilberforce died at No. 44 in 1823. — No. 10 Lowndes Square (Pl. R 13, 17) was occupied by two American ambassadors: James Russell Lowell (1880-85) and Edward J. Phelps (1885-89).

Sloane Street (Pl. R 13, G 17), named after Sir Hans Sloane (p. 362), was laid out from the designs of Henry Holland in 1780. At the S.E. end, near Sloane Square, are *Holy Trinity* (rebuilt in 1889) and the *First Church of Christ Scientist* (by Robert F. Chisholm, 1908). — To the W. of Sloane St. is Hans Place (largely rebuilt), where Shelley lived in 1817 at No. 41 and Jane Austen stayed with her brother at No. 23 in 1814-15. Mary Russell Mitford, Lady Caroline Lamb, and Fanny Kemble went to school here at No. 22. — Arnold Bennett lives at 75 Cadogan Square (Pl. R G 13). Edgar Allan Poe attended a dame school here.

Beyond Sloane Square, to the S.W., lies Chelsea (p. 360), while to the S.E. of Belgravia, beyond the railway, lies *Pimlico*, its far less distinguished neighbour.

9. Thames Embankment.

Underground. *Westminster*, *Charing Cross*, *Temple*, and *Blackfriars*, on the District (Appx., pp. 51, 52); *Charing Cross*, on the Bakerloo and Hampstead Tubes (Appx., pp. 53, 54).

The ***Thames** or **Victoria Embankment** (Pl. R 30, 35, *II*, *IV*), which extends from Westminster Bridge along the N. bank of the Thames to Blackfriars Bridge and is traversed by trams (comp. p. 20), offers a pleasant approach to the City from the West End. It was constructed in 1864-70, under the supervision of Sir Joseph Bazalgette, and is 2300 yds. in length and 100 ft. wide. The whole of its area was once covered by the tide twice a day. It is protected on the side next the Thames by a granite wall, 8 ft. thick. Under the Embankment runs the District Railway. Good views are obtained of the river, here almost deserted by shipping, and of the chief bridges of London (except London Bridge).

The benches on the Embankment have long been the nightly resort of the destitute, who are now, however, able to obtain shelter by applying to the Metropolitan Asylums Board's Bureau for the Homeless Poor, under Charing Cross railway bridge or to the Church Army Embankment Receiving Home, Great Peter St. (Pl. R 25, *IV*).

Westminster Bridge (Pl. R 29, *IV*), erected in 1854-62 by Thomas Page, replaces an earlier stone bridge of 1738-49, which was the second to be constructed over the Thames in London. It consists of seven iron arches borne by granite piers, and is 1160 ft. long and 85 ft. wide. On a pedestal at the W. end is a colossal group of *Boadicea* in her chariot, by Thomas Thornycroft, erected in 1902. Westminster Bridge affords a *View of the river in both directions and of the Houses of Parliament and the County Hall; it was, of course, the view from the earlier bridge that inspired Wordsworth's sonnet "Earth has not anything to show more fair" (1802).

On the left near the beginning of the Embankment is **New Scotland Yard** (Pl. R 25, *IV*), the headquarters of the Metropolitan Police (p. xxxvi) since 1891, a building in the Scottish baronial style, designed by Norman Shaw. The 'Black Museum' here, a collection of criminals' relics, is not open to the public. — The *Royal Air Force Memorial*, at the head of Whitehall Stairs, was designed by Sir Reginald Blomfield and is surmounted with a bronze eagle by W. Reid Dick (1924). Beyond Horse Guards Avenue rises Whitehall Court (p. 69).

In the public gardens in front are a memorial to *Samuel Plimsoll* (1824-98), the 'Sailors' Friend', by F. V. Blundstone (1929), and bronze statues of *William Tyndale* (d. 1536), translator of the New Testament, by Sir Edgar Boehm (1884), *Sir Bartle Frere* (1815-84), first High Commissioner of South Africa, by Sir Thomas Brock (1888), and *General Sir James Outram* (1803-63), the 'Bayard of India', by Matthew Noble (1871).

In the wall of the Embankment, opposite Northumberland Avenue, is a monument to *Sir Joseph Bazalgette* (1819-91; see p. 159), by George Simonds (1899). The river is crossed at this point by *Charing Cross Railway Bridge* (Pl. R 30, *IV*), erected in 1863-66 and replacing Hungerford Suspension Bridge, the chains of which were utilized for the Clifton Suspension Bridge. A footway on the N. side of the bridge (leading to Waterloo Station, p. 418) is still known as *Hungerford Bridge*.

The *Charing Cross Bridge* scheme, approved by the L.C.C. in 1928, provides for the construction of a new high-level road bridge in place of the railway bridge. This will start from the Cavell statue (p. 71), bridge over the Strand, the river, and Waterloo Road, and debouch into Blackfriars Road by one branch and into Westminster Bridge Road by another. Charing Cross Station (p. 103) will be removed to a site on the Surrey bank, between the present railway bridge and Waterloo Bridge.

In the Embankment wall, opposite *Charing Cross Station* Underground; Appx., pp. 51, 53, 54), is a memorial to *Sir William S. Gilbert* (1836-1911), dramatist, by Sir George Frampton (1914).

Moored to Charing Cross Pier is the *Friend Ship*, belonging to the Honourable Company of Friendly Adventurers and containing a loan collection of historical ship-models (week-days 10-6, 6*d*.).

On the left is another public garden, with a bandstand and a refreshment room. Facing Buckingham St. is ***York Gate**, the water gate of York House (p. 103), designed by Inigo Jones and executed in 1626 by Nicholas Stone, with the Villiers arms and motto; its position indicates the level of the river before the construction of the Embankment. The garden contains also bronze statues of *Robert Burns* (1759-96), by Sir John Steell (1884), and *Sir Wilfrid Lawson* (1829-1906), temperance advocate, by David MacGill (1909); the upper part of the Shaftesbury Memorial (Eros, p. 187), temporarily placed here during the reconstruction of Piccadilly Circus tube station; a dainty war memorial to the *Imperial Camel Corps*, by Major C. Brown (1921); a mural fountain in honour of *Henry Fawcett* (1833-84), the blind postmaster general, by Basil Champneys (1886), with a bronze medallion by Mary Grant; a bronze statue of *Robert Raikes* (1735-1811), promoter of Sunday schools, by Sir Thomas Brock (1880); and a bronze bust of *Sir Arthur Sullivan* (1842-1900), the composer, with a figure of Grief, by Sir W. Goscombe John (1903). — Above is Adelphi Terrace (p. 104).

On the right rises **Cleopatra's Needle**, an Egyptian granite obelisk 68$^1/_2$ ft. high and 180 tons in weight.

It has no connection with Cleopatra but was originally one of two obelisks erected at Heliopolis near Cairo by Thothmes (Thutmosis) III. about 1500 B.C. and dedicated to the sun-god Rē-Harakhte; two centuries later they were usurped by Ramses II., who added lines of inscription on either side of the original central line on each face. They were moved in 12 B.C. to Alexandria. where they were erected in front of the temple of the Cæsars. This obelisk was presented to the British nation in 1819 by Muhammed Ali, but was not removed for many years. Eventually, at the expense of Sir Erasmus Wilson, it was brought to England, encased in an iron cylinder, and was finally erected on this site in 1878. It rests on a granite pedestal, 18$^2/_3$ ft. high, and a bronze base with inscriptions relating its history. The two bronze sphinxes are by George Vulliamy. — The base of the monument was scarred by a German bomb on Sept. 4th, 1917, and has been left unrepaired.

Opposite is the *Belgian War Memorial*, erected by Belgium in 1920 to commemorate her gratitude to Britain for the hospitality shown to the refugees (over 250,000 in number) who fled to England in 1914 before the German invasion. It consists of a stone hemicycle, designed by Sir Reginald Blomfield and enshrining a bronze group (widow and children) by Victor Rousseau.

Above the gardens on our left rise the former Hotel Cecil (p. 104) and the Savoy Hotel (p. 4). Next comes the *Institution of Electrical Engineers*. Just above Waterloo Bridge the Kingsway tram subway (p. 109) diverges left. On the Embankment wall opposite is a bronze panel with a bust of *Sir Walter Besant* (1836-1901), by Sir George Frampton (1904), a replica of the memorial in St. Paul's (p. 260).

***Waterloo Bridge**, under which we now pass, pronounced by Canova "the noblest bridge in the world", was built by John Rennie in 1811-17. It is a granite structure of nine spans, 413 yds. long and 42 ft. wide, and commands a view of the Embankment from Westminster to St. Paul's. The bridge showed signs of subsidence in 1923 and is to be reconstructed and widened; to facilitate the work of repair a temporary steel bridge was erected alongside in 1925. It leads S. to Waterloo Station (p. 418). On the S. bank, to the right of the bridge, is the old shot tower (still in use) of the Lambeth Lead Works.

Below the bridge are the noble river-front and terrace of *Somerset House* (p. 106) and (r.) the floating *Thames Police Station*. Farther on, near *Temple Station* (Appx., p. 51), is a statue of *Isambard Kingdom Brunel* (1806-59), engineer, by Marochetti (1877). Moored in the river here is the 'Northampton', a training ship for sea scouts.

In the gardens beyond the station are a bronze statue of *William Edward Forster* (1818-86), statesman, by H. R. Hope-Pinker (1890); a bandstand; a fountain in honour of *Lady Henry Somerset* (1851-1921), temperance advocate, by G. E. Wade (1897); a bronze statue of *John Stuart Mill* (1806-73), by Thomas Woolner (1878); and bronze copies of the *Herculaneum Wrestlers*.

In Approach Road, on the N. side of the gardens, is the *Incorporated Accountants' Hall*, a sumptuous little building designed by J. L. Pearson in 1894-95 as the Astor estate office and occupied since 1928 by the Society of Incorporated Accountants and Auditors. The vane represents the ship of Columbus. On the Embankment wall opposite is a monument to *William Thomas Stead* (1849-1912), who went down in the 'Titanic', by Sir George Frampton. We now reach the *Temple Gardens* (p. 247), with the Middle Temple Library, and enter the City. On the railings (l.) is a tablet commemorating Queen Victoria's last visit to the City in 1900. Opposite is the war memorial for the *Submarine Service*, by A. H. R. Tenison, with sculptures by F. B. Hitch (1922). We next pass a number of public offices, opposite which is moored the 'President', headquarters of the London division of the Royal Naval Volunteer Reserve; naval officers engaged on special service are borne on the books of this ship. At the corner of Carmelite St. is **Sion College** (Pl. R 35, *II*), founded by the bequest of Dr. Thomas White (d. 1624) as a guild of the clergy of London and its suburbs, with an almshouse (now a pension trust).

Its original situation was in London Wall, on the site of Elsing Spital (p. 283), but in 1886 it was transferred to its present buildings (by Sir Arthur Blomfield). The theological library, its chief glory, though not a part of the original foundation, contains about 200,000 vols. (York Breviary, c. 1330; valuable Bibles; six Caxtons) and is hung with portraits (adm. on the recommendation of a Fellow or beneficed member).

The next building is the *City of London School* (by Messrs. Davis & Emanuel, 1883; 720 boys), founded in 1837 in Milk St., Cheapside, partly from a fund bequeathed by John Carpenter, town clerk of London in 1417-38. Sir John Seeley, Asquith, Bramwell Booth, and C. E. Montague were pupils here.

Behind are the *Guildhall School of Music* (principal, Sir Landon Ronald), in John Carpenter St., founded in 1880 and built by the City Corporation in 1886; the *City of London School for Girls*, in Carmelite St.; and the *Institute of Journalists* (1902), at 2-4 Tudor St.

The Embankment ends at Blackfriars Bridge (p. 290).

10. Pall Mall. St. James's Park.

UNDERGROUND. *Trafalgar Square*, on the Bakerloo (Appx., p. 53); *Dover Street*, on the Piccadilly Tube (Appx., p. 54); *St. James's Park* and *Victoria*, on the District (Appx., p. 51).

From Charing Cross (p. 69) COCKSPUR STREET, with many steamship companies' offices (p. xv), runs W. to Pall Mall. Spring Gardens (l.) marks the site of a 17th cent. pleasure resort. At the junction of Pall Mall East is a bronze equestrian statue of *George III.*, by Matthew C. Wyatt (1836).

Pall Mall (Pl. R 22, 26, *IV;* pron. 'pell mell'), a centre of club life (see p. 59), derives its name from the old French game of 'paillemaille' (a kind of croquet), introduced into England during the reign of Charles I.

On the N. side of Pall Mall East, between Cockspur St. and Trafalgar Square, are the premises of the *Royal Society of Painters in Water Colours* (p. 36) and the *United University Club.* The club is entered from Suffolk St., at No. 23 in which Richard Cobden died in lodgings in 1865 (tablet).

At the corner of HAYMARKET (market removed in 1830) is the *Carlton Hotel* (p. 3; 1899), on the site of Her Majesty's Italian Opera House, demolished in 1893. The N. part of the same block, in Haymarket, is occupied by *His Majesty's Theatre* (by C. S. Phipps, 1897; p. 32), which bears a bronze medallion of Sir Herbert Beerbohm Tree (1853-1917). At the back is the Royal Opera Arcade. Opposite is the *Theatre Royal, Haymarket* (p. 32), founded in 1721 as the 'Little Theatre in the Haymarket' and rebuilt by John Nash in 1821 on a site immediately S. of the original theatre (interior rebuilt in 1905). On the left is the *Carlton Theatre* (p. 31), designed by Frank Verity (1927). Fribourg & Treyer have carried on business as tobacconists since 1720 at No. 34, with the quaint bow windows.

Pall Mall then intersects WATERLOO PLACE, whence Regent St. (p. 186) runs N. to Piccadilly Circus. At the corners of the place, on the left of Pall Mall, are the *United Service Club* (E.), built by John Nash in 1826, and the *Athenæum Club* (W.), by Decimus Burton (1829-30), with a frieze reproducing that of the Parthenon and a statue of Athena by E. H. Baily over the portico.

The United Service Club is for officers holding not lower rank than major in the army or commander in the navy. — The Athenæum is the club of the literati, founded in 1824 by John Wilson Croker, Sir Humphry Davy, and Crabb Robinson, and it has a famous library.

Carlton House, the site of which is occupied by Waterloo Place, was built in 1709 for Henry Boyle, Lord Carleton, and was bought in 1732 by Frederick, Prince of Wales. In 1783 it became the residence of the Prince Regent (George IV.), but it was pulled down in 1827.

In the centre of Waterloo Place is the *Guards' Memorial*, by John Bell (1859), commemorating the 2162 guardsmen who fell in the Crimean War. On the right is a statue of *Lord Herbert of Lea* (1810-61), by J. H. Foley (1867), and on the left is that of *Florence Nightingale* (1820-1910), by A. G. Walker (1913). — In the S. part of the place are five monuments. In the centre, the national memorial to *Edward VII.*, an equestrian statue by Sir Bertram Mackennal on a pedestal by Lutyens (1921). To the left, statues of *Captain Robert Falcon Scott* (1868-1912), the Antarctic explorer, by his widow Lady Scott (now Lady Hilton Young; 1915); *Colin Campbell, Lord Clyde* (1792-1863), by Baron Marochetti (1867); and *Lord Lawrence* (1811-79), by Sir Edgar Boehm (1882). — To the right, opposite, is *Sir John Franklin* (1786-1847), by Matthew Noble (1866), and to the S. of this is a bronze figure of *Sir John Burgoyne* (1782-1871), by Boehm (1877).

The *Waterloo* or *Duke of York's Steps*, at the S. end of Waterloo Place, descend to St. James's Park. At the top rises the **Duke of York's Column**, 124 ft. in height, designed by Benjamin Wyatt (1831-34; staircase closed) and surmounted by a bronze statue (14 ft. high) of Frederick, Duke of York (1763-1827; second son of George III.), by Sir Richard Westmacott.

No. 1 CARLTON HOUSE TERRACE was the town house of Marquis Curzon (1859-1925) from 1894 till his death, and a statue of him, by Sir Bertram Mackennal, is ~~to be~~ 1932 erected here; the house was occupied by Joseph H. Choate when American ambassador (1899-1905), and No. 5 by his predecessor, John Hay (1897-99). No. 9 is the *German Embassy*. Gladstone lived at No. 11 (tablet) from 1856 to 1875. — Lord Northcliffe (1865-1922) died at No. 1 CARLTON GARDENS, and No. 2, now occupied by the Duke of Devonshire, was Kitchener's residence in 1914-15 (tablet). Palmerston lived from 1846 to 1854 at No. 4 (tablet), and the Earl of Balfour from 1905 to 1929.

On "the sweet shady side" of Pall Mall, next to the Athenæum, stand the *Travellers' Club*, founded in 1819 for gentlemen who had made the Grand Tour and built by Sir Charles Barry in 1829-1831 in the style of the Palazzo Pandolfini at Florence; the *Reform Club* (the premier Liberal club), likewise by Barry (1837-40), resembling the Palazzo Farnese at Rome; and the *Carlton Club* (the premier Conservative Club), by Sydney Smirke (1854-56), refaced in 1923 by Sir Reginald Blomfield. Opposite are the *Junior Carlton Club* and the *Army and Navy Club* ('The Rag').

John St. leads to **St. James's Square** (Pl. R 22, 26, *IV*: nearly an acre in area), which was laid out by the Earl of St. Albans in 1662. In the centre of the gardens is a bronze equestrian statue of **William III.*, by the younger John Bacon (1808). At the S.E. corner (No. 31) is *Norfolk House* (Duke of Norfolk), built in 1742-56 (to be replaced by a theatre); in an older building (latter half of 17th cent.), behind, George III. was born in 1738, his parents having been turned out of St. James's Palace by George II. Viscount and Viscountess Astor (p. 125) live at No. 4. Chatham House, No. 10, presented in 1923 to the *Royal Institute of International Affairs* (founded 1920) by Lieut.-Col. R. W. Leonard and Mrs. Leonard, of Canada, was the residence of three premiers (tablet): Earl of Chatham (1759-62), Earl of Derby (1837-54), and Gladstone (1890). The hall at the rear was designed by Sir Herbert Baker (1928). At No. 13 (now the *Windham Club*) Lord Ellenborough died in 1818. No. 14 is the *London Library* (p. 48), founded by Thomas Carlyle and others in 1840 and now comprising over 420,000 vols., besides the Baddeley Collection of 50,000 prints. The *East India United Service Club* is at No. 16. *Winchester House* (No. 21), occupied by Arabella Churchill (c. 1677) and then by Catharine Sedley, another mistress of James II., was the London house of the Bishops of Winchester from 1829 to 1876.

Adjoining the Carlton Club, on the S. side of Pall Mall, is the *Royal Automobile Club* (by Mewes & Davis, 1897), the largest club in London, with 16,000 members (comp. p. 42). It occupies the site of the old War Office, which had incorporated Schomberg House, rebuilt c. 1698 by the 3rd Duke of Schomberg. The W. wing of Schomberg House, however, survives as No. 80, where Gainsborough lived from 1774 till his death in 1788 (tablet, high up and illegible). Nell Gwyn lived at No. 79 (rebuilt) from 1671 till her death there in 1687, and, according to Evelyn, used to talk over the garden wall to Charles II. as he walked in the park. Sir Walter Scott stayed at No. 25 (opposite), the house of his son-in-law Lockhart, in 1826-27. At the end of Pall Mall are the *Oxford and Cambridge University Club* (No. 71; l.), built by Sir Robert and Sydney Smirke in 1836-37, and the *Marlborough Club* (No. 52; r.).

Marlborough House (pron. 'mórlboro'), on the S. side of Pall Mall (not seen from the street), was erected by Wren in 1709-1711 for the 1st Duke of Marlborough and his Duchess Sarah (d. here in 1744), who lived in such style as to eclipse the court of 'Neighbour George' in St. James's Palace. The two upper stories were later additions. Prince Leopold of Saxe-Coburg, husband of Princess Charlotte (d. 1817), tenanted Marlborough House from 1817 until he accepted the throne of Belgium in 1831. From 1863 till 1901 it was the residence of the Prince of Wales (afterwards Edward VII.). King George V., who was born here on June 3rd, 1865, then occupied it till his accession in 1910; it afterwards became the town house of Queen Alexandra, and in 1928-30 it was fitted up for the occupation of the Prince of Wales. The walls of the two handsome staircases and the saloon are embellished with paintings by Louis Laguerre, representing the battles of the Duke of Marlborough. The house and grounds occupy 4$^3/_4$ acres. *Marlborough House Chapel*, on the side next St. James's Palace, from which it is separated by Marlborough Gate, leading to St. James's Park, was probably built in 1662 for the Roman Catholic services of Catherine of Braganza, wife of Charles II. George III. married Charlotte Sophia of Mecklenburg-Strelitz here in 1761. A Danish service is held here every Sun. at 4 p.m. — A national memorial to *Queen Alexandra* (1844-1925; daughter of Christian IX. of Denmark), consisting of a bronze group typifying Faith, Hope, and Love, by Alfred Gilbert, is to be set up in Marlborough Gate, facing Friary Court.

St. James's Palace (Pl. R 22, *IV*), an irregular brick building, occupies the site of a hospital for fourteen leprous maidens, dedicated to St. James the Less, which was founded before 1190 and dissolved in 1532. In its place Henry VIII. erected a royal palace, traditionally from the designs of Holbein. Extensive alterations were made in the second half of the 17th cent. and early in the 18th, and in 1809 a fire destroyed the whole of the S.E. part of the palace (including the E. and S. ranges of the Friary Court), which was not rebuilt. There are numerous other modern alterations and additions, so that few remains of the Tudor building now survive. After Whitehall (p. 116) had been burned down in 1691, St. James's was the London residence of the English kings from William III. to George IV. Mary I. died here, and Charles I. spent the night before his execution (p. 117) in the palace, which was the birthplace of Charles II., James II., Mary II., Anne, the Old Pretender (whose birth was attended by forty officials and the famous warming pan), and George IV. Queen Victoria transferred the royal residence to Buckingham Palace (p. 173), but the British court is still officially known as the 'Court of St. James's'. The palace now includes the *Lord Chamberlain's Office,* in Stable Yard, and the headquarters of the *Honourable Corps of Gentlemen-at-Arms* (instituted by Henry VIII. and comprising army officers who have seen active service and earned decorations), in Engine Court, and of *His Majesty's Bodyguard of Yeomen of the Guard,* in Friary Court, while various houses are allotted to officials of the Royal Household. The treaty of peace between Turkey and the Balkan States was signed here on May 30th, 1913. When the Court is not in residence at Buckingham Palace the guard here is changed every day in Friary Court, the open yard facing Marlborough Gate, at the same hours as at the Horse Guards (p. 116). The various courtyards are open to the public; for permission to inspect the state apartments, granted in special circumstances only, written application should be made to the Lord Chamberlain.

The main entrance is by the *Clock Tower,* a four-storied Tudor gatehouse, facing the end of St. James's St. and preserving its original doors with linen-fold panelling. In the stonework of the two small doorways on each side are the almost obliterated initials HA, standing for Henry VIII. and Anne Boleyn. The gatehouse gives on the Colour Court, which has a late 17th cent. colonnade. On its right (W.) side is the **Chapel Royal** (services on Sun. at 8.30 and 11.15), a Tudor structure, much altered externally. The coffered ceiling (1540) is said to have been painted by Holbein. The collection of gold plate is very fine. On Jan. 6th an offering of gold, frankincense, and myrrh is made on behalf of the King. The marriages of William and Mary, Anne, George IV., Queen Victoria, and King George V. were celebrated here. Among former 'gentlemen' and 'children' (i.e. choristers, clad in gowns of scarlet and gold) or organists of the Chapel Royal were the composers Thomas Tallis, William Byrd, John Bull, Orlando Gibbons, John Blow, Henry Purcell, William Croft, and Sir Arthur Sullivan. — *York House,* in the Ambassadors' Court, was the residence of Lord Kitchener in 1915-16 and of the Prince of Wales in 1919-30. — The **State Apartments** face S. towards the garden and N. towards the Engine Court. They were built in the late 17th cent., but the decorations have been modernized. We ascend the staircase and first visit the *Guard Room* and the *Armoury,* both embellished with trophies of arms. Charles I. is said to have spent his last night in the Guard Room. The *Tapestry Room* is hung with seven early 17th cent. panels of Mortlake tapestry depicting the amours of Mars and Venus. Beyond the *Queen Anne Room* and the *Smaller Drawing Room,* which are hung with portraits, we reach the *Throne Room.* The *Picture Gallery,* likewise containing portraits, has oak wainscoting and a Tudor fireplace. The *Banqueting Hall* is hung with large battle-pieces. — The *Stables,* on the N. side of Stable Yard, are believed to date from 1661.

Down to the death of Prince Albert in 1861 the royal *Levées* (for gentlemen) and *Drawing Rooms* (for ladies) were always held in St. James's Palace. Since then, however, the drawing rooms (known as *Courts* since the accession of Edward VII.) have taken place at Buckingham Palace, but the levées are still held here.

Adjoining St. James's Palace on the W. stands *Clarence House* (rebuilt in 1825-29), occupied by William IV. when Duke of Clarence, and afterwards by the Duchess of Kent, Queen Victoria's mother. Since 1901 it has been the residence of the Duke of Connaught.

St. James's Street (Pl. R 22, *IV*), which runs N. from the gatehouse of St. James's Palace to Piccadilly, is the chief thoroughfare of the district known as 'St. James's', which is more particularly the home of the fashionable bachelor, with lodgings and shops catering for his needs. Many of the clubs (p. 59) in St. James's St. were originally chocolate houses or gaming rooms. On the W. side: the *Thatched House* (No. 86), on the site of a famous tavern; *Conservative* (No. 74), built by George Basevi and Sydney Smirke in 1843-45; *Arthur's* (Nos. 69 & 70), *Cocoa Tree* (No. 64), *Royal Societies* (No. 63); *Brooks's* (No. 60), founded by Charles James Fox and the Duke of Portland in 1764 (present building designed by Henry Holland, 1777-78); *New University* (Nos. 57 & 58), built by Alfred Waterhouse in 1863; and the *Devonshire* (No. 50), formerly 'Crockford's', built by Benjamin Wyatt in 1827. On the E. side of the street are *Boodle's* (No. 28), founded c. 1765, and *White's* (Nos. 37 & 38), dating as a club from c. 1736, the bow window of which figured in many Victorian novels. There are interesting old shops at No. 3 (Berry Bros. & Co., wine merchants) and at No. 6 (James Lock & Co., hatters). By No. 3 is the entrance to the picturesque Pickering Place. It was in his lodgings at No. 8 (rebuilt) that Byron "awoke one morning to find himself famous" in 1811; in 1813-14 he was living at 4 Bennett St. (tablet), close by.

St. James's Place, No. 22 in which (tablet) was occupied by Samuel Rogers, banker and poet, from 1802 till his death in 1855, and was the scene of his literary breakfasts, leads W. to *Spencer House* (Earl Spencer), dating from 1760 and leased to the *Ladies' Army and Navy Club*. A passage connects St. James's Place with the Green Park (p. 178). — In King Street, on the E. of St. James's St., is the *St. James' Theatre* (1836; p. 33), with a bust of Sir George Alexander (1858-1918), manager for twenty-eight years, in the vestibule. At No. 26 was *Almack's*, founded by one MacCall in 1765, a suite of assembly rooms famous for the aristocratic balls held in them; after 1863 they were known as Willis's Rooms, where Thackeray's lectures on the Four Georges were delivered. Almack's Club, notorious for high play, was a separate institution in Pall Mall. At No. 8 is *Christie's* (Messrs. Christie, Manson, & Woods), founded in 1766, the chief auction rooms in London for works of art. At 1c Prince Louis Napoleon (afterwards Emperor Napoleon III.) lodged in 1838 (tablet).

Cleveland Row continues Pall Mall to the W., past the N. front of St. James's Palace, to the diminutive Cleveland Square and **Bridgewater House,** the mansion of the Earl of Ellesmere, overlooking the Green Park and containing one of the finest picture galleries in London (no adm. at present). It was built by Sir Charles Barry in 1847-50.

The following are some of the more important paintings in the collection. Italian School: *Guido Reni*, Assumption of the Virgin, a large altar-piece; *Luini*, Head of a girl; *Palma Vecchio*, A doge of Venice; *Raphael*, Madonna and child (the 'Bridgewater Madonna'), Holy Family ('La Vierge au palmier'), Holy Family with the infant St. John ('Madonna del Passeggio'; studio-piece); *Titian*, Diana and her nymphs interrupted at the bath by Actæon, The three periods of life (ascribed by some to Cariani), Venus of the shell, Diana and Callisto, Holy Family. — Dutch School: *Gerard Dou*, The violinist, Woman and child praying; *Hondecoeter*, The raven detected; *Metsu*, The stirrup-cup; *Adriaen van Ostade*, Skittle-players, Portrait; *Isaak van Ostade*, Village street; *Paul Potter*, Cows; *Pynacker*, Alpine scene with waterfall; *Jacob van Ruisdael*, The old gate of Amsterdam; *Slingelandt*, The kitchen; *Jan Steen*, The fishmonger, The school-room. — French School: *Nicolas Poussin*, The Seven Sacraments. — British School: *Reynolds*, Mrs. Richard Hoare and her son; *Turner*, Fishing-boats in a squall.

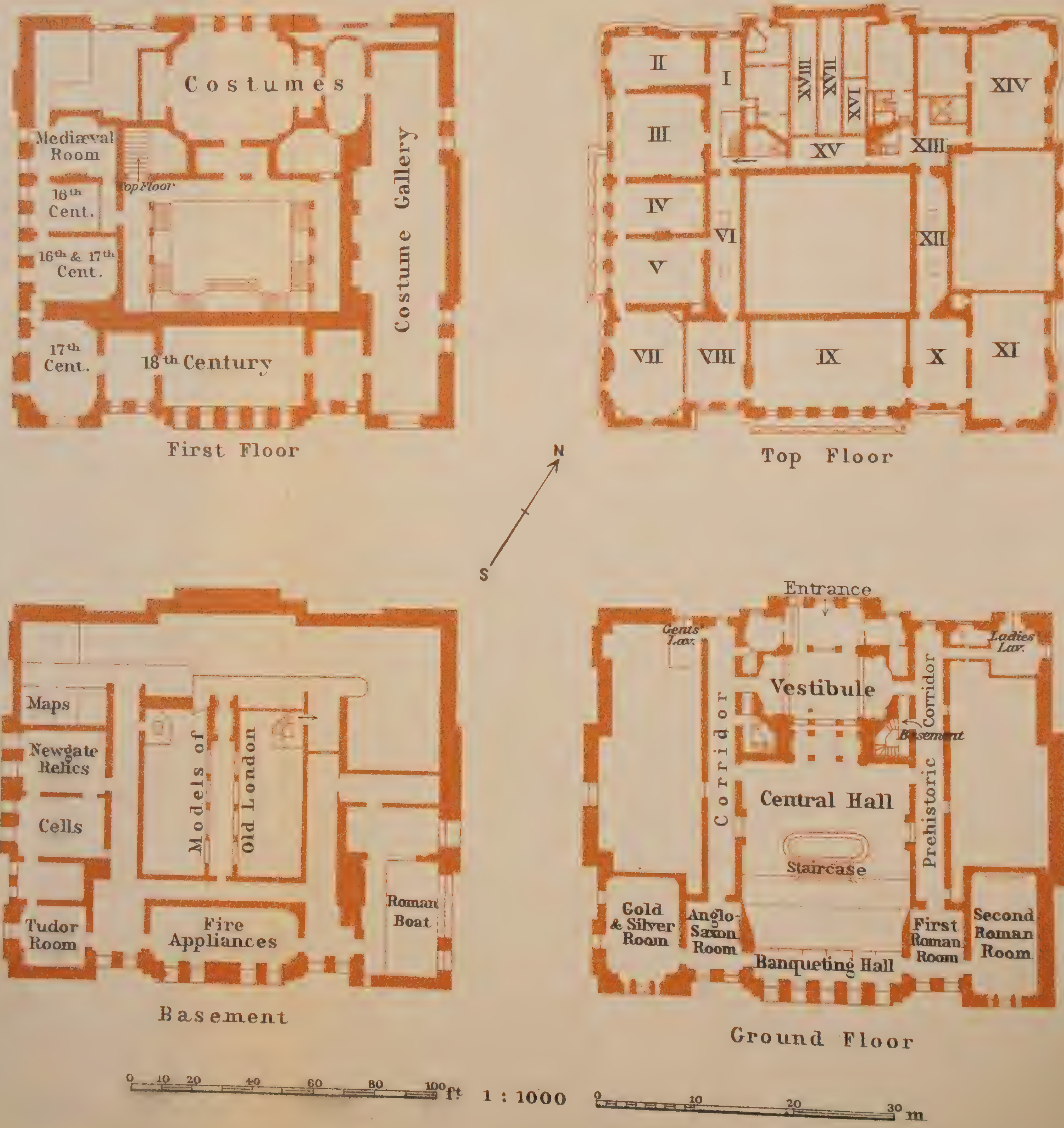
In Stable Yard, to the S. of Bridgewater House and to the W. of St. James's Palace, stands *Lancaster House* (formerly *Stafford House*), the stately home of the ***London Museum** (Pl. R 22, *IV*), a collection illustrating the more intimate history and antiquities of London.

Stafford House was begun in 1825 by Benjamin Wyatt for the Duke of York (p. 164), who, however, never occupied it. Acquired in 1841 by the Duke of Sutherland, it was completed by Sir Charles Barry, who designed the grand staircase and added the top story. In 1913 the lease was purchased and presented to the nation by Lord Leverhulme (then Sir William Lever; 1851-1925), the Lancashire soap-manufacturer, and the London Museum was transferred hither from Kensington Palace. The museum was founded in 1911 by the purchase of the Hilton Price collection of London antiquities, added to by later purchases and gifts, and enriched by permanent loans from the King, the Office of Works, the L.C.C., and many private benefactors. Keeper and secretary, *Dr. R. E. Mortimer Wheeler*.

The museum is open on week-days 10-6 (Nov.-March 10-4), on Fri. & Sun. 2-4 or 6; adm. on Tues. 1*s*., Wed. & Thurs. 6*d*., free on other days. It is closed on Good Friday, Christmas Eve, and Christmas Day. *Guide Lecturer* on Mon. & Thurs. at 11, 11.30, 2.30, & 3; also on Tues. at 11 & 11.30, and on Wed. at 3 & 3.30. — The museum is arranged chronologically. 'Short Guide to the Collections' (3*d*.); also 'London in Roman Times' (2*s*.), 'London and the Vikings' (1*s*.), and 'The Cheapside Hoard of Elizabethan Jewellery' (1*s*.). A large quantity of stored material is available to students on application. — Orchestral concerts are given here in the evenings from time to time.

Ground Floor. The CENTRAL HALL contains recent accessions, mostly relics of Charles I.: night-gown; pale-blue silk vest worn on the scaffold; gloves and skull-cap given to the 2nd Earl of Lindsey on the day of execution. Right, buff-coat worn by Col. Hacker, commander of the guard at the execution, and two pairs of gloves given to Bishop Juxon; the king's cap, watch, handkerchief, and a contemporary plaster mask (idealized). Left, Roubiliac's lay-figure. Under the stairs, right, an iron bar placed at the Berkeley St. end of Lansdowne Passage (p. 180) after a mounted highwayman had made his escape through it.

LONDON MUSEUM



From the hall we turn left to the PREHISTORIC CORRIDOR. Teeth and bones of mammoth, rhinoceros, etc.; flint implements; polished axes and chisel of the stone age; fragments of coarse hand-made pottery; pottery, tools, and weapons of the bronze age; relics from a marsh village near Syon House (p. 434); pottery, swords and scabbards, brooches, etc., of the iron age.

FIRST ROMAN ROOM (A.D. 43-410). Over the entrance, a medallion commemorating the Duke of Sutherland's hospitality to Garibaldi in 1864. Left: inscribed pottery, including a flagon found at Southwark and inscribed 'Londini ad fanum Isidis', of great historical importance; 'Samian' ware or 'terra sigillata', made in Gaul and imported into Britain; a London example of the rare 'Arretine' ware (p. xxvi). Right: pins, spoons, sandals, etc. In the centre, amphoræ. — SECOND ROMAN ROOM. Left: Samian ware; marble tombstone (probably from Smyrna); bronze tools and weapons; the most notable Mithraic monument found in Britain, with dedicatory inscription of Ulpius Silvanus (found in Walbrook, 1889); headless marble Græco-Roman figure of a genius or Bonus Eventus; fragment of a Hellenistic marble figure of a river-god; clay figurines, bronze statuettes, tombstones. In the centre, brooches, lamps, writing materials; a fine bronze jug and camp kettle; glass; cinerary interments.

From the 1st Roman Room we cross the BANQUETING HALL (temporary exhibitions) to the ANGLO-SAXON ROOM (A.D. 410-800). Left, a large hand-bell; knives and scramasaxes; finds from a cemetery on the Wandle at Mitcham (5-6th cent.). In the centre, Viking swords, spear-heads, axes, etc.; objects in bone and metal (chessmen, combs, pins); gilt square-headed brooch (6th cent.).

The chronological order is interrupted in the GOLD AND SILVER ROOM. Left, the original plate from Oliver Cromwell's coffin; George III.'s writing table; snuff-boxes, chatelaines, etc.; spoons; watches; wine-cooler of silver-gilt (temp. George IV.); plate from City churches; Victorian jewellery; Doggett's (p. 38) and other badges; Mortlake tapestry (late 18th cent.). In the centre, English silver; part of a hoard of early 17th cent. *Jewellery (comp. p. 280), including rings, pendants, intaglios, necklaces, objects in rock-crystal, a watch set in a large emerald, fan-holders, unset stones, tankards, and buttons. — In the corridor leading from the Anglo-Saxon Room back to the hall: a complete interment of a woman (late 6th cent.); collection of water-colours.

First Floor. We ascend the grand staircase, passing a clock made for the Great Exhibition of 1851. In the gallery (r. to l.): cradles (one of carved oak, late 15th cent., from Chepstow Castle; another used by the children of Queen Victoria); royal relics; fans. — MEDIÆVAL ROOM (1200-1500). In the anteroom, specimens of early London printing. Left (over the fireplace), a latten chalice (15th cent. stem), an iron alms-box (temp. Edward IV.), and lanterns (c. 14th cent.);

spurs, weapons, stirrups, tools; a book printed by Wynkyn de Worde (1497). In the room to the right, pilgrims' badges and pottery.

SIXTEENTH CENTURY ROOM. Left, the earliest known sampler, with the arms of Queen Elizabeth; spoons; table knives; Venetian glass; roundels or fruit trenchers, slashed shoes, jugs, vases, cups, etc.; Sir Thomas Gresham's *Steelyard. — SIXTEENTH AND SEVENTEENTH CENTURY ROOM. Left, personal ornaments and other metalwork; domestic objects; *Needlework; a 'Nonsuch' chest. In the centre, a dressing and writing case in beadwork (1665); bellarmines; German stoneware. Cromwell's death-mask. — SEVENTEENTH CENTURY ROOM. Left, 'Puritan' spoons; a crayon portrait of Oliver Cromwell; Cromwell's pocket Bible and other relics from Sir Richard Tangye's Cromwellian collection; bronze bust of Cromwell by G. Pierce (1672); 'grès de Flandre'; above, relics of the Plague (1665; fuming pots and bell used by the drivers of the death-carts). In the centre, a collection of 'tygs'; 'metropolitan slip'; Lambeth delft; vessels in glass, pewter, wood, and leather.

FIRST EIGHTEENTH CENTURY ROOM. Left, Dwight ware (p. 366); glass; salt-glazed ware; Lambeth delft. — SECOND EIGHTEENTH CENTURY ROOM. *Chelsea and Bow porcelain and *Battersea enamels (Joicey Bequest). By the entrance, china with arms of City companies.

The *COSTUME GALLERIES contain a series of costumes from the 16th to the 20th cent. (including Edwin Austin Abbey's collection). The first room is devoted to the Tudor and Cromwellian period. — In the large gallery is a velvet coat that belonged to Oliver Goldsmith (4th central case). Sedan chairs. Shoes, hats, and gloves. At the end, a mid-Georgian dinner party; stockings and bead bags. — The following small room contains Queen Alexandra's dresses, including her wedding dress. — In the Royal Room are dresses worn by Queen Charlotte, Princess Charlotte, the Duchess of Kent, the Duchess of Teck, and Queen Victoria (coronation robes). At the end are the coronation robes of Edward VII. and Queen Alexandra, King George V. and Queen Mary, etc. — The last small room contains royal relics (visitors' book from Buckingham Palace).

The **Top Floor** is mainly devoted to a large collection of prints and views of Old London. We turn right at the top of the staircase. — Room I. Parks. — II. Bridges. — III. Three panelled rooms (1710) from North Side, Clapham Common. — IV. Water-colours by Philip Norman. — V. Water-colours by Mrs. L. Barnard. — VII. Palaces. Model of St. James's Park in 1814. — VIII. Martin ware. In the adjoining corridor: public buildings and large London houses; models of the City gates. — IX. Parliament and the Premiership. Speaker's chair from the old House of Commons; woolsack from the House of Lords (p. 122). Portraits, autographs, and relics: Wellington's cocked hat, Gladstone's axe, Asquith's chessmen, Balfour's golf club, Baldwin's pipe; Lloyd George's notes for his 'Victory' speech at the Guildhall. — X. Water-colours from the P. A. S. Phillips collection. De Morgan ware. — XI. Churches. Pianos; model of St. Martin-in-the-Fields; snuff-boxes; snuffers; medals; games. — XII (entered from X). Theatres. Playbills; Irving's death-mask; theatrical relics; Mme. Patti's stage jewellery. — XIII. The Great Exhibition of 1851 (p. 182). — Right, XIV. Children's Room. Dolls, miniature furniture; dolls dressed by Queen Victoria when a girl; royal toys; 'London street pennyworths'; Georgian dolls' house (c. 1740). — Turnpikes. Markets. Squares. — Right, XVI. Events and ceremonies. — XVII. Frost fairs. — XVIII. London during the Great War.

We descend to the **Basement**, which is reached by a staircase from the Prehistoric Corridor (p. 169). Knockers. Old carriages. Shop-front from High Holborn (temp. George III.; objects relating to lighting and tobacco). Shop-signs (including figures of a Highlander, a tobacconist's sign). Doorway from Lincoln's Inn Fields (17th cent.). Post-chaise used by the Duke of Wellington. — *Models by John B. Thorp of London Bridge, Bankside, Cheapside, the Great Fire, the Fleet River, the Royal Exchange, Charing Cross, and St. Paul's (in Tudor or Stuart times). — Leaden cisterns. Mantelpieces. Double doorway from Seething Lane. To the left, remains of a boat, probably Roman and perhaps of the time of Carausius, emperor in Britain (287-293), found in 1910 on the site of the County Hall (p. 416). 'Dug-out' canoe found near Kew. Model of Buckingham Palace. — Carriages and models. In the window-cases, post office relics. Fire engines. Firemen's equipment. Fire insurance plates. — Model of the Tower of London in 1600. — Carved wooden model of a horse (attributed to Grinling Gibbons), formerly used for the display of armour at the Tower. Tudor panelling, fireplaces, furniture, ironwork, etc. — Hand-painted wall-paper. Wooden water-pipes. Chimney-pots from Clifford's Inn. — Banisters and balustrades. Prison cells from Neptune St., Wellclose Square; relics of criminals; 'last dying speeches and confessions'; cell doors, entrance door, and shackles from Newgate (p. 264). — Architectural fragments, stone signs, etc. — Left, maps. Property marks. Wood-blocks and printing press (late 18th cent.).

St. James's Park (Pl. R 21, 25, 26, *IV*), which lies to the S. of St. James's Palace, is one of the most attractive of the London parks (area 93 acres). It was formerly a marshy meadow belonging to the leper hospital (p. 165), but Henry VIII. transformed it into a deer park for his new palace by draining it and surrounding it with a wall. Charles II. extended the park and had it laid out in formal pleasure grounds, the strip of water receiving the appropriate name of 'canal'. For a century this was the fashionable promenade of London. The present form of the park and its lake (now 3-4 ft.

deep) is due to John Nash, the architect (1827-29). The suspension bridge built in 1857 across the centre of the lake commands a charming view of the buildings in Whitehall and forms the most direct communication for pedestrians between St. James's and Westminster. *Duck Island*, at the E. end of the lake, where Charles II. established a duck decoy, is preserved as a breeding-place for waterfowl. The pelicans here are great favourites.

The E. side of the park is bounded by the backs of the Admiralty (p. 115), Horse Guards (p. 116), Treasury (p. 118), Foreign and India Offices (p. 119), and Office of Works and Board of Trade (p. 119). The gravelled space between the park and the Horse Guards is the **Horse Guards Parade** (once the tilt-yard of Whitehall Palace, p. 116), where the elaborate ceremony of 'Trooping the Colour' is performed by the Guards Brigade on the King's birthday (June 3rd).

To the N. of the passage through the Horse Guards (p. 116) are an equestrian statue of *Viscount Wolseley* (1833-1915), by Sir W. Goscombe John (1917), and a Turkish gun captured at Alexandria in 1801. To the S. are an equestrian statue of *Earl Roberts* (1832-1914; a reduced replica, 1924, of the statue by Harry Bates at Calcutta) and a mortar abandoned by Marshal Soult at the siege of Cadiz in 1812 (carriage in the form of a dragon, made at Woolwich). Farther to the right is a statue of *Earl Kitchener* (1850-1916), by John Tweed (1926). Opposite, on the edge of the park, is the *Guards' War Memorial*, a massive stone obelisk 43 ft. high, with five bronze figures of guardsmen, by Gilbert Ledward, sculptor, and H. C. Bradshaw, architect (1926). The fountain (by Sir Edwin Lutyens, 1925) at the S.W. corner of the new Admiralty buildings is a war memorial for the *Royal Naval Division* and is inscribed with verses by Rupert Brooke (1887-1915), who died in the Ægean while on active service with the division. Near this is a fine leaden statue of *James II.* in Roman costume, by Grinling Gibbons (or, according to Vertue, by his assistants), erected in 1686 in the Privy Garden, Whitehall, and removed to its present position in 1903.

The double avenue of planes, over $^1/_2$ M. long, that skirts the N. side of the park, from the Admiralty Arch (p. 69) to Buckingham Palace, is called the **Mall** (pron. to rhyme with either 'call' or 'shall'), from the old game of 'pall mall' (comp. p. 163). It was widened and embellished in connection with the national memorial to Queen Victoria, which included not only the erection of the monument and the re-fronting of Buckingham Palace, but also the formation of a 'processional road' terminating in the Admiralty Arch. The entire scheme was carried out between 1903 and 1913. Inside the Admiralty Arch is (l.) a statue of *Captain James Cook* (1728-79), by Sir Thomas Brock (1914). Farther on are memorials to the *Royal Marines* who fell in China and South Africa in 1899-1900, by Captain Adrian Jones (1903), and to the men of the *Royal Artillery* who fell in South Africa, by W. R. Colton (1910). Opposite are the Waterloo Steps and the Duke of York's Column (p. 164).

At its S.W. end, in front of Buckingham Palace, the Mall debouches on a semicircular space, defined by a balustrade, with pillars supporting groups symbolical of British colonies. In the centre rises the **Queen Victoria Memorial**, by Sir Aston Webb, architect, and Sir Thomas Brock, sculptor (1903-11).

From a platform embellished by marble water-basins, with reliefs of mermaids and tritons, rises a pedestal, surmounted by a gilded bronze Victory, at whose feet are Courage and Constancy. At the base, facing the Mall, is a colossal seated figure of the queen, in white marble, and on the other sides of the pedestal are marble groups representing Justice (N.), Motherhood (W.), and Truth (S.). On the retaining wall, in bronze, are Progress (S.E.), Peace (N.E.), Labour (N.W.), and Agriculture (S.W.). Over the fountains are Courage and Intelligence. The height of the monument is 82 ft.

BIRDCAGE WALK, which skirts the S. side of the park, is named from the aviary maintained here in the time of the Stuarts. At its E. end is Storey's Gate (p. 119). Two battalions of the Foot Guards are quartered in *Wellington Barracks* (1834), at the W. end of Birdcage Walk. The interior of the *Royal Military Chapel* is the work of G. E. Street (1877; open on week-days 10-1 & 2-4, Mon. & Sat. 10-12); visitors may attend the 8 a.m. and 6.30 p.m. services on Sun. and also (by ticket from the chaplain) the parade service at 11 a.m.

Buckingham Palace (Pl. R 21, *IV*), the King's residence, rises at the W. end of St. James's Park. Originally erected by Lord Goring in the reign of James I., it was rebuilt by the Earl of Arlington after a fire in 1674 and again, in 1703, by John Sheffield, Duke of Buckingham. Buckingham House was purchased by George III. in 1761 and frequently occupied by him; in 1775 it was settled on Queen Charlotte and became known as the Queen's House. His successors, George IV. and William IV., caused it to be rebuilt on the old foundations by John Nash in 1825 seqq., but it remained empty until the accession of Queen Victoria in 1837, since which date it has continued to be the London residence of the sovereign. Edward VII. (1841-1910) was born and died here. In 1846 the E. wing was added by Edward Blore, giving the palace the form of a large quadrangle; the large ball-room and other apartments were constructed subsequently. In 1912 Blore's façade towards St. James's Park, 360 ft. in length, was taken down and the present façade, by Sir Aston Webb, was erected in its stead. — When the King or Queen is in residence the guard is changed every day at 10.30 a.m., and the band of the Grenadier, Coldstream, Scots, Irish, or Welsh Guards plays for $^1/_4$ hr. in the forecourt. — The palace is never open to sightseers (except, on rare occasions, to members of the National Art-Collections Fund, p. 199).

A portico leads out of the large court into the rooms of state. First comes the SCULPTURE GALLERY, which contains busts and statues of members of the royal family and eminent statesmen. Beyond it is the LIBRARY, where deputations to the King wait until they are admitted to the royal presence. The MARBLE STAIRCASE, to the left of the vestibule, has ceiling-paintings by Townsend, representing Morning, Noon, Evening, and Night

On the first floor are the GREEN DRAWING ROOM, 50 ft. long and 33 ft. high, in the middle of the E. side; *THRONE ROOM, 66 ft. in length, having a marble frieze running round the vaulted ceiling, with reliefs representing the Wars of the Roses, executed by E. H. Baily from designs by Thomas Stothard; Grand Saloon; State Ball Room, on the S. side of the palace, 110 ft. long and 60 ft. broad; lastly the Picture Gallery, 180 ft. in length.

Buckingham Palace contains a valuable collection of paintings (about 300 in number) distributed between the picture gallery, Royal Closet, Chapel Staircase, East Gallery, etc. The early Italian, Flemish, and German works were mostly collected by the Prince Consort. *Duccio di Buoninsegna*, *Triptych with the Crucifixion and scenes from the life of the Virgin, in part repainted; *Benozzo Gozzoli*, Death of Simon Magus (predella of the Madonna and Child enthroned, p. 77); *Romanino*, Male portrait; *Titian*, Stormy landscape in the Venetian Alps; *Sebastiano Ricci*, Adoration of the Magi. — *Rembrandt:* 'Noli me tangere' (1638), Ship-builder and his wife (1633), Adoration of the Magi (1657), Portraits of himself and his wife Saskia, Portraits of himself, of a lady (1641), and of an old man. *Rubens*, The farm at Laeken, St. George and the dragon, Portrait of his second son Nicholas as a falconer, *Rubens* and *Snyders*, Pythagoras, Diana and nymphs reposing; *Van Dyck*, Marriage of St. Catherine; *Ruisdael*, Windmill; *Hobbema*, Woody scene, Watermill; *Cuyp*, Cattle reposing, Wild ducks, equestrian portraits, and seascapes (ten works in all); ten works by *Adriaen van de Velde; Willem van de Velde* the younger, Two seapieces; *Gerard Dou*, Le hâchis d'oignons; *Frans van Mieris*, Triumph of Love; *Adriaen van Ostade*, Dutch courtship; *David Teniers* the younger, The stolen kiss; *Jan van der Heyden*, Dutch town, Canal banks (figures by Adriaen van de Velde); **Jan Steen*, Le roi boit (Twelfth Night), Young woman at her toilet, Violin-player, and four other works; *Nicolaes Maes*, The listening housewife; three works by *Gabriel Metsu; Pieter de Hooch*, *Card-players; *Gerard Terburg*, *The letter; *Paul Potter*, Group of cattle and three other works; *Frans Hals*, Two portraits. — *Lucas Cranach*, Apollo and Diana, *Virgin and Child with saints (triptych), Lucretia. — *Watteau*, La surprise; *Claude*, Story of Europa; *Brothers Le Nain*, Young gamblers. — *Gainsborough*, Queen Charlotte, Anne, Duchess of Cumberland, Johann Christian Fischer, Diana and Actæon; *Sir David Wilkie*, Penny wedding.

The Gardens (40 acres), of which glimpses may be obtained from the tops of the omnibuses passing along Grosvenor Place, contain a lake and a pavilion decorated with frescoes from Milton's 'Comus'. An old mulberry-tree is a relic of the mulberry garden planted by James I. in 1609.

The Royal Mews (so called from the 'mews' or coops in which the royal hawks were kept), or stables and coach-houses (for 40 equipages), to the S. of the palace, are usually shown on written application to the Master of the Horse. The state carriage (1762), designed by Sir William Chambers and painted by Cipriani, is kept here.

Between the gardens of Buckingham Palace and the Green Park is Constitution Hill, leading to Hyde Park Corner (p. 178). Three attempts on the life of Queen Victoria were made in this road (in 1840, 1842, and 1849). The *Wellington* or *Green Park Arch*, designed by Decimus Burton (1828), was originally erected immediately opposite the main entrance to Hyde Park and was removed to its present site at the W. end of Constitution Hill in 1888. The equestrian statue of Wellington, by Matthew C. Wyatt (1846), with which it was disfigured, was removed to Aldershot on that occasion. A quadriga with a figure of Peace, by Adrian Jones, was erected in its place in 1912. The central passage is reserved for royalty.

11. Piccadilly. Mayfair.

Underground. *Piccadilly Circus*, *Dover Street*, *Down Street*, and *Hyde Park Corner*, on the Piccadilly Tube (Appx., p. 54); *Marble Arch* and *Bond Street*, on the Central London Tube (Appx., p. 52).

Piccadilly (Pl. R 18, 22, *I*, *IV*), nearly 1 M. in length, apparently derives its name from Piccadilly Hall or Shaver's Hall (first mentioned in 1625), a gaming house off Great Windmill St., built as a private residence by a retired tailor and maker of 'pickadils' (foliations or tabs at the neck, waists, and knees of garments) named Shaver. The E. portion of Piccadilly contains fashionable hotels and shops. The W. half is bordered on the S. by the Green Park (p. 178) and contains a series of club-houses, while the streets diverging N. to Mayfair offer expensive lodgings. At the W. end of Piccadilly was a colony of monumental sculptors' yards (afterwards removed to Euston Road, p. 380), where Francis Bird, Scheemakers, Sir Henry Cheere, Roubiliac, and Van Nost once worked.

Starting from Piccadilly Circus (p. 187) we pass (l.) the N. front of the Geological Museum (p. 186). Opposite, on the site of St. James's Hall (1858-1905), the most noted concert hall in London, rises the *Piccadilly Hotel* (p. 3), designed by Norman Shaw (1905-8). **St. James's Church** (Pl. R 22, *I;* open 10-4), on the S. side, was built by Wren in 1680-84. The spire was added c. 1760; the open-air pulpit dates from 1902.

It contains a marble font by Grinling Gibbons, who executed also the organ-case and the reredos. The organ is by Renatus Harris (1678). At the E. end of the S. aisle is a memorial tablet to Lewis Waller, the actor (1860-1915). The vestry is hung with portraits of former rectors, three of whom (Tenison, Wake, and Secker) became Archbishops of Canterbury. Thomas Sydenham (1624-89; tablet in the S. aisle), "the father of clinical medicine", Willem van de Velde (1611-93), the painter, and his son of the same name (1633-1707; tablet on the S.E. wall of the baptistery), and Mark Akenside (1721-70), poet and physician, were buried in this church; and Tom D'Urfey (1653-1723), poet and dramatist (tablet on the exterior wall of the church), 'Old Q' (p. 178; 1724-1810), and James Gillray, the caricaturist (1757-1815), in the churchyard.

Adjacent are the charming little Midland Bank, by Lutyens (1926), and the *Royal Institute of Painters in Water Colour*. with Princes' Restaurant (p. 13) on the ground floor. Opposite is *Albany*, built by Sir William Chambers in 1770 and occupied in 1791-1802 by the Duke of York and Albany; in 1803 it was converted into chambers, and since then it has numbered 'Monk' Lewis, Canning, Byron (1814-1815) and Bulwer Lytton (1835-37), both at A 2 (tablet), Macaulay (1841-56), Lord Clyde (1860-63), Gladstone (at L 2 in 1833-40; tablet), and Sir Herbert Tree among its residents.

Burlington House (Pl. R 22, *I*) is built round a quadrangle. *Old Burlington House*, on the N. side, was erected by Sir John Denham in 1665 for the first Earl of Burlington, rearranged internally and refronted c. 1716 by the third Earl, with the assistance of the architects Colin Campbell and William Kent. It was again altered in 1817-20 and was purchased by government in 1854. The top story and the present façade were added in 1873; the statues represent Phidias, Leonardo da Vinci, Flaxman, Raphael, Michelangelo, Titian, Reynolds, Wren, and William of Wykeham. *New Burlington House*, on the S. side of the quadrangle and facing Piccadilly was erected in 1872-74 from designs by R. R. Banks and E. M. Barry and, together with the wings (dating from 1866), is occupied by several learned societies and their valuable libraries, to which the rooms are granted by government rent-free.

In the E. wing are the Royal Society, the *Geological Society* (founded in 1807 and incorporated in 1826), and the *Chemical Society* (1841), and in the W. wing the *Society of Antiquaries* (founded in 1717 and incorporated in 1751; with valuable collections shown by introduction only), the *Royal Astronomical Society* (1820), the *Linnean Society* (natural history; founded in 1788), and the *British Association for the Advancement of Science* (a catholic body, whose meetings, at which papers are read dealing with every branch of science, are held in Aug. at a different town every year).

The **Royal Society,** the most important scientific body in Great Britain, was founded in 1660 and incorporated in 1662. The first number of its 'Philosophical Transactions' appeared in 1665. The society has about 520 Fellows (F. R. S.). Its library consists of about 100,000 vols. and 5000 MSS. The rooms (adm. by introduction only) contain portraits and busts of celebrated Fellows, including Newton, Boyle, Halley, Wren, Pepys, Sloane (these three by Kneller, that of Pepys presented by Pepys himself), Davy (by Lawrence), Watt, and Herschel; also Newton's telescope, the MS. of his 'Principia', and the original model of Davy's safety lamp.

Old Burlington House was leased in 1866 to the **Royal Academy of Arts** (founded in 1768), and in 1868-69 the present block of exhibition galleries was erected by Sydney Smirke. The summer exhibition of the Royal Academy, which attracts immense numbers of visitors (see p. 36), consists of paintings, sculptures, engravings, and architectural designs by modern (mainly British) artists, which must have been finished within the previous ten years and not exhibited before in London. The inaugural 'Academy Dinner' and the 'Private View' are the opening events of the London Season. The Academy organizes every winter a loan exhibition of works of old masters or of living or deceased British artists, and in the autumn an arts and crafts or other exhibition. The society consists of 40 Royal Academicians (R.A.; with a president, P.R.A.) and 30 Associates (A.R.A.). It maintains a School of Art (entrance in Burlington Gardens).

A staircase on the right of the vestibule, which has ceiling-paintings by Angelica Kauffmann, ascends to the Gibson and Diploma Galleries (open free on week-days, 11-4; catalogue 1*s*.). The **Diploma Gallery** is composed of the paintings and sculptures presented by Academicians on their election, besides a few important works of the Italian Renaissance. The following are among the outstanding pictures. Room I: 60. *Constable*, Landscape; 20. *Alma-Tadema*, The way to the Temple. Room II (straight on): 102. *Sargent*, An interior in Venice; 104. *Sir William Orpen*, Le chef de l'Hôtel Chatham, Paris; 105. *Sir John Lavery*, The Vandyck Room at Wilton. In Room III (adjoining Room I): 191. *Sir Thomas Lawrence*, Gipsy girl; 196. *Gainsborough*, Landscape; 197. *Raeburn*, Boy and rabbit. Here, too, are a contemporary copy of Leonardo's Last Supper, attributed to his pupil *Marco d'Oggiono*; *Madonna and Child with St. Anne and St. John, a cartoon by *Leonardo da Vinci* (before 1500); Girl at a well (labelled Temperance), after *Giorgione*; *Madonna and Child with St. John, a marble relief by *Michelangelo* (youthful work, unfinished, made in 1504 for T. Taddei of Florence). Sir Joshua Reynolds's *Sitters' Chair* passed by purchase into the possession of each successive president until it was presented to the Academy in 1870 by Lord Leighton. — The GIBSON GALLERY, at the back of Room I, contains sculptures in marble by *John Gibson* (1790-1866) and the most recent diploma works.

At the back of the Academy, and facing Burlington Gardens, is the building of the *Civil Service Commission*, erected in 1869 by Sir James Pennethorne and long occupied by the University of London (p. 309). The façade is decorated with statues of famous scholars. The *British Academy* (for the promotion of historical, philosophical, and philological studies), founded in 1902, is also housed here. — The *Royal Fine Art Commission*, at 6 Burlington Gardens, was appointed in 1924 to inquire into and give advice on questions of public amenity or artistic importance.

SAVILE ROW (Pl. R 23, *I*) is occupied by fashionable tailors. No. 12 (tablet) was the London residence of George Grote, the historian, from 1848 till his death in 1871. Sheridan lived at No. 14 (tablet), but died in the front bedroom of No. 17 in 1816. No. 17 is the *Burlington Fine Arts Club*, which holds important art exhibitions (adm. by introduction). No. 23 is the *Alpine Club*.

Immediately to the W. of Burlington House is the *Burlington Arcade* (1818-19), opposite which is the *Piccadilly Arcade* (1909).

Bond Street (Pl. R 22, 23, *I*), which diverges on the right, is the most fashionable shopping street in London; it was built c. 1686 by Sir Thomas Bond but has been much altered. OLD BOND STREET, the S. and more fashionable portion, is continued to Oxford St. (p. 193) by NEW BOND STREET, which was begun about 1721. Laurence Sterne died at 41 Old Bond St. in 1768; Sir Thomas Lawrence lodged at Nos. 24 and 29. Among the former residents in New Bond St. were Nelson (in 1797, at No. 147; tablet) and Lady Hamilton (in 1813, at No. 150). At Messrs. J. & E. Atkinson's, perfumers, 24 Old Bond St. (designed by E. Vincent Harris, 1926), is a carillon of twenty-three bells, which play at 12 noon and at 4 p.m. Ellis's bookshop, 29 New Bond St., is the oldest in London (1728).

In ALBEMARLE STREET (Pl. R 22, *I*) is the *Royal Institution*, founded in 1799 for the promotion and teaching of science (lectures from Christmas to midsummer; special course of Christmas lectures for children). One of its founders was Sir Benjamin Thompson (1753-1814; born at North Woburn, Mass.; later Count Rumford of Munich). The Davy-Faraday Research Laboratory, at No. 20, presented to the Royal Institution by Dr. Ludwig Mond in 1896, commemorates Sir Humphry Davy, appointed professor of chemistry here in 1802, and Michael Faraday, his assistant after 1812. The Royal Institution owns a collection of scientific apparatus used by Rumford, Davy, Faraday, Tyndall, Dewar, and others.

The Westminster Bank (1928), at the corner of Albemarle St. and Piccadilly, and Barclays Bank (1922), opposite, are both by W. Curtis Green. Opposite Albemarle St. diverges St. James's St. (p. 167).

The next street to the right is DOVER STREET, with the *Bath Club* (No. 34) and the *Albemarle Club* (No. 37), the latter occupying Ely House, residence of the Bishops of Ely after 1772 (comp. p. 262). — Dover St. leads to GRAFTON STREET, No. 4 in which was occupied by Lord Brougham for thirty years (tablet).

Almost opposite Dover St. is the *Ritz Hotel* (p. 3), designed by Mewes & Davis (1906).

No. 5 ARLINGTON STRET (tablet) was occupied by Sir Robert Walpole from 1742 till his death in 1745, No. 9 (tablet) by Charles James Fox in 1804-6, No. 17 by John Lothrop Motley, the American ambassador, in 1869-71, and No. 20 by the 3rd Marquis of Salisbury. The houses on the W. side of the street are all occupied by members of the peerage.

Beyond the *Berkeley Hotel* (p. 3), at the corner of Berkeley St. (p. 181), is *Devonshire House,* a palatial block of shops and flats, designed by Thomas Hastings of New York, in conjunction with Professor C. H. Reilly (1926). It occupies the site of the London residence of the Duke of Devonshire. The adjoining *Stratton House* was designed by W. Curtis Green (1929).

Beyond this point Piccadilly is flanked by the **Green Park** (Pl. R 18, 22, *IV;* 53 acres in extent), while on the N. side are *Bath House* (No. 82), the residence of Lady Ludlow, built in 1821, the *Splendide* and *Park Lane Hotels* (p. 3), and numerous clubs: *Naval and Military* (No. 94) or the 'In-and-Out', the house of Lord Palmerston from 1855 to 1865; *American* (No. 95); *Junior Naval and Military* (No. 96); *Badminton* (No. 100); *Junior Constitutional* (No. 101); *St. James's* (No. 106), a fine mansion by William Kent; *Junior Athenæum* (No. 116); *Cavendish* (No. 119); *Cavalry* (No. 127); *Royal Air Force* (No. 128); and *Lyceum* (No. 138). In the park railings, opposite the Naval and Military Club, are fine iron gates, erected c. 1735 at Lord Heathfield's house at Turnham Green (p. 370), acquired by the Duke of Devonshire for Chiswick House (p. 370) in 1837, moved to the old Devonshire House (see above) in 1898, and re-erected here in 1921. Opposite the Cavalry Club is a 'porters' rest'. Nos. 138 & 139 occupy the site of the house of the dissolute fourth Duke of Queensberry ('Old Q'; p. 175), in half of which (then known as 13 Piccadilly Terrace) Lord Byron spent his brief married life (1815-16); here his daughter Ada was born. The Duke of York lives at No. 145, Lord Rothschild at No. 148.

The side-streets running N. from this end of Piccadilly to Mayfair (p. 180) abound in fashionable lodgings and private hotels. Baroness Burdett-Coutts, the philanthropist, lived at No. 1 STRATTON STREET from 1837 till her death in 1906. No. 11 BOLTON STREET was the residence of Fanny Burney (from 1818; tablet). Edmund Kean lived at No. 12 CLARGES STREET (tablet; 1815-24), C. J. Fox at No. 43 (1803), Lady Hamilton at No. 11 (1804-6), Daniel O'Connell at No. 9 (1835), and Macaulay at No. 3 (1838-40). Hazlitt lived at No. 40 HALF MOON STREET in 1827-29.

Hyde Park Corner (Pl. R 18, *IV;* entrance to Hyde Park, see p. 182; Wellington Arch, see p. 174) is the busiest traffic centre in London, over 63,000 vehicles passing here daily between 8 a.m. and 8 p.m.

Apsley House ('No. 1, London'), the residence of the Duke of Wellington, was built in 1771-78 for Henry Bathurst, Lord Apsley, and purchased in 1820 by the 1st Duke of Wellington from his brother Marquis Wellesley. In 1828 the brick facing was replaced by stone. Apsley House contains a picture gallery, numerous portraits and statues, and gifts from royal donors adm. only by introduction).

Among the finest works of art are the following. *Velazquez*, Water-seller of Seville, Two boys dining (early works, c. 1620), Quevedo, poet and satirist, Pope Innocent X. (copy of the painting in the Doria Gallery at Rome); *Correggio*, Christ's Agony in the Garden (copy in the National Gallery); *Parmigianino*, Betrothal of St. Catharine; *Marcello Venusti*, Annunciation; fine examples of *De Hooch*, *Brueghel*, and *Teniers*; *Watteau*, Court festival; *Claude*, Palaces at sunset; *Spagnoletto*, Allegorical picture; *Wouwerman*, Starting for the chase, Returning from the chase; *Murillo*, St. Catharine; *Paul Potter*, Deer in a wood; *Cuyp*, Cavalier with grey horse; *A. van Ostade*, Peasants gaming; *Jan Steen*, Family scene, The smokers, Peasants at a wedding-feast; *Van der Heyde*, Canal in a town; *N. Maes*, The milk-seller, The listener; *Lucas van Leyden*, Supper; portraits of Napoleon, by *J. L. David* and others; *Sir William Allan*, Battle of Waterloo; *Sir David Wilkie*, Chelsea pensioners reading the news of Waterloo; *John Burnet*, Greenwich pensioners celebrating the anniversary of Trafalgar.

On the staircase is *Canova's* colossal statue of Napoleon I. In the entrance hall is the 'Mattei' bust of Cicero, the only antique bust of the orator that is authenticated by an inscription.

Opposite Apsley House is a bronze equestrian statue of the *Duke of Wellington* (1769-1852), by Sir Edgar Boehm (1888), with figures of a Grenadier, a Highlander, a Welsh Fusilier, and an Inniskilling Dragoon, and on the adjoining island sites are war memorials for the *Royal Artillery*, by C. S. Jagger, sculptor, and Lionel Pearson, architect (1925), with a 9 in. howitzer in Portland stone and bronze figures and bas-reliefs, and for the **Machine Gun Corps*, by F. Derwent Wood, with a bronze figure of David (1925).

Park Lane (Pl. R 18, 19, *IV*, *I*), long a synonym for wealth and fashion but now being commercialized, skirts the E. side of Hyde Park and connects Piccadilly with the Marble Arch (p. 182). At its junction with Hamilton Place is a fountain by Thomas Thornycroft (1875), surmounted by a statue of Fame and adorned with figures of Tragedy, Comedy, Poetry, Shakespeare, Chaucer, and Milton (Fame, Comedy, and Shakespeare by Sir Hamo Thornycroft). No. 19 Park Lane is *Londonderry House* (Marquis of Londonderry), built in 1827 by Benjamin and Philip Wyatt. No. 25 is the residence of Sir Philip Sassoon, with a collection of paintings by Velazquez (Philip IV.), Reynolds, Gainsborough, and Sargent (15 works), and old furniture and tapestries (occasionally shown on written application). Beyond Stanhope Gate (p. 183) lay *Dorchester House*, built for Robert Stayner Holford by Lewis Vulliamy in 1848-57 and demolished in 1929. Whitelaw Reid, American ambassador, occupied the house from 1905 till his death here in 1913. The property has been acquired by Gordon Hotels Ltd. as a site for a hotel of the highest class. *Grosvenor House*, beyond Mount St., occupying the site of the residence of the Duke of Westminster, is a huge double structure (1928-29; façade designed by Lutyens), comprising a hotel (N. block; p. 3), service flats, and two sports clubs (pp. 43, 59). Opposite Upper Grosvenor St. is Grosvenor Gate At No. 29 Park Lane (then 1 Grosvenor Gate), the property of his wife Mrs. Wyndham Lewis, Disraeli spent the whole of his married life (1839-72). Farther on are *Dudley House* (Sir John Ward), built by William Atkinson in 1824, and *Brook House* (Lord Louis Mountbatten), by T. H. Wyatt.

Mayfair, the most fashionable residential quarter of London, bounded by Piccadilly, Park Lane, Oxford St., and Bond St., dates from the 18-19th cent. and is of interest chiefly for its reminiscences of the distinguished people who have lived there. It derives its name from the fair held on the site now occupied in part by Shepherd Market from the time of Charles II. or earlier down to about 1800.

From Londonderry House in Park Lane (p. 179) HERTFORD STREET (Pl. R 18, *IV*), where Sheridan lived at No. 10 (1796-1800), Jenner at No. 14 (tablet; 1803-4), in an unsuccessful attempt to establish a London practice, and Lytton at No. 36 (1831-34), leads past Little Stanhope St. (at No. 5 is 'The Cottage', dated 1618) to Shepherd St. and SHEPHERD MARKET, which was built about 1708 by Edward Shepherd and contrasts strangely with the aristocratic streets that surround it.

CURZON STREET (Pl. R 18, 22, *IV*) is reached from Park Lane viâ Great Stanhope St., famous residents in which were Lord Raglan (at No. 5, tablet; 1835-55), Lord Palmerston (at No. 9; 1820-40), and Sir Robert Peel (at No. 12; 1820-25). At the corner of South Audley St. is *Chesterfield House* (Earl of Harewood and Princess Mary), built in 1749 by Isaac Ware for the 4th Earl of Chesterfield, author of the 'Letters to my Son'. At the picturesque corner of Charles St. and Waverton St., close to Chesterfield House, is an old weather-boarded carpenter's shop (1754). Disraeli died at No. 19 Curzon St. (tablet) in 1881. Between Chesterfield St. and Queen St., on the left, is *Crewe House* (Marquis of Crewe). *Sunderland House*, opposite, by Messrs. Romaine-Walker & Jenkins (1903), was a gift from W. K. Vanderbilt to his daughter Consuelo, Duchess of Marlborough; it occupies the site of the Mayfair or Curzon Chapel, pulled down in 1899. Close to the latter stood the chapel of the Rev. Alexander Keith, notorious for the 'Fleet' marriages (comp. p. 243) performed here till 1754. Farther on (l.) is the *Third Church of Christ Scientist*, built by E. A. Rickards and H. V. Lanchester (1910-11). Curzon St. ends at Lansdowne Passage, which leads to Berkeley St. (p. 181).

MOUNT STREET (Pl. R 18, 19, *I*) derives its name from 'Oliver's Mount' (p. 181).

Park St. leads S. to Aldford St. (formerly Chapel St., from No. 23 in which Shelley eloped in 1811 with Harriet Westbrook, daughter of a retired hotel-keeper) and to South St., where Lord Melbourne lived at No. 39 in 1835-41. — In SOUTH AUDLEY STREET, to the S. of Mount St., are the *Egyptian Legation* (Bute House) and the *Grosvenor Chapel*, where Lady Mary Wortley Montagu (1689-1762) and John Wilkes (1727-1797) are buried.

Farther on in Mount St. (r.) is *Farm Street Church* (Immaculate Conception), a Jesuit church with an ornate interior (1849).

Berkeley Square (pron. 'barkly'; Pl. R 23, 22, *I;* 2.46 acres), begun in 1698, was named from Berkeley (afterwards Devonshire) House (p. 178). It contains some of the finest plane-trees in London. Many of the houses still have old ironwork in front of their doors, with extinguishers for links or torches.

Horace Walpole lived at 11 Berkeley Square (tablet) from 1779 till his death here in 1797, and Lord Clyde lived at No. 10 (tablet) in 1863; Clive, a victim of opium, killed himself at No. 45 in 1774. From No. 38 (Earl of Rosebery) the daughter of Robert Child, the banker, eloped with the Earl of Westmorland in 1782. Charles James Fox lived at No. 25 in 1802-3, and Brougham at No. 28 when Lord Chancellor (1830-34). Gunter's, the confectioner's, at No. 7, was founded in 1757. — In Berkeley Street is the *May Fair Hotel* (p. 3). Pope lived at No. 9 and presented the lease of it to Martha Blount.

The Earl of Rosebery (1847-1929) was born at No. 20 in Charles Street, which runs S.W. from Berkeley Square; G. F. Watts had his studio from 1848 to 1853 at No. 30; at No. 32 lived (1837-39) Sydney Smith, who used to preach at the *Berkeley Chapel* at the corner of John St. At Dartmouth House, Charles St., are the offices and club rooms of the *English-Speaking Union* (p. 60).

On the S. side of Berkeley Square is *Lansdowne House* (Pl. R 22, *I*), the former property of the Marquis of Lansdowne, let at present to Mr. Gordon Selfridge, but sold for 'development' in 1929. It was noted for its picture gallery and especially for its collection of antique sculptures (dispersed in 1930), mostly discovered at Hadrian's Villa by Gavin Hamilton. It was while living here, as librarian to the Earl of Shelburne, that Priestley 'discovered' oxygen. The house was built in 1765-67 by Robert Adam for the Earl of Bute and was bought unfinished in 1771 by the first Marquis of Lansdowne.

Grosvenor St. and Brook St. lead from New Bond St. (p. 177) to Grosvenor Square, beyond which they are continued by Upper Grosvenor St. and Upper Brook St. to Park Lane (p. 179). In Brook St. are *Claridge's Hotel* (p. 3), the *Guards' Club* (Nos. 41 & 43), and the *Savile Club* (No. 69); Handel lived at No. 25 (tablet). William Blake lodged from 1804 to 1821 at 17 South Molton St. (tablet).

Grosvenor Square (Pl. R 19, *I;* 4.44 acres), built in the reign of George II. and called after Sir Richard Grosvenor (d. 1732), occupies the site of 'Oliver's Mount', one of the fortifications thrown up by Parliament in 1643. Link-extinguishers are still to be seen in front of some of the houses. Lytton lived from 1868 to 1873 at No. 12 (now the residence of Mr. John Pierpont Morgan), and John Wilkes died at No. 35 in 1797. No. 6 was the residence of Walter Hines Page (p. 150; tablet). No. 20 is the *Italian Embassy.*

In Duke St. is the *King's Weigh House Church*, built by Alfred Waterhouse in 1891. Now a leading Congregational church, it claims to derive from the Free Chapel and Hospital of St. Katharine near the Tower (comp. p. 376), part of the congregation of which was excluded in consequence of the Act of Uniformity (1662) and met subsequently at the King's Weigh House (in Cornhill, later in Eastcheap). — *Hampden House*, 61 Green St., is the residence of the Duke of Sutherland.

12. Hyde Park. Kensington Gardens.

Underground. *Hyde Park Corner* and *Knightsbridge*, on the Piccadilly Tube (Appx., p. 54); *Marble Arch*, *Lancaster Gate*, and *Queen's Road*, on the Central London Tube (Appx., p. 52).

Hyde Park (Pl. R 14, 15), the largest ($363^3/_4$ acres) and most fashionable of the London parks, is adjoined on the W. by Kensington Gardens, while on the E. it is separated from the Green Park by the roadway at Hyde Park Corner only. A walk of almost three miles, amid charming and in places almost rural surroundings, is thus possible in the heart of London. The royal parks are the haunt of a surprising variety of wild birds (many of the shrubberies being allowed to run wild to provide them with sanctuaries), and sheep are pastured there in summer.

Till 1536 the park belonged to the manor of Hyde, one of the possessions of Westminster Abbey, and it was enclosed as a deer park at an early date. In the reign of James I. deer were still hunted in it, while under Charles I., who threw it open to the public in 1635, it was devoted to horse and foot races. The latter monarch also laid out the 'Ring', which became a fashionable drive and promenade. At a later period the park was frequently the scene of duels, one of the most famous being that between Lord Mohun and the Duke of Hamilton in 1712, when both lost their lives. John Wilkes (1763) and Charles James Fox (1779) were wounded in duels fought here. In 1730-33 Caroline of Anspach, wife of George II., caused the Serpentine to be formed out of a string of half-a-dozen small ponds fed by the Westbourne, but it is now supplied from a well at its N. end. In 1851 the first Great International Exhibition was held in Hyde Park, to the S. of Rotten Row, the glass and iron buildings being subsequently re-erected at Upper Norwood as the Crystal Palace (p. 426). Out of the profits the site for the Albert Hall and the Kensington museums was purchased.

Hyde Park is surrounded by iron railings and provided with nine carriage entrances, besides a large number of gates for pedestrians; the former are closed at midnight, the latter at 10 p.m. No business vehicles (except taxis) are allowed to enter the park. Motor-cars are prohibited from entering the Ladies' Mile (p. 183). Chair-tickets (2*d*.) are available for the whole day in any of the four royal parks (Hyde Park, Kensington Gardens, Green Park, St. James's Park); the benches are free. Hand-cameras are allowed. The park regulations (see the notices at the entrances) are strictly enforced by a squad of police (some in plain clothes).

The entrances most used are *Hyde Park Corner* (Pl. R 18, *IV;* p. 178) at the S.E., and *Cumberland Gate* at the N.E. angle. The triple gateway at Hyde Park Corner was built from the designs of Decimus Burton in 1828; its reliefs, by John Henning, are copies of the Parthenon frieze (p. 215). — Outside Cumberland Gate stands the **Marble Arch** (Pl. R 15, 19, *I;* comp. p. 192), in the style of the Arch of Constantine, erected by John Nash in 1828 at the entrance of Buckingham Palace but removed hither in 1851. The reliefs on the S. side are by E. H. Baily, those on the N. by Sir Richard Westmacott; the bronze gates deserve inspection. In 1908 the railings were set back to make more room for traffic, and the arch now stands in the centre of an open space.

To the N. of Hyde Park Corner, within the park, is the so-called *Achilles Statue,* a colossal figure 20 ft. high, erected in honour of the Duke of Wellington in 1822 by his countrywomen. The statue, by Sir Richard Westmacott, was cast from the metal of twelve French cannon and is a copy of one of the Horse Tamers on the Monte Cavallo at Rome (the sword and shield being additions). Opposite, in the private gardens of Hamilton Place, is a statue of *Lord Byron* (1788-1824), by R. C. Belt (1880), on a marble pedestal supplied by the Greek government. Farther N., just inside Stanhope Gate, is the *Cavalry War Memorial,* with a bronze figure of St. George by Captain Adrian Jones (1924). — The most fashionable portion of the park, with the most brilliant flower-beds, is between Hyde Park Corner and the Serpentine ('Church Parade' on Sun. between morning service and luncheon). *Rotten Row,* a tan track reserved for equestrians, runs parallel to the road from Hyde Park Corner to Alexandra Gate. On the N. side of Rotten Row is a pretty fountain with a figure of Artemis, by Lady Feodora Gleichen (1906). — The drive on the N. side of the Serpentine used to be called the *Ladies' Mile.* A band plays every afternoon and evening in summer in the band-stand to the N. of the road. Farther N. is the *Ring Tea House,* where luncheons, teas, and refreshments may be obtained. Perhaps the most charming spot in the park is the *Dell* at the E. end of the Serpentine, where a number of pinioned herons are kept.

The **Serpentine** (50 acres; comp. p. 182), well stocked with waterfowl, provides boating, bathing, and (rarely) skating. To provide against accidents, the Royal Humane Society (p. 70) has a 'receiving house' on the N. bank. The depth in the centre of the Serpentine varies from 6 to 14$^1/_2$ ft. E. of the bridge and from 5 to 5$^1/_2$ ft. W. of the bridge. It was in the Serpentine that Harriet Westbrook (p. 180) drowned herself in 1816. Near the boat-houses is a natural amphitheatre where open-air dramatic and musical performances are given in summer (p. 34). About 250 yds. N., adjoining a shrubbery, is the *Memorial to *William Henry Hudson,* naturalist and author (1841-1922), consisting of a bird sanctuary (1925) designed by Lionel G. Pearson, with bird-baths and a stone screen, in the centre of which is a much-discussed panel in high-relief by Jacob Epstein representing the incarnation of the Spirit of Nature from 'Green Mansions' (usually known as 'Rima'), with a flight of birds. At the point where the Serpentine enters Kensington Gardens it is crossed by the beautiful *Rennie's Bridge,* by Sir John and George Rennie (1826), commanding charming views in either direction and carrying the road from Alexandra Gate to Victoria Gate. At the N. end of the bridge is the *Powder Magazine.* The Coaching Club (founded in 1871 by the Duke of Beaufort) meets here two or three times during the Season, driving hence to Ranelagh (p. 433) or Hurlingham (p. 366) for luncheon.

Rowing Boats may be hired on the Serpentine (1*s*.-2*s*. per hr.); boat-houses on the N. side. Ferry 1*d*. — *Bathing* (for men and boys; pavilion for mixed bathing to be erected) is permitted in the Serpentine within certain limits before 8.30 a.m. (before 9 a.m. on Sun.) all the year round and also on week-day evenings at hours varying with the season (6-8.30 in June, July, and Aug.; from 1 p.m. during the school holidays). A band of enthusiasts bathes here throughout the year, in all weathers; swimming races are occasionally held.

Hyde Park is a recognized rendezvous for political demonstrations. The Reform Riot of 1866, when a quarter of a mile of the railings was torn up and 250 policemen were injured, is the most historic of such gatherings. The gravel expanse near the Marble Arch is the haunt of open-air orators. — In the garden of the lodge at Victoria Gate (Pl. R 11), in Bayswater Road (p. 192), is a little *Dogs' Cemetery* (adm. on application).

To the W. of Hyde Park, and separated from it by iron railings, lie ***Kensington Gardens** (Pl. R 6, 10; open till dusk, at midsummer 10 p.m.), 275 acres in area, thronged by nursemaids and children. The only carriage drive is that past the Albert Memorial to Albert Gate. The gardens owe their appearance mainly to Queen Caroline (p. 182), who planted the noble avenues, designed the *Broad Walk* on the W. side, 50 ft. in width, and formed the *Round Pond* (much used for model-yacht sailing), as it is now called in spite of its shape. Near the S. end of the bridge over the Serpentine, which is known within the gardens as the *Long Water*, is an open-air *Restaurant* (luncheons, teas, dinners, suppers, and refreshments; open in summer till 9 p.m.). Between the Round Pond and the Long Water is a bronze equestrian figure representing *Physical Energy*, by G. F. Watts (1907), a repetition of the central portion of the memorial to Cecil Rhodes on the slope of Table Mountain, Cape Town. At the N. end of the Long Water are fountains and a paved garden, with a statue of *Edward Jenner* (1749-1823) by W. C. Marshall (1858), and farther back, to the right, *Queen Anne's Alcove*, orginally built in the early 18th cent. at the end of the gardens on the S. side of Kensington Palace. On the W. bank of the Long Water is a fanciful statue, by Sir George Frampton (1911), of *Peter Pan*, commemorating Sir J. M. Barrie's boy-hero. A little N.W. of this point is a granite obelisk (1866) in memory of *John Hanning Speke* (1827-64), the African explorer. — The Albert Memorial (p. 306) rises on the S. side of the gardens. The iron gates at the entrance to the gardens near the Alexandra Gate were those of the S. transept of the Exhibition buildings of 1851 (p. 182). Skirting the N. side of the Albert Memorial is the **Flower Walk*. On the E. side of the Broad Walk is *St. Govor's Well* (1836), and a little farther on, with its back to Kensington Palace, is a poor statue of *Queen Victoria*, in marble, by Princess Louise (1893). In the palace grounds, opposite the S. façade, is a statue of *William III.*, by Heinrich Baucke, presented by the German Emperor in 1907. The **Sunk Garden* between the Broad Walk and the palace, with its pergola of lime-trees, and the **Orangery* on the N. side of the palace, built by Wren in 1704, are other attractive features of Kensington Gardens.

Kensington Palace (Pl. R 6), on the W. side of Kensington Gardens, incorporates part of Nottingham House, which was built before 1661 and was purchased from the second Earl of Nottingham by William III. in 1689. The palace was erected partly by *Sir Christopher Wren* for William and Mary in 1689-95 (S. front and N.E. wing), and partly by *William Kent* for George I. in 1718-26 (N.E. and S.W. wings). This palace was the scene of the deaths of William III. (1702) and Mary II. (1694), of Anne (1714) and her husband Prince George of Denmark (1708), and of George II. (1760), after which it ceased to be the sovereign's residence. Queen Victoria (May 24th, 1819) and Queen Mary (May 26th, 1867) were born here. The palace is at present occupied by Princess Louise (Duchess of Argyll), Princess Beatrice, and the Earl of Athlone and Princess Alice.

The **State Apartments** are open to the public on Sat. and Sun. from April to November, 2-4, 5, or 6 (adm. *6d.*, guide-book *1s.*). The entrance is at the N.E. corner.

We ascend the QUEEN'S STAIRCASE and enter QUEEN MARY'S GALLERY (84 ft. by $21^1/_2$ ft.), which is panelled in oak and has two chimney-pieces surmounted by admirable mirrors (by Gerard Johnson and Robert Streeter, 1689-91). Among the portraits we note: *Kneller*, 1. Mary II., 5. Emperor Charles Frederick of Germany, 9. William III. — QUEEN'S CLOSET. — QUEEN ANNE'S PRIVATE DINING ROOM and the adjoining rooms are associated with the intimate conversations between Queen Anne ('Mrs. Morley') and the Duchess of Marlborough ('Mrs. Freeman'). Portraits: 16a. *Thomas Hudson*, Handel; *Kneller*, 19. Sir Samuel Garth, 20. Duke of Gloucester; 21. *Michael Dahl*, Prince George of Denmark. — QUEEN MARY'S PRIVY CHAMBER. 24. *Hyacinthe Rigaud*, Louis XV.; 28. *John Riley*, Mrs. Elliott; 29. *John Opie*, Mrs. Delany.

We pass from the Wren rooms to those constructed by William Kent. — QUEEN CAROLINE'S DRAWING ROOM. Ceiling-painting: Minerva attended by History and the Arts. Portraits: 33. *Callet*, Louis XVI.; 34. *Mignard* (?), Louis XIV. — We turn to the left to enter the CUPOLA or CUBE ROOM, a sumptuous apartment well illustrating Kent's pseudo-classical style. with painted walls and domed ceiling, six gilded leaden statues of classical deities, Italian bronze busts of Roman poets, and marble chimney-piece and doorways. Above the chimney-piece is a bas-relief by *Rysbrack*, representing a Roman marriage. Queen Victoria (who was born in one of the first-floor rooms on the E. front, now occupied by Princess Beatrice) was baptized in this room in 1819. In the centre is a clock with paintings by *Amiconi*, bronze figures by *Roubiliac*, and silver bas-reliefs by *Rysbrack*. — The KING'S DRAWING ROOM commands a view of Kensington Gardens and the Round Pond. Ceiling-painting: Jupiter and Semele, by *Kent* (1725). The paintings on the walls are mostly by *Benjamin West* and include the Death of General Wolfe (No. 45). No. 50, George III. reviewing the 10th Dragoons, is the masterpiece of *Sir William Beechey*. — The next room is QUEEN VICTORIA'S NURSERY, with her Indian clubs on the mantelpiece. The present Queen Mary was born here. This and the next two rooms are hung with prints and pictures illustrating the life of

Queen Victoria. — ANTEROOM. — QUEEN VICTORIA'S BEDROOM. Here she was sleeping on the morning of June 20th, 1837, when she was awakened by her mother the Duchess of Kent to go downstairs to the drawing room to receive the news of her accession from the Lord Chamberlain and the Archbishop of Canterbury. In the middle of the room are her dolls' house and toys.

*KING'S GALLERY (96 ft. by 21½ ft.), designed by Wren, with oak cornices and architraves over the doors carved by *Grinling Gibbons*. The ceiling was painted with mythological subjects by Kent in 1724; the panelling was removed in the time of George II. Over the chimney-piece is a map of N. W. Europe, made by Robert Norden (1694), with a pointer (connected with a vane on the roof) to show the direction of the wind. The deal overmantel is a charming work by Kent; at the top is a medallion in fresco of the Virgin and Child (school of Raphael; 1583). The pictures hung on the walls include 18th cent. portraits, views of old London, etc.: 94. *Charles Le Brun*, Louis XIV.; *Kneller*, 110. Sir Isaac Newton, 112. John Locke.

The KING'S GRAND STAIRCASE was originally constructed by Wren and has an iron balustrade by *Jean Tijou*. The walls and ceiling were painted by Kent to represent a gallery, with personages of George I.'s court looking over the balustrade: Ulric, the king's page, in Polish dress; Mahomet and Mustapha, the king's Turkish body-servants; a Highlander; a Quaker; 'Peter the Wild Boy', found in the woods near Hamelin in 1725; Yeomen Warders (p. 390); etc. — The PRESENCE CHAMBER was built by Wren but decorated by Kent (ceiling in imitation of Raphael's Logge in the Vatican). The lime-wood carvings over the chimney-piece are by Gibbons. Pictures: *Kneller*, *123. Peter the Great (who had a private interview with William III. in the palace in 1698), 125. Francis Couplet, a Chinese missionary; 131. *J. B. Van Loo*, Sir Robert Walpole.

13. Regent Street. Soho.

UNDERGROUND. *Piccadilly Circus*, on the Bakerloo and Piccadilly Tubes (Appx., pp. 53, 54); *Oxford Circus*, on the Central London and Bakerloo Tubes (Appx., pp. 52, 53); *Leicester Square*, on the Piccadilly and Hampstead Tubes (Appx., pp. 54, 55); *Tottenham Court Road*, on the Central London and Hampstead Tubes (Appx., pp. 52, 55).

Regent Street (Pl. R 23, 26, *I*), one of the busiest streets in London and containing many of the best shops, was originally laid out by John Nash in 1813-20 for the purpose of connecting Carlton House (p. 163), the residence of the Prince Regent, with Regent's Park (p. 375). Since the beginning of the century, and especially since 1920, it has been entirely rebuilt, Nash's uniform design giving way to steel-framed concrete buildings, faced with stone. It is 1 M. in length, and extends from Waterloo Place (p. 163), through Piccadilly Circus and Oxford Circus, to Portland Place. The section of Regent St. between Waterloo Place and Piccadilly Circus is known unofficially as Lower Regent St. On the left (W.) is *British Columbia House* (No. 1; 1914-15); on the right, at the corner of Charles St., stands the *Junior United Service Club*. The *Plaza* (l.) was designed by Frank Verity (1926).

Sir Isaac Newton lived from 1700 to 1709 at 87 JERMYN STREET (rebuilt; tablet), to the W. of Regent St.

In Jermyn St. is the entrance to the **Museum of Practical Geology** (Pl. R 22, *I*), erected in 1850-51 by Sir James Pennethorne. The building, found to be unsafe, is supported internally with wooden baulks, necessitating considerable dislocation in the arrangement of the collections. It is proposed to transfer the museum to new buildings at South Kensington (p. 316). It is open free from 10 to 6, on Sat. till 9.30 p.m., on Sun. from 2.30 to 6. Short guide 2*d*.

HALL. Facing the entrance is a copy of the Farnese Hercules (carved out of what is probably the biggest block of Portland stone every quarried; 1851). On the floor of the hall: two tables of inlaid marbles; specimens of marble, alabaster, granite, serpentine, etc.; table-cases with examples of cement, plaster, and abrasive stones, and blocks of auriferous quartz, copper, galena, etc.; the Kidston Bequest of fossil plants from carboniferous rocks; geological photographs, etc. The wall-cases on the W. side contain series of *British Building Stones* and granites. The E. wall is decorated with slabs of British marbles and granites. — We pass through a screen of Caen stone into the INNER HALL, which contains large *Geological Models*. Table-cases are devoted to oil, coal, geological survey maps and photographs, and road-stones. The wall-cases on the N. side contain a series of British clays. To the N. of the Inner Hall are the inquiry office, public map-room, library, and the offices of the *Geological Survey of Great Britain*. — On the staircase are busts of eminent geologists.

The FIRST FLOOR contains the *Mineral Collections*, the arrangement being as far as possible both topographical and economic. Facing us is a large vase of Siberian aventurine and other presents to Sir Roderick Murchison (1792-1871) from the Tsar Nicholas I. of Russia. On each side are table-cases with minerals bequeathed by Henry Ludlam. On the W. side is a piece of proustite from Chile, protected from the light by a hinged cover. The other table-cases in the passage round the room, left to right, contain illustrations of fossilization; pseudomorphs; larger mineral specimens; agates; meteorites; a vase of Derbyshire fluor-spar or 'blue john'; mica; a slab of osseous breccia; stone implements; gun-flints; nuggets of Australian gold; and radio-active minerals. The horseshoe case in the centre contains the 'non-metallic' minerals, including gems: right to left, diamonds, graphite, amber, sulphur, salt, barytes, calcite, onyx, quartz, jasper, chalcedony, agate, opal, ruby, emerald, topaz, garnet, felspar, lapis lazuli, jade, mica, meerschaum, serpentine, turquoise, etc. The wall-cases on both sides of the first part of the gallery contain British metalliferous ores; in the further part are foreign (W.) and colonial (E.) ores; at the N. end are veinstones. At the S. end of the room, beyond the staircase, are the *Rock Specimens*. By the stairs leading to the upper galleries are large stalagmites from Austria.

The two upper GALLERIES, running round the hall, contain an unrivalled collection of British *Fossils*, arranged in stratigraphical sequence.

We next cross **Piccadilly Circus** (Pl. R 26, *I*), now roughly triangular in shape, a busy centre of traffic at the E. end of Piccadilly (p. 175), whence Shaftesbury Avenue (p. 191) leads N.E. and Coventry St. (p. 190) E. The tube station (Appx., pp. 53, 54), reconstructed in 1925-28, with its seven entrances, its underground booking hall (paintings by Stephen Bone), and its double flight of escalators (eleven in all), is the largest in the world. In the middle of the circus, which for the pleasure-seeker is the centre of London, is a bronze *Memorial (removed in 1925 to the Embankment Gardens, p. 161, during the reconstruction of the tube station) to the *7th Earl of Shaftesbury* (1801-85), by Alfred Gilbert (1893), consisting of a fountain crowned with the Angel of Christian Charity (commonly known as 'Eros'), in aluminium, and adorned with eight plaques of scenes from the life of the philanthropist, to whose name the attitude of the figure ('burying a shaft') is a punning allusion.

On the S. side of the circus are the *Criterion Theatre* and *Restaurant* (p. 13). Opposite is the *London Pavilion* (p. 32; 1885, rebuilt in 1900). Swan & Edgar's, on the W., was designed by Sir Reginald Blomfield (1924-27). On the N. side of the circus is the best collection of electric sky-signs in London.

Beyond Piccadilly Circus Regent St. describes a curve to the W., forming the so-called *Quadrant*, which was designed by Sir Reginald Blomfield, Sir Aston Webb, and Ernest Newton. On the right are the *County Fire Office*, with a copper dome, by Hermon Cawthra, and the *Café Royal* (p. 13), by Sir Henry Tanner (1923-24). On the left are the N. front of the *Piccadilly Hotel* (p. 175) and *Vigo House*, the latter by Sir John Burnet (1924-25). Chapel Court (r.) leads to *St. Thomas's*, Kingly St., which dates from 1702. The long frontage between New Burlington St. and Conduit St. was designed by Frank Verity. No. 37 Conduit St. was the residence of George Canning (tablet). Liberty's (r.) was designed by E. Stanley Hall (1922-25); on the bridge leading over Kingly St. to the timbered Tudor block in Great Marlborough St. (p. 191) is a clock with figures of St. George and the dragon set in motion at the hours.

Hanover St. and Princes St. lead W. to HANOVER SQUARE, which contains a bronze statue of *William Pitt* (1759-1806), by Chantrey (1831). The Celanese Building, in the S.W. corner, is a much-admired design by S. Gordon Jeeves (1928). A tablet commemorates the residence of Mary Somerville, the scientist, at No. 12 (in 1818-27). In George St., leading out of the square on the S., is **St. George's, Hanover Square** (open 8-4.30), built by John James (1712-25), with a classical portico. The E. windows of the chancel and aisles contain Flemish *Stained Glass of the mid 16th cent., representing a Tree of Jesse, brought from a convent at Malines and adapted to fit its present position in 1841. Over the altar is a painting of the Last Supper, by Sir James Thornhill. Many notable persons have been married at St. George's: Sir William Hamilton and Emma Lyon (or Hart) in 1791; Lola Montez and G. T. Heald in 1849; 'George Eliot' (Mary Ann Evans) and J. W. Cross, a New York banker, in 1880; Theodore Roosevelt and Edith Kermit Carow in 1886; Asquith and Miss Margot Tennant in 1894. Shelley and Harriet Westbrook (p. 180), originally married by Scots law in 1811, were remarried here in 1814. — Nathaniel Hawthorne lodged at 24 George St. in 1835, and J. S. Copley (p. 350) lived at No. 25.

The intersection of Regent St. with Oxford St. (p. 193) is called **Oxford Circus** (Pl. R 23, *I*; tube station, see Appx., pp. 52, 53). On the left in the continuation of Regent St. (Nos. 307-311) is the *Polytechnic Young Men's Christian Institute*, founded in 1882 and rebuilt in 1911. *Quintin Hogg* (1845-1903), its founder, is commemorated by a statue (by Sir George Frampton, 1906) in the middle of the roadway.

The educational work of the Polytechnic, which has over 18,000 members, comprises day schools (including a secondary school for 700 boys) and evening classes, with a staff of 500. The building includes a gymnasium and a swimming bath, and there is a sports ground at Chiswick. The Young Women's Institute is housed in the Little Titchfield St. extension (1929).

GREAT PORTLAND STREET (Pl. R 24, 23, *I*), parallel with Regent St. and Langham Place on the E., is much favoured by motor-car dealers.

The composer Weber died in 1826 at No. 91, and Boswell in 1795 at No. 122, but both houses have been rebuilt. At No. 234 is the *Royal National Orthopædic Hospital*, founded in 1838, with 309 beds and a country branch at Stanmore (p. 484). *All Saints* (Pl. R 24, *1*), Margaret St., built by William Butterfield in 1848-59, has a spire 227 ft. high and frescoes by William Dyce on the E. wall.

Cavendish Place leads W. from Regent St. to CAVENDISH SQUARE (Pl. R 23, *I*), the gardens of which contain fine trees and a bronze statue of *Lord George Bentinck* (1802-48), politician, by Thomas Campbell (1851). Romney lived for twenty-one years at No. 32 (rebuilt) in this square. No. 18 is the *American Consulate-General.* No. 20, long the residence of the Earl of Oxford and Asquith, is now the Cowdray Club for nurses. No. 1a Henrietta St. is the *College of Nursing*, built by Sir Edwin Cooper at the expense of Lord and Lady Cowdray (1926).

Lord Byron was born in 1788 at 24 Holles St., between Cavendish Square and Oxford St.; the site of the house is marked by a bronze relief-bust of the poet, erected by John Lewis in 1900. — *Chandos House*, at the N. end of Chandos St., on the opposite side of the square, was built by James Adam about 1770 for the 3rd Duke of Chandos.

At 54 Wigmore St., a little to the W. of Cavendish Square, is the ***Wellcome Historical Medical Museum,** founded in 1913 by Dr Henry S. Wellcome and unrivalled of its kind. Non-professional visitors (week-days 9.30-5.30, Sat. 9.30-1) are admitted by ticket on application to the conservator; handbook free. *Hall of Primitive Medicine:* magic, ancestor cult, cult of the dead; skull-hunter's hut from New Guinea; charms, amulets, and mascots; artificial deformities. *Anatomy Room* (r.): drawings, paintings, and sculptures; manikins (16-17th cent.); anatomical models; trephining. A vestibule, with paintings of medical interest and reliquaries of saints, leads to the *Hall of Statuary*, with figures of ancient deities associated with the healing art. Banners of the Barber-Surgeons' and Apothecaries' Companies (pp. 282, 291). Glass cases contain a collection of instruments employed in surgery and dentistry from the earliest times. The gallery illustrates the development of the microscope, spectacles, etc.; books on chemistry and medicine; original apparatus of Galvani, Lord Kelvin, and Lord Rayleigh. *Portrait Gallery* of eminent physicians and surgeons. Relics of Jenner, etc. *Alchemy Room.* — The back part of the ground floor is devoted to the history of *War Surgery and Medicine*, including materials relating to the Great War. In the S.W. corner is a section of the Lister ward at the Royal Infirmary, Glasgow, with the actual furniture and equipment. In the S.E. corner, a reconstruction of a lying-in room (16th cent.). Round the sides of the *Pharmaceutical Section* are an alchemist's laboratory (16th cent.), a London chemist's shop (18th cent.), a London apothecary's shop (17th cent.), an Italian pharmacy (17th cent.), a barber-surgeon's shop, and Chinese and Turkish drug shops. Drug-pots, weights and measures, mortars, etc.

For Harley St., Wimpole St., and the district to the N., see p. 375.

Regent St. is continued N. by the curving LANGHAM PLACE (Pl. R 24, *I*). On the right are *St. George's Hall* (p. 35) and *Queen's Hall* (p. 34). *All Souls'*, with a sugarloaf steeple, was erected by Nash in 1822. Opposite is the *Langham Hotel* (p. 7).

PORTLAND PLACE, one of the widest streets in London (120 ft.), leading to Regent's Park (p. 375), was designed by Robert and James Adam (p. 104) in 1778 but not completed in accordance with their ideas. New buildings (1929-31) are being erected at the S. end of the street for the *British Broadcasting Corporation* (p. 105), and Nos. 62-68, at the corner of Weymouth St., are to be replaced by new premises for the *Royal Institute of British Architects* (p. 58).

Portland Place contains also the *Polish Embassy* (No. 47), the *Swedish* and *Chinese Legations* (Nos. 27 and 49), and the *Italian Consulate-General* (No. 68). No. 28 is the *Institute of Hygiene* (open free on week-days 10-5, Sat. 10-1), with a museum of approved foods, drinks, clothing, dental and toilet accessories, and domestic appliances. No. 47 was the home of Lord Roberts in 1902-6 (tablet). In the roadway are an equestrian statue of *Sir George White* (1835-1912), defender of Ladysmith, by John Tweed (1922), and a monument to *Lord Lister* (1827-1912), founder of antiseptic surgery, by Sir Thomas Brock (1924). Lister lived from 1877 to 1909 at No. 12 (tablet) in PARK CRESCENT, in which, facing down Portland Place, is a statue of the *Duke of Kent* (1767-1820), father of Queen Victoria, by Sebastian Gahagan (1827).

No. 110 HALLAM STREET (rebuilt; then 38 Charlotte St.), to the W. of Portland Place, was Rossetti's birthplace (tablet).

COVENTRY STREET, E. of Piccadilly Circus (p. 187), leads past the *Prince of Wales Theatre* (1882; p. 32) to **Leicester Square** (Pl. R 27, *I*), which was laid out c. 1665 and converted into a public garden in 1874 by Baron Grant, the company promoter. The marble statue of *William Shakespeare* (1564-1616) is a copy by Fontana of the monument in Westminster Abbey (p. 138). In the corners of the garden are marble busts of Reynolds by Henry Weekes, John Hunter by Thomas Woolner, Hogarth by J. Denham, and Newton by W. C. Marshall. The *Alhambra Theatre* (p. 33), on the E. side, was opened in 1854 and rebuilt in 1883-84 after a fire.

Hogarth lived at No. 30 Leicester Square (tablet) from 1733 till his death here in 1764; Reynolds at No. 47 (tablet) from 1760 till his death in 1792; and John Hunter (p. 110) in the house next Hogarth's. Sir Isaac Newton dwelt from 1710 to 1727 at No. 35 St. Martin's St. (to the S. of the square), a house afterwards (in 1774-94) occupied by Dr. Burney, in which Fanny Burney wrote 'Evelina'. This house, which Macaulay believed would "continue to be well known as long as our island retains any trace of civilisation", was taken down in 1913. Its site is now occupied by a public library (by A. N. Prentice, 1928), adjoining which, in Orange St., is a Congregationalist chapel that replaces a Huguenot chapel founded in 1688. — *Leicester House*, which was built for the Earl of Leicester and stood in the N.E. corner of the square, was called by Pennant "the pouting place of princes", for George II., in 1718, when Prince of Wales, and his son Frederick, Prince of Wales, in 1741, after quarrelling with their respective fathers, took up their residence there. The Duke of Cumberland was born there in 1721; Elizabeth, Queen of Bohemia and daughter of James I., died there in 1662, and Frederick in 1751.

Coventry St. is continued on the other side of Leicester Square by CRANBOURN STREET, leading to Charing Cross Road (p. 71) and containing *Daly's Theatre* (p. 31) and the *Hippodrome* (p. 32; 1900).

To the N. of Leicester Square is the district known as **Soho**, retaining numerous houses of the late-17th and 18th centuries. After the Revocation of the Edict of Nantes (1685) this neighbourhood became a favourite quarter of the more aristocratic Huguenots, and it is still largely inhabited by foreign residents in the humbler walks of life (French, Italians, Swiss, Greeks, Portuguese, Turks). Some of the streets and shops as well as the numerous restaurants have quite a Continental air. A street-market is held in Little Pulteney St. and Berwick St.

Shaftesbury Avenue (Pl. R 27, *I*, *II*), opened in 1886, connects Piccadilly Circus (p. 187) with New Oxford St. (p. 193) and intersects the S. part of Soho. It contains numerous dressmakers' and milliners' shops, the *Lyric*, *Apollo* (1900), *Globe* (1906), *Queen's* (1909), and *Shaftesbury Theatres* (pp. 31-33), and (beyond Cambridge Circus, p. 71) the *French Hospital* and *Princes Theatre* (1910; p. 32).

In GERRARD STREET, to the S. of Shaftesbury Avenue, was the 'Turk's Head', where Dr. Johnson and Reynolds founded the Literary Club in 1764. Burke lodged at No. 37 (tablet), and Dryden lived at No. 43 (tablet) from 1686 till his death here in 1700.

WARDOUR STREET, once occupied largely by dealers in imitation-antique furniture, is now a centre of the film industry. *St. Anne's*, in Wardour St. and Dean St., was consecrated in 1686. On the exterior wall of the tower, which was erected in 1802-6, is a tablet with an epitaph by Horace Walpole in memory of Theodore, King of Corsica (Baron Theodor von Neuhof, 1686-1756), who died in poverty close by. Sir Edmund Andros (1637-1714), the harsh governor successively of New York, New England, and Virginia, is buried in the church (no monument), and in the churchyard is the grave of William Hazlitt (1778-1830). John Horne Tooke was baptized here in 1736. — In DEAN STREET are the *Royalty Theatre* (1840; p. 33) and the *London Lock Hospital* (for men; No. 91). — Hazlitt died at No. 6 FRITH STREET, and Mozart on his visit to London at the age of eight (March 1763) lodged with his father and sister at No. 51. — De Quincey lodged at 61 GREEK STREET on his arrival in London in 1802 (tablet). At the corner of Greek St. and OLD COMPTON STREET is the *Soho Theatre* (p. 33), designed by E. A. Stone (1929-30).

SOHO SQUARE, just to the S. of Oxford St., dates from the time of Charles II., whose son, the Duke of Monmouth, had a house here. On the N. side stands a *French Protestant Church* (founded by Edward VI. in 1550), built in terracotta by Sir Aston Webb (1893), and on the E. side is the Rom. Cath. church of *St. Patrick* (founded in 1792, rebuilt by J. Kelly in 1893). Tablets mark the former residences of Arthur Onslow, the Speaker (No. 20, rebuilt; 1752-61), and Sir Joseph Banks, naturalist (No. 32; 1777-1820). Addison's Sir Roger de Coverley when he was in town lived in Soho Square.

A little to the W. of Soho Square is GREAT MARLBOROUGH STREET (Pl. R 23, *I*), where Mrs. Siddons lived from 1790 till 1802 (at No. 54; tablet). At the corner of Argyll St. are the offices of the National Radiator Co., faced entirely with black marble, by Raymond Hood and Gordon Jeeves. Thence POLAND STREET, at No. 15 in which Shelley and Jefferson Hogg had lodgings in 1811, after their expulsion from Oxford, leads S. to BROAD STREET, at No. 28 in which (tablet) William Blake was born in 1757 and lived till his marriage in 1782. In 1784-87 he lived at No. 27, next door, and in 1787-93 at 28 Poland St. (rebuilt). — Canaletto, the Venetian painter, lodged c. 1749-51 at 41 BEAK STREET (then Silver St.; tablet). — GOLDEN SQUARE has a statue of *George II.* in Roman costume, made for Canons (p. 482) and attributed to John van Nost or Roubiliac (1753). John Hunter, the surgeon, lived in 1763-70 at No. 31 (tablet). Dickens places the abode of Ralph Nickleby in this square.

14. Oxford Street. Bloomsbury.

Underground. The Central London Tube (Appx., p. 52) runs under the whole length of Oxford St. and High Holborn, with stations at *Marble Arch, Bond Street, Oxford Circus, Tottenham Court Road, British Museum*, and *Chancery Lane*. The Bakerloo, Hampstead, and Piccadilly Tubes intersect it respectively at *Oxford Circus* (Appx., p. 53), *Tottenham Court Road* (Appx., p. 55), and *Holborn* (Appx., p. 54).

Oxford Street (Pl. R 19, 23, 27, *I, II*), one of the principal arteries of traffic between the West End and the City, is the busiest shopping street in London, noted especially for its drapers. It extends from the Marble Arch to Holborn, a distance of 1½ M. Formerly known as Tyburn Road, it derived its present name in 1725 from Edward Harley, Earl of Oxford (comp. p. 374).

From the open space round the *Marble Arch* (p. 182) diverge Park Lane (p. 179; S.) and Edgware Road (p. 371; N.W.).

Bayswater Road (Pl. R 7-15), the W. continuation of Oxford St., skirts the N. side of Hyde Park and Kensington Gardens (R. 12). The residential district to the N. of the park is sometimes known as 'Tyburnia', from its proximity to the site of Tyburn Gallows (p. 371). A little to the W. of the Marble Arch is the tasteful *Chapel of the Ascension* (Pl. R 15), designed by H. P. Horne (1893) and decorated with paintings of Scriptural scenes and figures by Frederic Shields. The chapel was founded by Mrs. Russell Gurney (d. 1897) and is open daily from 9 till dusk (services on Sun. at 11 and 4). On the left is the entrance to the former cemetery of St. George's, Hanover Square (now a public playground), containing the grave of Laurence Sterne (1713-68; near the middle of the wall on the W. side). Sterne's body, however, is believed to have been exhumed two days after burial and sold to the professor of anatomy at Cambridge. — Robert Stephenson lived from 1847 till his death in 1859 at 34 Gloucester Square (Pl. R 11; tablet).

To the N. of Kensington Gardens stretches the district of **Bayswater.** No. 37 Queen's Gardens (Pl. R 7) was the residence of Herbert Spencer from 1866 to 1887 (tablet), and Sir Rowland Hill lived at 1 Orme Square (tablet) in 1839-44, while engaged in introducing his system of penny postage. Farther W., Bayswater Road is continued by High Street Notting Hill Gate and by Holland Park Avenue (Underground, see Appx., p. 52), which skirt the N. limits of Campden Hill and Holland Park (p. 307) and lead to *Shepherd's Bush* (p. 368).

A little to the E. of the Marble Arch Orchard St. leads N. (left) from Oxford St. to Portman Square (Pl. R 19, *I*; 2.56 acres), beyond which it is continued by Baker St. (p. 374).

No. 15 Portman Square is the residence of the Princess Royal. — The 'Blue Stocking Club' met at Mrs. Elizabeth Montagu's (1720-1800), at No. 22. — At No. 32 is the *Witt Library*, Sir Robert Witt's collection of over 300,000 photographs and reproductions of paintings and drawings, illustrating the work of some 15,000 artists of all schools other than Eastern, from the 12th cent. down to modern times (open to serious students from Mon. to Fri., 10-1 & 2-4). — No. 37 is the *Japanese Embassy*.

Balfe, the composer, lived at 12 Seymour St. in 1861-64 (tablet), Trollope at 39 Montagu Square in 1873-80 (tablet). The *Eleventh Church of Christ Scientist*, in Nutford Place, to the W. of Bryanston Square, was designed by Oswald P. Milne (1927). At No. 55 Bryanston St. are the headquarters of the *Church Army* (founded by Prebendary Carlile in 1882), which maintains training colleges for social workers, missions to prisons and workhouses, hostels for ex-service men, homes for motherless children, land settlement schemes, etc.

Selfridge's Stores (p. 44), designed by Daniel H. Burnham of Chicago (1909), has an impressive colonnade 515 ft. long and pleasant roof-gardens.

Duke St. leads N. to MANCHESTER SQUARE, on the N. side of which is Hertford House, with the *Wallace Collection* (p. 198). Close by, at 13 Mandeville Place, is *Trinity College of Music* (1872). *St. James's, Spanish Place* (Rom. Cath.), actually in George St., originated in the early 18th cent. as the chapel of the Spanish embassy; the present building, by Joseph Goldie, dates from 1887-90.

Grosvenor Square, New Bond St., and Hanover Square, to the S. of Oxford St., are described on pp. 181, 177, 188; Cavendish Square, to the N., on p. 189. — STRATFORD PLACE, a cul-de-sac on the N. side of Oxford St., flanked by watchmen's boxes, was built by Robert Adam in 1773. At its further end is *Derby House*, residence of the Earl of Derby; Richard Cosway, the miniaturist, lived at No. 22 from 1792 till his death in 1821. Farther on is Vere St., with *St. Peter's*, built by James Gibbs in 1722-24, with an altarpiece by Burne-Jones in memory of F. D. Maurice, who was incumbent in 1860-69.

We cross Regent St. at **Oxford Circus** (p. 188). No. 173 Oxford St. (r.) is the *Pantheon*, retaining the façade of James Wyatt's original building of 1772. It is now the head offices of Messrs. W. & A. Gilbey Ltd., wine and spirit merchants.

James Barry, the painter, lived for nearly twenty years at No. 36 EASTCASTLE STREET (tablet), parallel with Oxford St. on the N. — In BERNERS STREET, diverging left from Oxford St., Coleridge lived at No. 71 (rebuilt; tablet) in 1812-13. — At No. 14 NEWMAN STREET, the next turning on the left, Benjamin West died in 1820, and Thomas Stothard, the painter, lived from 1794 till his death in 1834 at No. 28 (tablet).

Oxford St. proper ends at *St. Giles' Circus* (Pl. R 37, *I*), as its junction with Charing Cross Road (p. 71) and Tottenham Court Road (p. 378) is officially, but not popularly, known.

New Oxford Street (Pl. R 27, 28, *II*), the E. prolongation of Oxford St., was laid out in 1847 through the disreputable 'Rookery of St. Giles'. Museum St. leads N. to the *British Museum* (p. 207).

A little to the S., in High St., is **St. Giles-in-the-Fields,** by Henry Flitcroft (1731-33), the third church on this site, with a steeple 150 ft. high and a good interior. It represents the church of a leper hospital founded c. 1117 by Matilda, wife of Henry I., and contains the tombs of George Chapman, translator of Homer (1559?-1634; tombstone erected by his friend Inigo Jones), and Andrew Marvell (1621-78), in the N. aisle; Sir William Watson, the electrician (1715-87; N.E. wall of nave); and Lord Belasyse, the Royalist (1614-89; S. porch). The organ is by Father Smith (1671; p. 107). In the graveyard, near the S.E. corner of the church, is a monument erected in the early 19th cent. over the tomb of Richard Pendrell or Penderel (d. 1672), who helped Charles II. to safety after the battle of Worcester. The lich-gate on the W. side of the churchyard has a carved oak lunette representing the Resurrection (1687). Sir John Oldcastle (p. 126) was "hung and burnt hanging" in St. Giles's Fields (1417). — The *Royal Westminster Ophthalmic Hospital* (85 beds), with new buildings (1926-28) in Broad St., was founded by George James Guthrie, the military surgeon, in 1816. — In Goldsmith St. (Pl. R 27, 31, *II*), off Drury

Lane (p. 113), is the *City Literary Institute,* founded in 1919, a L.C.C. evening institute for non-vocational adult education.

The district bounded by New Oxford St. and High Holborn (S.), Tottenham Court Road (W.), Euston Road (N.), and Southampton Row (E.), is known as **Bloomsbury,** the name of which derives from the manor of Blemondsberi, mentioned in 1272. Its wide streets and spacious squares, an excellent example of early town-planning, date chiefly from the period between the late 17th and early 19th centuries. Its chief boast is, of course, the British Museum (p. 207), but it is the future site of the University of London (p. 309) and it has many literary associations. It is largely a region of boarding houses and hotels (comp. pp. 8, 11), but of late years it has become an intellectual and artistic centre, with many publishers' offices.

BEDFORD SQUARE (Pl. R 28, *I;* 1.7 acre), built in 1775-80, probably by Thomas Leverton, is one of the best-designed squares in London, and its houses are notable for their interior decorations.

No. 6 was occupied by Lord Loughborough (1781-98) and the Earl of Eldon (1798-1815), Lords Chancellor. No. 11 was the town house of Henry Cavendish, the natural philosopher, from 1786 till his death here in 1810 (tablet). At No. 23 are the English headquarters of the *Theosophical Society*, which was founded by Mme. Blavatsky and Colonel H. S. Olcott at New York in 1875 and has its central international headquarters at Adyar, Madras; the inquiry bureau and library here are open to the public, and lectures are given at the Mortimer Halls, 93 Mortimer St., W. 1 (Sun. at 7 p.m., week-days at 8 p.m.). Asquith lived at No. 44 from 1921 to 1924. No. 51 is the *French Consulate-General.*

GOWER STREET (Pl. R 28, *I*) leads N.W. from Bedford Square and was formed at the same time. At Nos. 62-64 is the *Royal Academy of Dramatic Art,* with a small theatre in Malet St. Charles Darwin lived at No. 110 from 1839 to 1842 (tablet). At the corner of Keppel St. (Trollope's birthplace in which has been pulled down) is the *London School of Hygiene and Tropical Medicine* (a school of the university, comp. p. 310), established by the Rockefeller Foundation in 1922 at a cost of two million dollars; the new buildings are by P. Morley Horder and Verner O. Rees (1926-29).

University College (Pl. B 28) was founded in 1826, chiefly through the exertions of Thomas Campbell, Lord Brougham, Jeremy Bentham, Crabb Robinson, George Birkbeck (p. 241), and others, on a strictly non-sectarian basis. It was incorporated by royal charter in 1836; women were admitted on equal terms in 1878; and in 1900 it became a school of the University of London, to which it was transferred in 1907 as an 'integral part' (p. 309).

The college comprises faculties of arts (including economics), laws, science, medical sciences, and engineering. Attached to it are the *Slade School of Fine Art* (drawing, painting, and sculpture), founded in 1871 by the bequest of Felix Slade (1790-1868), art-collector; the *School of Librarianship;* and the *Department of Applied Statistics* (including the Biometric Laboratory and the Francis Galton Laboratory for National Eugenics). The *Bartlett School of Architecture* (including the Department of Town

Planning), and the Galton Laboratory, however, are university, not college, institutions. The college and hospital received in 1920 a donation of 1,250,000*l.* from the Rockefeller Foundation for various purposes in connection with medical studies. The students number over 3200, and there is a teaching staff of nearly 300. Jenner, Lister, Jevons, Bagehot, Sir Walter Raleigh, and Sir William Ramsay taught at the college; Sir Edward Poynter and Alphonse Legros taught at the Slade School, where Sickert, John, Orpen, Chesterton, and George Moore were students. — University College School, see p. 383.

The central portion of the buildings in Gower St., with its Corinthian portico and its dome, is a noble design by William Wilkins (1827-28). The *Flaxman Gallery* (beneath the dome, which is adorned with a fresco of the foundation of the college, by Professor Henry Tonks), comprises original models and drawings by John Flaxman (1755-1826). The *Egyptological and Palestinian Collection* was formed by Professor Sir Flinders Petrie. The *Mocatta Library* includes maps, plans, and prints of Old London. In the *Science Library* is the skeleton of Jeremy Bentham (1748-1832), preserved in accordance with directions contained in his will. All these may be seen on application to the secretary. The church of All Saints, in Gordon St., behind the main edifice, has been converted into a ceremonial hall (as a war memorial, 1927).

Opposite the college stands *University College Hospital* (rebuilt by Alfred and Paul Waterhouse in 1906; 500 beds), with a medical school. The obstetric hospital and nurses' home (1926) are in Huntley St., in which also is the *Royal Ear Hospital* (1926; 38 beds).

Montague Place leads E. from Bedford Square past the N. front of the British Museum (p. 207), opposite which a 'tank' has been placed as a war memorial. Some $8^1/_2$ acres of land to the N. of this were bought by government in 1921 from the Duke of Bedford for 500,000*l.* and were acquired in 1927 by the *University of London* as a site for its offices (p. 309), senate house, library, ceremonial and examination halls, etc. In Malet St. are the temporary premises of the *University of London Union Society* (the students' social and debating club) and of the *Institute of Historical Research* (with the Francis Bacon Memorial Library), opened in 1921.

Great Russell Street (Pl. R 28, *I*), which skirts the main front of the British Museum (p. 207), dates, like Bloomsbury Square, to which it leads, from c. 1665-70. Topham Beauclerk, Dr. Johnson's friend (d. here in 1780), and Lady Diana Beauclerk lived at Thanet House (tablet on No. 99), A. C. Pugin and his son A. W. N. Pugin, the architects, at No. 106 (tablet). Hawthorne lodged at No. 24 in 1857.

Bloomsbury Square (Pl. R 32, *II;* 1.92 acre) has a statue of *Charles James Fox* (1749-1806), by Sir Richard Westmacott (1816). The *College of Preceptors* (Nos. 2 & 3; 1889) is an examining institute granting diplomas to teachers.

Victoria House (N.E. corner; by C.W. Long, 1928) occupies the site of the Earl of Mansfield's house, burned by the Gordon rioters in 1780. Tablets commemorate the residence at No. 6 of Isaac D'Israeli, father of Benjamin Disraeli, at No. 45 of the Earls of Chesterfield, and at No. 17 Southampton St. (leading S. to High Holborn) of Cardinal Newman, in early life. — *St. George's* (Pl. R 28, *II*), Hart St., built by Nicholas Hawksmoor in 1724, has a stepped steeple crowned with a statue of George I.

Thence Bedford Place leads N. to Russell Square (Pl. R 28, *I*; 5.91 acres), immortalized in 'Vanity Fair' and 'Roderick Random'. It has a statue of its builder, the 5th *Duke of Bedford* (1765-1802), a great agriculturist, with charming figures of children symbolizing the four seasons, by Sir Richard Westmacott (1809). On the E. side are the *Russell* and *Imperial Hotels* (p. 8). No. 30, the *Institute of Chemistry*, is by Sir John J. Burnet (1913-15). Lord Loughborough lived at No. 67 (tablet).

In Woburn Square is *Christ Church*, built by Lewis Vulliamy (1831-32) and containing a reredos (with paintings by Burne-Jones) in memory of the poetess Christina Rossetti (1830-94), who lived at 30 Torrington Square.

In Gordon Square (Pl. R B 28) is a large *Catholic Apostolic Church*, built by Raphael Brandon in 1851-54. *University Hall* (No. 14), erected by Unitarians in 1848, was a hall of residence for students of University College and (from 1853) the home of the present Manchester College, Oxford. Since 1890 it has been occupied by *Dr. Williams's Library*, a collection of 75,000 vols. dealing with theology, philosophy, and the history of Nonconformity, founded in 1716 under the will of Daniel Williams, the Presbyterian divine (open to students recommended by two approved guarantors; 10-5, Sat. 10-1; closed in Aug.). — At 33 Gordon St. is the *Wellcome Museum of Medical Science* (comp. p. 189), open to medical men and students, and also to laymen introduced by a medical practitioner.

At the N.E. corner of Tavistock Square (Pl. B 28) stood Tavistock House, where Dickens lived from 1851 till 1860, the period of 'Bleak House', 'Little Dorrit', and 'A Tale of Two Cities' (tablet in the rear of the British Medical Association's building). The site is covered by a building originally designed by Lutyens before the War for the Theosophical Society (p. 194) but not completed by him until 1925, when it became the home of the *British Medical Association*. A large extension was erected in 1928-29 from the designs of C. Wontner Smith. At the S.E. corner of the gardens is a memorial, by Lutyens (1927), to *Dame Louisa Aldrich-Blake* (1866-1925), the surgeon. — At 36 Tavistock Place is the *Mary Ward Settlement*, formed in 1897 under the inspiration of Mrs. Humphry Ward's 'Robert Elsmere'. — In Cartwright Gardens, facing the house in which he died (No. 37), is a statue of *John Cartwright* (1740-1824), the reformer, by George Clarke (1831).

Guildford St. leads E. from Russell Square to the buildings of the former *Foundling Hospital* (Pl. R 32), which was founded by Thomas Coram in 1739 but transferred in 1926 to temporary quarters at Redhill, Surrey, pending the erection of new buildings at Ashlyns, near Berkhamsted, Herts. The London buildings were designed by Theodore Jacobsen (1742 seqq.). The grounds (9 acres) were bought by Lord Rothermere in 1929 for use as a children's park.

To the W. and E. respectively of the Foundling Hospital are Brunswick Square and Mecklenburgh Square (Pl. B 32), both dating from c. 1750. John Ruskin (1819-1900) was born at No. 54 Hunter St. (tablet), leading N. from the former. Thackeray lived at No. 13 Coram St. in 1839. — Leading S. from Mecklenburgh Square is Doughty Street, No. 48 in which is **Dickens House** (week-days 11-1 & 2-5, adm. 1*s.*; handbook 6*d.*), the residence of Charles Dickens from March 1837 till the end of 1839 (tablet). Mary Hogarth, his sister-in-law, died here in 1837, and here his daughters Mamie (1838) and Kate (Mrs. Perugini, 1839-1929) were born. The latter part of 'Pickwick Papers', the whole of 'Oliver Twist' and 'Nicholas Nickleby', and the beginning of 'Barnaby Rudge' were written in this house, which was purchased by the Dickens Fellowship in 1925 and is now vested in trustees. It contains a library and museum, comprising the Kitton and Matz collections of books, portraits, pictures, personal relics (reading desk used by the novelist on his tours), etc. The back room on the first floor was the novelist's study and contains the writing table from the chalet at Gadshill. The kitchen is fitted up to represent the 'Dingley Dell' kitchen. — Sydney Smith lived at No. 14 Doughty St. in 1803-6 (tablet).

From Guildford Place (with its charming fountain), in front of the Foundling Hospital, Lamb's Conduit St. leads S. to GREAT ORMOND STREET (early 18th cent.), in which is the *Hospital for Sick Children* (252 cots; week-days, 2-4), the first and largest institution of the kind, founded by Dr. Charles West in 1852. It has a country branch at Tadworth Court, Surrey. No. 44, dating from 1709, was occupied by Lord Thurlow when the Great Seal was stolen from his custody in 1784. No. 43 (tablet) was the home of John Howard, the philanthropist, from 1777 till his death in 1790. The *London Homœopathic Hospital* was founded in 1849. — QUEEN SQUARE, at the W. end of Great Ormond St., is named after Queen Anne and contains the leaden statue of a queen (probably Charlotte). Here are the *Italian Hospital*, the *National Hospital for the Paralysed and Epileptic*, and the church of *St. George the Martyr* (1706-23). F. D. Maurice, who lived in 1846-56 at No. 21 (N.W. corner; tablet), established the Working Men's College (p. 379) on a site now occupied by the Children's Hospital (tablet).

The E. prolongation of New Oxford St. is **High Holborn** (Pl R 32, *II*), which soon passes the end of Kingsway (p. 109).

SOUTHAMPTON ROW, opposite, lead N. to Russell Square (p. 196). On the right are the *Baptist Church House* (1903), with a statue of Bunyan by Richard Garbe on its N.W. angle, the *London Day Training College* (comp. p. 310; 340 students), and the L.C.C.'s *Central School of Arts and Crafts* (1906-8). — Behind is RED LION SQUARE, with *St. John the Evangelist's*, the masterpiece of J. L. Pearson (1874-78). No. 17 was occupied by Rossetti in 1851 and by Morris and Burne-Jones in 1856-59 (tablet). Jonas Hanway died at No. 23 in 1786. *Conway Hall* (by F. Herbert Mansford, 1929), in the N.E. corner, is the headquarters of the *South Place Ethical Society* (p. 51; concerts, see p. 34), founded as the 'Philadelphians' by the Rev. Elhanan Winchester in 1793 and formerly at South Place Chapel (City), which was built by W. J. Fox in 1824. Dr. Moncure D. Conway became minister in 1864 and retired in 1897. — THEOBALDS ROAD, which runs from Southampton Row to Gray's Inn Road (p. 379), was so called because it led towards Theobald's (p. 480), James I.'s hunting seat. No. 22 was the birthplace of Disraeli in 1804 (tablet). BEDFORD ROW (r.), dating from before 1734, is almost entirely occupied by solicitors.

Little and Great Turnstile, farther on in High Holborn, lead to the right to Lincoln's Inn Fields (p. 109). Chancery Lane (p. 248) then diverges on the right and Gray's Inn Road (p. 379) on the left. A branch of the Westminster Bank (No. 329; r.) occupies the site of the first settlement of the Knights Templars (p. 244) in London (c. 1130), and the foundations of a round church were discovered here in 1904 during the construction of the bank. At *HolbornBars* (p. 261) we reach Holborn and the City.

15. Wallace Collection.

Underground. The nearest is *Bond Street* (Pl. R 19, *I*), $^3/_8$ M. to the S., on the Central London Tube (Appx., p. 52); within $^1/_2$ M. to the N. is *Baker Street* (Pl. R 20), on the Metropolitan and the Bakerloo (Appx., pp. 50, 53).

Hertford House (Pl. R 20, *I*), on the N. side of Manchester Square (p. 193), was originally Manchester House, built in 1776-88 by the Duke of Manchester, and later the residence of the Marquises of Hertford. It is said to be the original of Gaunt House in Thackeray's 'Vanity Fair', in which the 3rd marquis (p. 376) figures as the Marquis of Steyne. The bulk of the famous Hertford Collection was acquired by the 4th marquis (1800-70), who spent most of his life as a recluse in Paris, and was bequeathed by him to his natural son Sir Richard Wallace (1818-90), who added the Renaissance objects, the arms and armour, and a number of the pictures. The ****Wallace Collection,** valued in 1890 at 3,500,000*l.*, was bequeathed to the nation by Lady Wallace (d. 1897), and 80,000*l.* was voted by parliament to purchase the house and adapt it as a public gallery (opened in 1900).

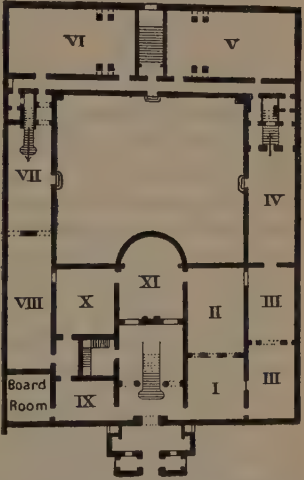
Admission. The collection is open on week-days from 10 to 5, on Sun. from 2 to 5; adm. free, on Tues. & Fri. 6*d.*; closed on Christmas Eve, Christmas Day, and Good Friday. — Catalogue of the pictures, 3*s.* 6*d.*; of the furniture and other objects of art, 2*s.* 6*d.*; of the European arms and armour, 2*s.* 6*d.* (Room V) and 1*s.* 6*d.* (Room VII; Room VI in preparation). *Guide-Lecturer* nearly every week-day at 3, on Sat. at 12. Keeper and Secretary, *S. J. Camp*, F.S.A. — There are lavatories for ladies and gentlemen at the W. and E. ends respectively of the corridor outside Rooms V and VI.

The pictures (778 in number) of the Wallace Collection include an admirable series of Dutch paintings and a few choice canvases of the Italian, Spanish, and British schools; but its special importance is due to the collection of French art of the 18th and early 19th cent., which rivals and in some points excels that in the Louvre, while it fills a serious gap in the national collections of Great Britain. There are also a fine series of miniatures and choice examples of French sculpture of the 17-18th centuries. The French furniture, chiefly of the periods of Louis XIV., XV., and XVI., which is distributed through the rooms, is comparable to the corresponding collection in the Louvre. This department is completed by a rich collection of clocks, candelabra, mantelpiece garnitures, bronzes, and ornamental bric-à-brac of every kind. The armoury, though collected more with a view to illustrate the art of the armourer than the art of war, is the finest in England. Finally, the Sèvres porcelain, Italian majolica, enamels, ivories, and French snuff-boxes will repay attention. — Comp. 'The Wallace Collection in Hertford House', by *M. H. Spielmann* (1900), 'The Wallace Collection (Objets d'Art)', by *Emile Molinier* (1903), and 'Hours in the Wallace Collection', by *Philip Hendy* (1926).

The National Art-Collections Fund, founded in 1903, has its headquarters at Hertford House. Membership (minimum annual subscription 21*s.*) is useful for those desiring to inspect private art collections in town or country.

Ground Floor. Beyond the entrance (where sticks, umbrellas, and parcels are given up) we enter the Inner Hall. The catalogue stall is at the back of the hall, to the left of the staircase. Left: 2, 3. *J. M. Rysbrack*, Marble busts of Charles II. and of Caroline, wife of George II. Right, 646. *Sassoferrato*, Mystic marriage of St. Catherine. — We turn to the right.

Room I. Left: 453. *J. M. Nattier*, Comtesse de Tillières; 122. *Nicolas de Largillière*, Louis XIV. and his family; *Nattier*, 461. Mlle. de Châteaurenaud, 456. The bath (Mlle. de Clermont); 477. *L. M. Van Loo*, Louis XV. Chandelier by *Jacques Caffieri* (1678-1755). The glass case in the centre contains medals and relics of the French royal house: entrance side, 55. Marguerite de France, in Limoges enamel, by *Jean de Court;* 59. Henri d'Albret, King of Navarre, by *Léonard Limousin;* 64. Louis XIII. by *Jean Limousin;* 49. Small diptych of translucent enamel on gold (c. 1500); 85, 83. Silver hand-mirror (by *Bernardo Cennini* of Florence) and bénitier which belonged to Marie Antoinette. On the case, 58. Painted terracotta bust of Henri III. On the mantelpiece, 59. Clock said to have been presented to Louis XV. by the City of Metz.



Room II (to the N. of Room I) is decorated in the 18th cent. style, with sumptuous furniture to match. On each side of the entrance, 27, 28. Screens with tapestry-panels after *Teniers* ('tenières'); on the mantelpiece, 26. Clock by *Thuret;* opposite, 13, 15. Vases of Dresden porcelain, mounted by *Caffieri;* at the end, 17. Monumental clock with elaborate mechanism (1725). Chandelier by *Caffieri* (1751).

Room III (to the E. of Room I). By the left wall: 2. Casket of walnut, inlaid with horn and mother-of-pearl (1630). Over the fireplace, 19. Laughing satyr, in rosso antico (Italian; 16th cent.). Case A: Lustred majolica of Gubbio, Deruta, and Pesaro (47. Women bathing); Hispano-Moresque lustred ware. Case B: Majolica of

Urbino, etc.; sgraffiato or incised ware. On the wall, 23. Steel mirror with the devices of the Medici. 22. Chimney-piece of Istrian marble (N. Italian; end of 15th cent.); 25. Resurrection, in alabaster (English; 15th cent.). 30. Large oval cistern of Urbino ware. Case C: Majolica of Faenza (Casa Pirota), Castel Durante, and Cafaggiolo. Case D: Majolica of Urbino. Case K: Caskets of wood or leather (15-16th cent.); 568. Leather shoes with sharp points ('chaussures à poulaine'); 584. Tobacco-pouch and pipes, traditionally the property of Sir Walter Raleigh. Case E: Enamelled pottery, stoneware, and Venetian glass. Case N: Candlesticks, statuettes, etc.; 580. Silver cup (Portuguese; 2nd half of 16th cent.). Case M: Caskets, clocks, etc.; *578. Tabernacle carved in boxwood (Flemish; about 1500); 254. Salt-cellar of silver-gilt, with Limoges enamels. Case F: Palissy ware; *Limoges enamels by *Jean II. Pénicaud* (250. Twenty-four plaques, copied from the 'Small Passion' of Albrecht Dürer), *Martial Courteys*, *Martin Didier Pape*, *Pierre Raymond*, *Nardon Pénicaud*, *Jean Courteys*, etc. Case L: 573. Head of St. John the Baptist in terracotta (N. Italian; early 16th cent.); bronzes. In the centre of the room, Case O: Small Italian (15-17th cent.) and French (18th cent.) bronzes. Case G: Coins and medals, plaquettes, ivories, and boxwood carvings (14-18th cent.); 437. Ivory diptych with scenes from the Passion (French; late 14th cent.); 441. Ivory carving of the Crucifixion (French; 14th cent.). In the centre of the room, in Case A, bronzes, ivories, and boxwood carvings; *35. Boxwood statuette of Hercules, by *Francesco da Sant'Agata* of Padua (early 16th cent.); 76. Boxwood cross with minute carvings (15th cent.); below, illuminations from MSS.

***Armoury.** Room IV, lined with coloured tiles, contains the *Oriental Arms and Armour* from the Near East, Persia, India, Malay archipelago, and China; in Case XXVIII, a portion of the Kumassi gold treasure and a wand of office (No. 1727, in the centre, right) sent by the French government late in the 18th cent. to the Emperor of China; in Case XXV, near the exit, daggers and swords with handles of jewelled jade. In the centre of the room, Case J: Metalwork (12-18th cent.); *498. 'Bell of St. Mura', an Irish bronze bell of the 7th cent., with decorations of the 9th, 11th, and 13th; 499. 'Horn of St. Hubert', with decorations of the 14th, 15th, and 16th cent.; 508. 'Collier du Roi de l'Arc', the captain's collar of a Dutch confraternity of archers, with plaques bearing dates ranging from 1419 to 1826. Case H: Portraits in coloured wax (16-18th cent.): 466. Benjamin Franklin (?).

Corridor. French paintings of the 19th cent., by *Horace Vernet* and *Paul Delaroche*. Italian busts in coloured marble (17th cent.).

Rooms VII, VI, and V (comp. the plan) accommodate the *European Arms and Armour*, arranged approximately in chronological order. — Room VII. Wall Case 1: Early swords; 15. Bascinet

(Venetian; c. 1400); 31, 39, 62. Salades (open helmets); 54. Pole-axe (English?; c. 1470). In a separate case: *74. Pig-faced bascinet (French; c. 1400). Case 3: Italian salades and armets (15-16th cent.); 78. Tilting helmet (English; c. 1515). Case 4: Helmets and daggers (cinquedeas) of the Renaissance period; *108. Burgonet in the shape of a grotesque mask (Florentine; c. 1540); 117. Falchion with the arms of Cosimo de'Medici. Case 5: Serving knives (14-15th cent.; note Nos. 141-143); 145. Arbaleste; 196. Locking gauntlet. Wall Case 6: Closed helmets and fighting swords (16th cent.). Case 7: Saddles (German; 15th cent.). By the windows are three suits of armour, including *327. Armour for the joust (Augsburg; c. 1520).

Room VI. Wall Case 8 (r.): 380. Suit of armour made to imitate the slashed costume of the early 16th cent.; 398, 399. Circular shields; 427. French war-saddle (1549). Wall Case 9: 435. Russet and gold armour of Sir Thomas Sackville (1575). Wall Case 9b: *483. Embossed and damascened half-suit of Duke Alfonso II. of Ferrara (d. 1597). Cases 10 and 11: Rapiers, daggers, etc. (16-17th cent.). Case 12: *632. Oval shield, representing Scipio receiving the keys of Carthage and surmounted by the monogram of Diane de Poitiers (Italian; c. 1550); 643, 644. Gorget in two parts (French; 17th cent.). Case 13: 666, 668. Sword and gauntlet of Henry, Prince of Wales (d. 1612); 667. Gilded tilting helmet (16th cent.); 669. Dagger of Henri IV. (1598). In the centre, *620. Gothic suit of equestrian armour (late 15th cent.). Round the room are placed suits of tilting armour, etc.

Room V. In the centre, *851. Equestrian suit in black and gold (1532), ascribed to Elector Joseph of Bavaria and taken from the arsenal at Munich by Napoleon I. Cases 14-17: Harquebus and wheel-lock muskets; flint and wheel-lock pistols. Case 18: Spurs, ivory powder-flasks, etc.

Room VIII. Paintings: left, 128. *Jean Raoux,* Lady at her mirror; 392. *François Le Moyne,* Time revealing Truth; 134. *Philippe de Champaigne,* Annunciation; 417. *Le Moyne,* Perseus and Andromeda; 130. *Hyacinthe Rigaud,* Cardinal Fleury. Sculptures: *C. A. Coyzevox,* *5. Bronze bust of Louis XIV., 9. Terracotta bust of Charles Le Brun; 7, 8. Bronze groups (fire-dogs), ascribed to *M. A. Anguier;* *11. *Germain Pilon,* Bronze bust of Charles IX. Armoires in walnut (French; 16th cent.). 1345. Small bronze cannon, decorated in relief (Venetian; 1688).

Founders' Room (Old Board Room). Paintings: left, 39. *Sir Thomas Lawrence,* Miss Siddons; *Reynolds,* 561. Duke of Queensberry ('Old Q'), 45. 'Perdita' Robinson (p. 467), 31. Lady Elizabeth Seymour-Conway, 33. Countess of Lincoln. Busts of the Marquis of Hertford, Sir Richard Wallace, Lady Wallace, and Sir John Murray Scott (Sir Richard's secretary).

Room IX. Paintings: left, 560. *Allan Ramsay*, George III.; 501. *School of Canaletto*, Northumberland House (p. 69); 37. *Romney*, 'Perdita' Robinson; 563. *John Hoppner*, George IV. as Prince of Wales; 564. *Thomas Sully* (of Philadelphia), Queen Victoria (1838). Furniture: 27. Bureau-table by *A. C. Boulle* (1642-1732); 13. Buffet by *J. F. Leleu.* On the former, medals and relics of the English royal house (104. Charles II.'s dispatch-box; 81. Miniature of Oliver Cromwell, after Samuel Cooper). In the windows: 53. Bronze bust of Disraeli, by *Richard Belt;* 26. Hercules and Centaur, a bronze group by *Giovanni Bologna.* — In the passage (l.) leading to the next room: *29. Marble head of Christ by *Pietro Torrigiano* (1472-1522), identical in design and modelling with the terracotta head now in the Record Office.

Room X. Paintings: right, 26. *Frans Pourbus* the elder, Portrait; 30. *Rubens,* Isabella Brant, the artist's first wife. Furniture: 7. Clock by *Lepaute;* 30, 33. Armoires by *Boulle.* The central case contains silver-gilt plate: 104. Salt-cellar (English; 1578); 109. Salver (Viennese; late 16th cent.); 110, 111. Salver and ewer with the arms of Pope Pius IV. (Portuguese; 1565).

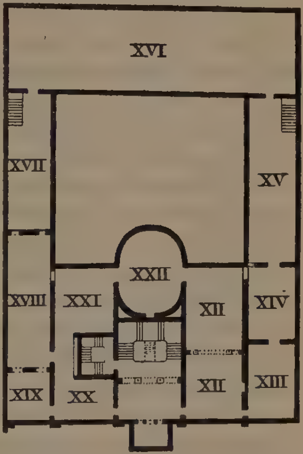
Room XI. Paintings: 624, 626, 630. *J. B. Oudry*, Dogs and game; left of the fireplace, 759. *Cristoforo de Predis*, Duke of Milan praying for victory (illumination on vellum). 1. *E. M. Falconet*, Bather (bronze statuette). 3, 51. Marriage-caskets by *Boulle.* Two glass cases contain *Miniatures: facing the entrance, 107. *François Clouet*, Dame de Cloux; 93. *Hans Holbein*, Self-portrait; 89. *Boucher*, Marquise de Pompadour; etc.

First Floor. We now regain the inner hall and ascend the Grand Staircase, which has a *Balustrade of forged iron and gilt bronze in the Louis XIV. style, from the Bibliothèque Nationale in Paris. Marble busts of Louis XIV., by *Coyzevox*, and of Mme. Victoire, daughter of Louis XV., and Mme. de Sérilly (p. 330), by *J. A. Houdon.* The walls are hung with large compositions by *François Boucher:* 484. Rape of Europa; 485, 486. Rising and Setting of the Sun; 487. Mercury confiding the infant Bacchus to the nymphs; 445, 447. Shepherdesses with sporting Loves (Spring and Autumn); 489, 482. Summer and Autumn pastorals. On a writing table at the head of the stairs, 41. Inkstand inscribed with the names of members of the College of Surgeons at Paris, probably by *Boulle.* By the walls, 14-17. Almanack with the signs of the Zodiac; 18, 30. Clock and barometer in the form of obelisks; 26, 27. Ebony pedestals, the first with marquetry of metal on tortoise-shell ('partie') the second of tortoise-shell on metal ('contre-partie'). In the glass alcove: 9. Triumphant Love, by *François Gillet* (original in the Louvre). — We turn to the left (E.).

Room XII is hung with Venetian views of the school of *Canaletto* and his pupil *Guardi.* Sofas (9, 10) and armchairs (11-22) in the

Louis XVI. style, with modern brocade; 50. Clock with the 'Nymphe à la coquille'; at the end, *6. Armoire in ebony, by *Boulle.* Three show-cases and the 'Londonderry Cabinet' (l.) contain Sèvres porcelain (18th cent.), including specimens of 'rose Du Barry', 'bleu du roi', and apple-green (in the 3rd case from the entrance, 27. Cup with a portrait of Benjamin Franklin). The Londonderry Cabinet contains also silver tankards and cups.

Room XIII contains Dutch paintings of the 17th century. Left: 202. *Adriaen van Ostade,* Buying fish; 237. *Caspar Netscher,* The lace-maker; 242. *Gabriel Metsu,* Old woman asleep, or The tabby cat; 143. *W. van de Velde,* Coast scene with fishing boats; 209. *Jan Steen,* The village alchemist; 243. *Eglon van der Neer,* Lady in red, drawing; 201. *Rembrandt,* Portrait of a boy (1633); above, *99. *Hobbema,* Landscape with watermill; 221. *W. van de Velde,* Coast scene; *Aelbert Cuyp,* 180. Cattle on a river bank, 172. Two horsemen at a tavern by a river; 254. *Emanuel de Witte,* Church interior; 219. *Paulus Potter,* Milkmaid (a very early work).



Room XIV. To the left: 166. *Esaias Boursse,* Woman cooking; 218. *Wouwerman,* Stream in a hilly country; 235. *Gerard Terburg* or *Terborch,* Lady at her toilet; *51. *Cuyp,* Avenue at Meerdervoort; 236. *Terburg,* Lady reading a letter; 132. *G. Camphuysen,* Dutch farm at sunset; *251. *Metsu,* Sleeping sportsman; 154. *Jan Steen,* The harpsichord lesson. — 150. *Steen,* The lute-player; 52. *Rembrandt,* Portrait of the artist in a cap (c. 1634); 240. *Metsu,* The letter-writer surprised; 239. *Nicolas Maes,* Housewife at work; 234. *Metsu,* Old woman selling fish; *Rembrandt,* 229. Ideal landscape (c. 1640-45), 55. Portrait of the artist in a plumed hat; 225. *Jan van der Heyden,* The Westerkerk at Amsterdam.

Room XV contains French and British paintings of the 19th century. Left: 274. *J. L. Géricault,* Cavalry skirmish; 340. *Couture,* Roman feast; 334. *Marilhat,* The Erechtheum, Athens; 282. *Delacroix,* Execution of the Doge Marino Faliero (1826); 345. *A. G. Decamps,* The punishment of the hooks (1837); 325. *Meissonier,* An artist showing his work; 347. *Prud'hon,* Venus and Adonis (1810); 305. *Decamps,* The watering-place; 280. *Horace Vernet,* Arab tale-teller (1833); 357. *David Wilkie,* The sportsman refreshing (1824). — 299. *Jules Dupré,* Crossing the bridge (1838); 375. *Bonington,* Piazza San Marco at Venice; *283. *Rousseau,* Glade in the forest of Fontainebleau (1855); 559. *Lawrence,* George IV. (1822); 352. *Wilkie,* The Scottish toilet (1823); 281. *Corot,* Macbeth and the witches; *Lawrence,* 558. Countess of Blessington (1822; p. 306); 41. Portrait of a lady.

Room XVI contains the gems of the picture gallery. Left: 139. *Gaspard Poussin,* Falls of Tivoli; 92. *Gonzales Coques* (landscape by *Frans Wouters*), Family group; 85. *Van Dyck,* The artist as the shepherd Paris; 93. *Rubens,* Christ's charge to St. Peter (from Ste. Gudule at Brussels); above, 34. *Murillo,* Adoration of the Shepherds; *6. *Velazquez,* Don Baltasar Carlos in the riding school; 416. *Watteau,* Halt during the chase; **38. *Reynolds,* Nelly O'Brien (mistress of Lord Bolingbroke; 1763); 11. *Titian,* Perseus and Andromeda (of the master's late period, c. 1560); 32. *Reynolds,* Mrs. Richard Hoare with her infant son; 391. *Watteau,* Fête in a park; 44. *Gainsborough,* Miss Haverfield; 81. *Rubens,* Holy Family with SS. Elizabeth and John the Baptist; above, 46. *Murillo,* Joseph and his brethren; 12. *Velazquez,* Don Baltasar Carlos in infancy; 520-524. Sketches by *Rubens.* — 58. *Murillo,* Holy Family and St. John the Baptist; 108. *Nicolas Poussin,* A dance to the music of Time; 120. *Jordaens,* The riches of autumn (still life by *Snyders*); 114. *Claude Lorrain,* Italian landscape; 68. *Murillo,* Annunciation. — 40. *Reynolds,* The strawberry girl; 138. *Cuyp,* River scene with view of Dordrecht; 43. *Reynolds,* Mrs. Nesbitt with a dove; 53. *Van Dyck,* Italian nobleman; 23. *Pieter de Hoogh,* Woman peeling apples; **63. *Rubens,* The 'Rainbow' landscape; 27. *De Hoogh,* Interior with woman and boy; *79. *Van Dyck,* Wife of Philippe le Roy (see below); 29. *Rembrandt,* The artist's son Titus; 19. *Venetian School* (Titian?), Wounded Cupid complains to Venus; 36. *Reynolds,* Miss Bowles ('Love me, love my dog'); **42. *Gainsborough,* 'Perdita' Robinson (p. 467; 1781); 47. *Reynolds,* Mrs. Braddyll (1788-89, one of his last works); 75. *Hobbema,* Stormy landscape; *88. *Velazquez,* Lady with a fan; *94. *Van Dyck,* Philippe le Roy, Seigneur de Ravels; *84. *Frans Hals,* The laughing cavalier (1624); **86. *Rembrandt,* The unmerciful servant, or (wrongly) The centurion Cornelius; 127. *Philippe de Champaigne,* A French ecclesiastic; 35. *Reynolds,* Mrs. Carnac; 111. *Jan Steen,* Christening feast; 66. *M. J. Mierevelt,* Dutch lady. — *82. *Rembrandt,* Jean Pellicorne with his son, an example of the master's early stiff manner of painting commission portraits; 60. *Hobbema,* Landscape with a ruin; 116. *Salvator Rosa,* River scene with Apollo and the Sibyl; 54. *Cuyp,* Ferry-boat on the Maas; *90. *Rembrandt,* Wife and daughter of Jean Pellicorne (comp. above). — 71. *Rubens,* The crucified Saviour. — The best pieces of furniture are: 53. Marriage chest after *Boulle;* *57. Commode by *Charles Cressent* (1685-1768); *58. Commode with bronze mounts by *Caffieri;* 67. Large table ('bureau plat') in the style of *J. Dubois;* *66. Bureau by *Riesener*, made for King Stanislaus of Poland, similar in style to the famous 'Bureau du Roi' in the Louvre. French bronzes (17-18th cent.).

Room XVII. Left: 538. Ascribed to *Vincenzo Foppa*, Boy reading (fresco, much repaired, from the Medici Bank at Milan); *1. *Cima da Conegliano*, St. Catherine of Alexandria (central panel of an altarpiece, the wings of which are at Strasbourg); 531. *Pieter Pourbus*, Allegorical love-feast; 10. *Luini*, Virgin of the columbine (school-piece); 9. *Andrea del Sarto*, Virgin and Child with St. John the Baptist and two angels (school-piece); 8. *Luini*, Virgin and Child (an early work); 119. *Philippe de Champaigne*, Marriage of the Virgin. — On the opposite wall: 14. *Murillo*, Marriage of the Virgin; 56. *J. van Ruisdael*, Landscape with waterfall; 129. *P. de Champaigne*, Adoration of the shepherds; 49. *Cuyp*, Shipping on the Maas at Dordrecht; 97. *Murillo*, Charity of St. Thomas of Villanueva. 29, 30. Clock and pedestal, probably by *Boulle.*

The remaining rooms contain a charming series of fêtes champêtres, conversations galantes, pastoral scenes, etc., by 17th cent. French artists, the delicacy and grace of which will repay careful attention. In Room XVIII, to the left: 408. *Nicolas Lancret*, Girls bathing; 390. *Boucher*, The modiste; 410. *Watteau*, Music party; 393. *Lancret*, Mlle. Camargo dancing; 389. *Watteau*, The Champs Elysées; 428. *J. B. Greuze*, Girl with doves; 387. *Watteau*, Harlequin and Columbine; *Lancret*, 422. Conversation galante, 409. A tale from La Fontaine; *430. *Fragonard*, The swing ('Les hazards heureux de l'escarpolette'); *N. B. Lépicié*, 466. Reading lesson, 464. Mother feeding her child; 381. *Watteau*, Gilles and his family; 449. *Mme. Vigée-Lebrun*, Boy in red; 379. *Fragonard*, Gardens of the Villa d'Este at Tivoli; 452. *J. B. Pater*, Camp scene; *403. *Greuze*, Sophie Arnould, the actress. This room contains some of the finest furniture in the collection: 18, 44. Commodes by *Riesener;* 31. Sofa covered with Beauvais tapestry ('Les Chasses') designed by *Oudry;* 24, 4, 12. Upright secretaires by *Riesener;* *25. Sofa covered with Beauvais tapestry ('Les Fables de La Fontaine') designed by *Oudry.* Two glass cases contain *Snuff-boxes and *Sweetmeat-boxes, chiefly French.

Room XIX. Left: *Boucher*, 429. Visit of Venus to Vulcan, and (farther on) 432. Cupid a captive, 438. Venus and Mars surprised by Vulcan, 444. Judgment of Paris, four paintings from the boudoir of Mme. de Pompadour; 418. *Boucher*, Marquise de Pompadour; *439. *Watteau*, Lady at her toilet; 446. *Boucher*, Jove, in the shape of Diana, surprises Callisto; 442. *Greuze*, The broken mirror. 16. Console-table of ebony by *J. Dubois*, described as the marriage chest of Marie Antoinette. On the mantelpiece: 20-22. Candelabra and clock, the former probably, the latter certainly by *Gouthière*. In the glass case by the window are candlesticks, knives, forks, and spoons, and other 18th cent. objects of art.

Room XX. Left: 451. *Carle Van Loo*, Grand Turk giving a concert to his mistress; 402. *Greuze*, Listening girl; 465. *Lancret*, Italian comedians by a fountain; 574. *George Morland*, Visit to the boarding school; *Greuze*, 396. Espièglerie, *441. Votive offering to Cupid; 463. *J. F. de Troy*, Hunt breakfast; 440. *Greuze*, Psyche (second version of No. 388, see below). Furniture: 15, 17, 44. Cartonnier, writing table, and inkstand in green lacquer, by *J. Dubois*, believed to have been made for Catherine II. of Russia (according to tradition, the Peace of Tilsit was signed on this table in 1807). — In the passage leading to Room XXI are water-colours by *Bonington* and a wall-case of Sèvres porcelain.

Room XXI. Paintings: left, *Pater*, 383. The concert, 386. The swing, 397. The dance, 400. Blind man's buff, etc.; 16. *Van Dyck*, Isabella Waerbeke, wife of the painter Paulus de Vos; *Greuze*, 407. Bacchante, 388. Psyche; 18, 22. *Cornelis de Vos*, Flemish portraits; 135. *C. J. Vernet*, Rocky coast with shipping in a storm. 15. Musical clock by *Daillé* (c. 1750); 20, 21. Marble statuettes of Venus and Cupid by or after *Falconet;* 30, 31-38. Sofa and armchairs, covered with Beauvais tapestry designed by *François Casanova;* 1, 2. Clock and pedestal from the *Boulle* atelier. In the centre, 7. Nessus carrying off Deïaneira, a bronze group by *Giovanni Bologna*, on a writing table (No. 5) of mahogany (French; Regency period).

Room XXII. Paintings: 398. *Greuze*, Fidelity; 406. *Pater*, Conversation galante; 384. *Greuze*, Innocence; 426. *Pater*, Bathing party in a park; 421. *Greuze*, Ariadne. Furniture: 14. Small bureau with simulated shelf of books; 24. Small oval bureau by *Riesener* and *Gouthière;* *55. Marble vase by *Clodion*. In the windows, two cases of Sèvres porcelain, including 40-47. Toilet service believed to have been used by Louis XVI. Bronze group: 9. *Giovanni Bologna*, Hercules carrying off the Erymanthian boar. Case A: Chinese céladon porcelain with French mounts; goldsmith's work (tatting shuttles); and objects in rock-crystal and other precious materials.

Rooms XXIII and XXIV, on the second floor, contain paintings of the Dutch school, by *Willem* and *Adriaen van de Velde*, *Nicolas Maes*, and others.

16. British Museum.

UNDERGROUND. *British Museum*, on the Central London Tube (Appx., p. 52); *Holborn* and *Russell Square*, on the Piccadilly Tube (Appx., p. 54); *Tottenham Court Road*, $^1/_4$ M. to the S.W., on the Central London and Hampstead Tubes (Appx., pp. 52, 55); *Euston Square*, $^3/_4$ M. to the N.W., on the Metropolitan (Appx., p. 50).

The ****British Museum** (Pl. R 28, *II*), the greatest in the world, is situated in Bloomsbury and is entered from Great Russell St. (p. 195). The nucleus of its vast contents was the *Cottonian Library* (state papers, Biblical and other MSS.), collected by Sir Robert Bruce Cotton (1571-1631), transferred to the nation in 1702, and seriously injured by a fire at Ashburnham House (p. 153) in 1731. In 1753 an act of parliament was passed providing for the purchase of the *Sloane* and *Harleian Collections*, formed respectively by Sir Hans Sloane (p. 362) and by Robert Harley, Earl of Oxford, and for depositing these, along with the Cottonian Library, in one 'general repository' (Montagu House, the town residence of the Dukes of Montagu, bought for the purpose), which was opened to the public in 1759. The Sloane Collection contained few specimens of ancient sculpture, and the development of this important branch of the museum may be dated from 1772, when the valuable antiquities collected by *Sir William Hamilton* were acquired. The presentation by George III. of a collection of Egyptian antiquities in 1801, and the purchase of the Towneley Marbles in 1805 and the Elgin Marbles in 1816, involved the building of a new wing for their reception. The museum continued to increase, and when George IV. presented it in 1823 with the King's Library (p. 210), collected by George III., old Montagu House became quite inadequate for its purpose, and a new building, designed by *Sir Robert Smirke*, was erected on its site between 1823 and 1855. The Grenville Library was added in 1846, followed by the results of the excavations of Sir Henry Layard in Assyria (1851-60; p. 221), of Sir Charles Newton at Halicarnassus (1856-57; p. 217), and of J. T. Wood at Ephesus (1863-75; p. 218). The Reading Room (p. 238) was added in 1857, and in 1884 the 'White Building', on the S.E. side, was erected from a bequest by William White. 'King Edward VII.'s Galleries' (p. 236), a large addition on the N. side of the building, with an imposing colonnaded façade towards Montague Place, was erected in 1914 from the design of *Sir John J. Burnet*.

The Director and Principal Librarian of the British Museum is *Sir Frederic G. Kenyon*, the Secretary *Arundell J. K. Esdaile*. The contents of the museum are arranged in nine sections, each under a Keeper: Printed Books *(W A. Marsden)*, Manuscripts *(H. Idris Bell)*, Oriental Printed Books and Manuscripts *(Dr. Lionel D. Barnett)*, Prints and Drawings *(Campbell Dodgson)*, Egyptian and Assyrian Antiquities *(Dr. H. R. Hall)*, Greek and Roman Antiquities *(H. B. Walters)*, British and Mediæval Antiquities *(Reginald A. Smith)*, Ceramics and Ethnography *(Robert L. Hobson)*, and Coins and Medals *(Dr. G. F. Hill)*. The Natural History sections were removed to South Kensington (see p. 317) in 1883.

Admission. The museum is open free on every week-day from 10 a.m. till 6 p.m., but after 4 p.m. in Jan., Feb., Nov., and Dec., and after 5 p.m. in March and Oct., some only of the galleries remain open, viz.: on Mon., Wed., and Fri., the MSS. and Printed Books, the Prehistoric, Romano-British, Anglo-Saxon, Oriental, Religious, and Ethnographical Collections, the 4th, 5th, and 6th Egyptian Rooms, the Assyrian, Babylonian, Phœnician, Carthaginian, and Coptic Rooms, and the Glass, China, and Mediæval Collections; and on Tues., Thurs., and Sat. the Greek and Roman, Egyptian, and Assyrian Galleries, the Prehistoric, Terracotta, Gold Ornament, Greek and Roman Life, Bronze, Vase, 1st-4th Egyptian, Assyrian, Babylonian, Phœnician, and Carthaginian Rooms, and the Print Exhibition Gallery. The museum is open on Sun. afternoons from 2 till 6, but is shut on Good Friday and Christmas Day. — Sticks and umbrellas are left in the hall, but there is no accommodation for overcoats or waterproofs. A 'Summary Guide' (3*d.*) as well as various special guides and catalogues (indispensable for a thorough study of the collections) may be obtained in the hall, or from the attendants in the various sections. Picture post-cards and photographs of many of the objects in the museum may be purchased in the hall, and orders may be given for plaster casts of certain of the sculptures. — *Guide-Lecturer* on week-days at 12 and 3. — A plain *Refreshment Room* (open at present after 3.30 only) adjoins the Egyptian Central Saloon. The positions of the *Lavatories* are marked on the plans ('G. Lav.' for gentlemen, 'L. Lav.' for ladies).

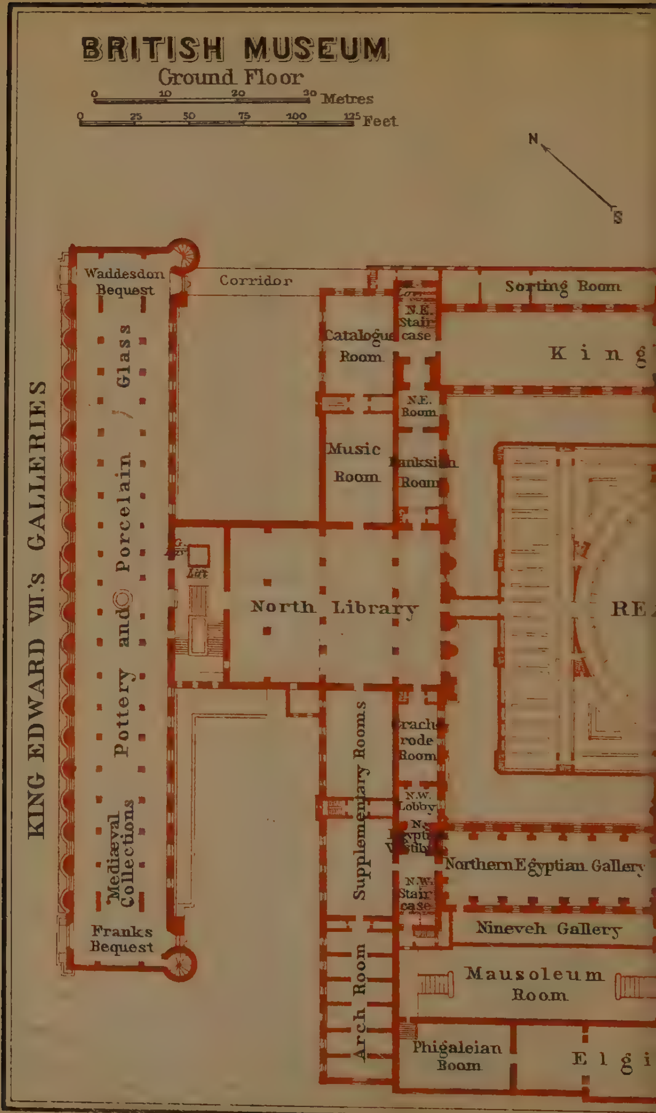
The main façade (S.), towards Great Russell St., with two projecting wings and a portico in the centre, is 370 ft. in length. In front it has an Ionic colonnade of 44 columns. The pediment above the portico, which is borne by two rows of eight columns, is adorned with sculptures by *Sir Richard Westmacott:* right, Progress of the Human Race; left, Mathematics, Drama, Poetry, Music, and Natural Philosophy. On a pilaster on the right of the entrance is a war memorial inscription with lettering by *Eric Gill.*

GROUND FLOOR.

Entrance Hall. On the right, at the entrance to the Grenville Library, is a statue of *Shakespeare*, by Roubiliac (1758), bequeathed by Garrick, who sat as model for it. On the left of the stairs is a statue of *Anne Damer* (1748-1828), by herself.

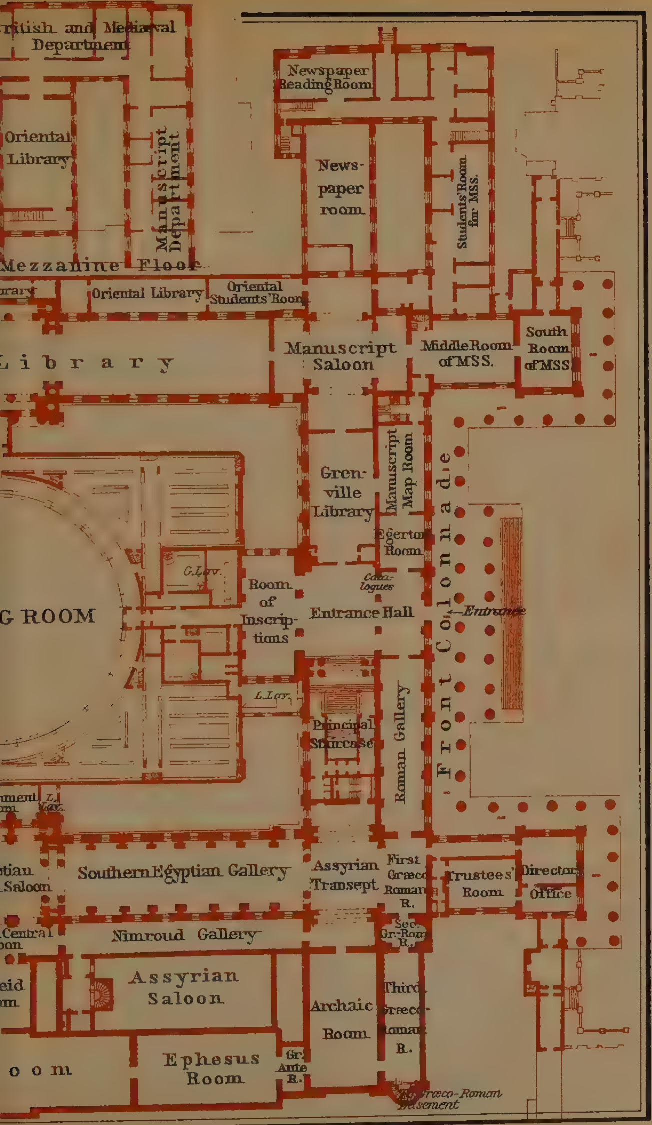
We turn to the right to visit the exhibition rooms of the departments of **Printed Books** and **Manuscripts.** The first room is the **Grenville Library,** the wall-cases of which contain a collection of 20,240 vols. bequeathed by Thomas Grenville (1755-1846).

On the left of the entrance: The *Louterell Psalter (E. Anglian school; c. 1340), with illustrations of country life, and a *Book of Hours made for the Duke of Bedford (English work, between 1414 and 1435). — In the floor-cases are *Illuminated MSS., from the 10th to the 16th cent., arranged according to countries. Case 1 (left). *Byzantine* (11-14th cent.): 2. Psalter of 1066; 3. Lives of the Saints; 4. Gospels. *English* (10-11th cent.): 8. King Edgar's charter to New Minster (966), perhaps the earliest extant example of the Winchester style; 9. Psalter. — Case 2. *English*



BRITISH MUSEUM
Ground Floor

Wagner & Debes' Geogr. Estabt. Leipzig


ritish and Mediaeval Department
Oriental Library
Manuscript Department
Newspaper Reading Room
News-paper room
Students' Room for MSS.
Mezzanine Floor
rary
Oriental Library
Oriental Students' Room
Library
Manuscript Saloon
Middle Room of MSS.
South Room of MSS.
Grenville Library
Manuscript Map Room
Egerton Room
Catalogues
G.Lav.
Room of Inscriptions
Entrance Hall
←Entrance
G ROOM
Front Colonnade
L.Lav.
Principal Staircase
Roman Gallery
ument
om
L. Lav.
tian Saloon
Southern Egyptian Gallery
Assyrian Transept
First Græco Roman R.
Trustees' Room
Directors' Office
Central
oom
Nimroud Gallery
Sec. Gr.-Rom. R.
eid
om
Assyrian Saloon
Archaic Room
Third Græco-Roman R.
oom
Ephesus Room
Gr. Ante R.
Græco-Roman Basement

(12-15th cent.): 17. Roll with outline drawings from the life of St. Guthlac of Croyland (12th cent.); 19. Bede's Life of St. Cuthbert (from Durham Cathedral; late 12th cent.); 20. Psalter (12-13th cent.; with miniature of Becket's murder); 26. Apocalypse; 27. Breviary, of the East Anglian school (1325); 29. Psalter which belonged to Humphrey, Duke of Gloucester; 32. Admiralty ordinances (1413). — Case 3. *English* (14-15th cent.): *33. Miniatures cut from a large missal; 34. Lectionary with a specimen of early English portraiture (c. 1400); 36. Metrical life of St. Edmund (1433). — Case 4. *French* (9-15th cent.): 44. Treatise on surgery; 47. Bible history moralized (13th cent.); 51. Missal (14th cent.); 52. Order of the coronation of the king and queen of France (1365). — Case 5. *French* (15-16th cent.): 58, 61. Hours of the Virgin, with 'ivy-sprig' borders; 60. Psalter with miniatures of Henry VI. *Flemish* (12-16th cent.): 76. Miniatures illustrating Mandeville's Travels (early 15th cent.); 77. Ordinance of Charles the Bold (15th cent.); 78. Statutes of the Order of the Golden Fleece (15th cent.). — Case 8. *MSS. bequeathed by A. H. Huth:* *1, 2. Latin Bible from the abbey of St. Mihiel (13th cent.); 6. Bible History in Dutch (15th cent.); 8. Hours of the Virgin (Flemish; c. 1500); 10. Hours of the Virgin (Milanese; after 1480); 11. Poems of Petrarch (Italian; 15th cent.). — *Recent Acquisitions:* Original MSS. of Galsworthy's 'Forsyte Saga'. — Case 7. *MSS. bequeathed by Baron F. Rothschild:* 1. Breviary (French; early 15th cent.); 2. Hours of the Virgin (French; 15th cent.); 8. Hours of the Virgin (Milanese; late 15th cent.); 9. Exposition of the Apostles' Creed, with a miniature representing Charles VIII. of France receiving the MS. from the author. — Case 6. *Italian* (12-15th cent.): 84. Psalter (12th cent.) in the Monte Cassino style; 85. Bible (13th cent.), with miniatures of the Seven Days of Creation; 94. Plutarch's Lives; 100. Breviary; 105. Livy's History of the Macedonian War. Below, 123. Latin Bible (14th cent.); 128. Hymnal (1415). — Case 9, between Cases 2 and 3, contains specimens of *Bindings of MSS.* of the 10-16th centuries.

The **Manuscript Saloon** contains palæographical and Biblical MSS., charters and seals, and autographs and documents illustrating English history and literature.

Cases I-IV (left and right). *Historical Autographs and Papers*, including royal autographs from Richard II. (1397) to Queen Victoria (96. Pencil signature written in 1823, at the age of four years). 29. Leaf from the diary of Edward VI.; 41, 40. Description of the execution of Mary Queen of Scots and sketch of the room at Fotheringhay in which her trial was held; 54. Instructions by Charles I. for the impeachment of the Five Members (1642); 65. Letter from the Duke of Monmouth begging his life; 89, 90. Nelson's sketch-plan of the battle of the Nile (1798) and an unfinished letter from him to Lady Hamilton on the eve of Trafalgar (1805); 93. Wellington's list of cavalry, written just before the battle of Waterloo (1815); 109. Last page of Gordon's diary. The last section contains autographs of Charles V., Henri IV., Louis XIV., Peter the Great, Frederick the Great, and Napoleon I.

Case V, at right angles to Case III, and Case VI, at right angles to Case II, contain a collection of *Charters*, ranging in date from 785 onwards. At the corner of Case V is the log-book of H. M. S. 'Victory' (1805). On the wall above Case IV hangs a collotype copy of Magna Charta (p. 456; original shown on application at the students' room).

Cases VII and VIII, on either side of the entrance to the students' room, contain English and foreign *Literary Autographs*. In wall-frames close to Case VII are an autograph of Edmund Spenser, the deed of sale of 'Paradise Lost' (Milton's signature being written by an amanuensis) and a collotype copy of a mortgage by Shakespeare of a house in Blackfriars (p. 292; original in the students' room). — The corresponding Cases X and XI, at the opposite end of the room, to the left and right of the entrance to the King's Library, and Case IX, on the left, exhibit a series of *Autograph Literary Works*. In Case IX are royal books:

treatise on the Sacrament by Edward VI.; the prayer book of Lady Jane Grey; a book of prayers copied out by Queen Elizabeth; original MSS. of James I. and Charles I. In Case X: Part of 'The Booke of Sir Thomas More', perhaps in Shakespeare's hand; Milton's family Bible; MSS. of Butler (part of 'Hudibras'), Sterne ('Sentimental Journey'), Gray ('Elegy'), and Cowper ('John Gilpin'). In Case XI: MSS. of Burns ('Autobiography'), Byron ('Childe Harold'), Scott ('Kenilworth'), Jane Austen ('Persuasion'), Keats ('Hyperion'), Newman ('Dream of Gerontius'), George Eliot ('Adam Bede'), Tennyson ('Idylls of the King'), Meredith (part of 'The Egoist'; on loan), Hardy ('Tess of the D'Urbervilles'), Leonardo da Vinci (note-book), Michelangelo, Dürer (sketch-book), Lope de Vega, and Tasso ('Torismondo'). — Case XII: Recent acquisitions (including 'The Dynasts', by Thomas Hardy). In wall-frames are autographs of Wesley, Rupert Brooke, etc. Here also is a counterpart of the deed of conveyance of the land on which Melbourne now stands.

Against the pilasters are upright cases (G & I) containing early *Biblical Manuscripts*. In Case G, adjoining Case XI, are the Pentateuch in Hebrew and a volume of the Codex Alexandrinus. The former (9th cent.) is probably the oldest MS. of any considerable part of the Old Testament; the latter, dating from the 5th cent., ranks with the Codex Sinaiticus at Leningrad (a few leaves at Leipzig) and the Codex Vaticanus at Rome (facsimiles of these above) as one of the three oldest Greek MSS. of the Bible. Beside Case G is a frame (XIII) containing Nelson's memorandum of instructions for engaging the enemy at Trafalgar. Case I contains illuminated copies of the Vulgate (6-13th cent.); a copy of Wycliffe's Bible (c. 1380-84), with illuminations. To the left of Case I are the journals of Captain Scott, written during the Antarctic expedition of 1910-12.

Cases A-E, in the middle of the room, contain *Greek, Latin, and other MSS.*, arranged to show the progress of the art of writing. A. Greek papyri, brought from Egypt, including portions of Plato, Bacchylides, Homer, Aristotle (only extant MS. of his 'On the Constitution of Athens'), and Pindar (the principal MS. of his poems). — B. Greek MSS.; wax-tablets. — C, D. Latin and other MSS. — E. English MSS.: a unique copy of Beowulf, on vellum (c. A.D. 1000); Anglo-Saxon Chronicle to 1066; 'Piers Plowman' (before 1400); Chaucer's 'Canterbury Tales' and 'Troilus and Cressida' (early 15th cent.); poem by Occleve, with a portrait of Chaucer (early 15th cent.); mystery plays; Mandeville's Travels (15th cent.). — Case F, in the centre, contains MS. sources of English history, showing how history was recorded before the invention of printing (Bede's Ecclesiastical History; Anglo-Saxon Chronicle; Wace's Roman de Rou; William of Malmesbury; Henry of Huntingdon; Jocelin de Brakelond; Matthew Paris, etc.).

Near the entrance to the Newspaper Room are two cases (L and M) with impressions of the *Great Seals* of the English sovereigns and of various baronial and ecclesiastical seals.

The door to the E. of the Manuscript Saloon opens on the corridor leading to the *Newspaper Reading Room* (see p. 238). — On the N. is the **King's Library**, a collection of 65,000 vols., 20,000 pamphlets, and numerous maps, prints, and drawings, made by George III., presented to the nation in 1823 by George IV., and arranged in a hall built for the purpose, which extends along the whole breadth of the building. The glass cases contain a choice exhibition of rarities and objects of special interest selected from all departments of the library. Temporary exhibitions illustrating special periods are held here from time to time.

At the S. end of the hall are four cases containing a selection of *Oriental Books and MSS.*, some of which are of great beauty.

Next follow a series of cases, arranged on each side of the hall, containing typographical specimens illustrating the *History of Printing.* Case XXIII contains early Chinese MSS.; Case XXIV is devoted to Chinese printing. In the latter are part of a Buddhist charm printed in the 9th cent.(?) and the oldest printed book in the library (A.D. 1099).

Case I. 'Block-books', i.e. books printed from carved blocks of wood, and early German printed books. Among the former are two specimens of the 'Biblia Pauperum', and the 'Ars Moriendi' (c. 1465). Among the latter are the Mazarin or '42-line' Bible, the editio princeps of the Latin Bible, probably printed by Fust and Schœffer (Mainz, c. 1455); a page of Donatus, "probably the earliest piece of European type-printing in the British Museum" (c. 1450); Latin Bible, printed probably at Bamberg (c. 1458). — Cases II and III also are occupied by early German printed books. In Case II, the first psalter, printed on parchment in 1457 by Fust and Schœffer (the first printed book bearing a date and printer's name); Bible printed by Fust and Schœffer in 1462 (the finest example of their work in the museum). In Case III, Ptolemy's 'Cosmographia' (1482); Strasbourg Breviary, Summer Part (1478).

Cases IV and V contain examples of Italian typography. In Case IV, Lactantius, printed at Subiaco by Schweinheim and Pannartz in 1465, the first dated work printed in Italy; Cicero, Epistolæ ad Familiares, the first book printed at Venice (1469). In Case V, Grammar of Lascaris, the first book printed wholly in Greek (Milan; 1476); Virgil, by Aldus (Venice, 1501), the first book in italic type. — Case VI contains printing of the Netherlands and France: Doctrinale by Alexander Gallus; Vegetius' De Re Militari (Utrecht; c. 1473); Recueil des Histoires de Troye, by Raoul le Fèvre, probably the first book printed in French, executed c. 1475 at Bruges by Caxton; Barzizius, Epistolæ (Paris; 1470), the first book printed in France. — Case VII. Printing in Spain, Bâle, and France: Æsop's Fables (Valencia; c. 1475); Polyglot Bible, New Testament (Alcalá de Henares; 1514), the first of the great Polyglot Bibles. — Case VIII. Printing in France and the Netherlands: Second Polyglot Bible, printed by Plantin (Antwerp; 1571). Travelling library of Sir Julius Cæsar (p. 289).

The next six cases illustrate English printing. Case IX. Books printed by William Caxton, who introduced printing into England (p. 152): 'The Recuyell of the Histories of Troye' (see above), translated by Caxton and the first book printed by him (Bruges; c. 1475); 'The Dictes or Sayengis of the Philosophres' (Nov. 1477; the first book printed in England); the first printed edition of Chaucer's Canterbury Tales (c. 1478); Latin Psalter (c. 1482; unique); St. Bonaventura, 'Speculum Vitæ Christi' (c. 1488; on vellum). On the other side of the case are books printed by Wynkyn de Worde, Lettou, and others. — Case X. Books printed by Richard Pynson, printer to Henry VIII. On the other side are books printed at provincial towns, including 'The Boke of St. Albans' (p. 488; 1486). — Case XI. English printing in the 16th cent.: First edition of Cranmer's Bible (London; 1540), on vellum; Two Homilies of St. Chrysostom, the first Greek text printed in England (London; 1543). On the other side are English books printed abroad, including the earliest printed English Bible (Zürich; 1535), translated by Tyndale and Coverdale; and the only known fragment of the unfinished first edition of Tyndale's New Testament (Cologne; 1525). — Case XII. Later English printing: Horace Walpole's Strawberry Hill Press (p. 438; 1757); Baskerville (1759); William Morris's Kelmscott Press (p. 369; 1891-96); Chiswick Press (p. 369; 1904). On the other side are specimens of early printing in Scotland, Ireland, Massachusetts (John Eliot's translation of the Bible for the use of the Indians), and the Colonies.

The next two cases contain *Famous English Books.* Case XIII. First edition of the Authorized Version (1611); First Prayer Book of Edward VI. (1549); first folio of Shakespeare (1623). — Poems of Ugo Foscolo, presented by the Italian government in 1927. — Case XIV

Spenser's Faery Queene (1590); Bacon's Essays (1597); Complete Angler (1653); Paradise Lost (1667); Pilgrim's Progress (1678); Robinson Crusoe (1719); Gulliver's Travels (1726); Vicar of Wakefield (1766); Burns's poems (1786); Lyrical Ballads (by Wordsworth and Coleridge; 1798); Waverley (1814); Tennyson's poems (1830).

Opposite are three cabinets containing a collection of *Postage Stamps*, bequeathed by T. K. Tapling in 1891. The greatest rarities are kept in a safe but may be seen on application.

Cases XV and XVI illustrate early *Music Printing*. Case XVII is devoted to recent acquisitions, Case XVIII to *Printed Maps*, Cases XIX-XXVI to special temporary exhibitions. Cases XXVII-XXXII are filled with beautiful specimens of *Bookbindings*.

In the lower portions of several cases are placed the 5020 vols. (bound in about 1000) of the Chinese Encyclopædia, a reprint of standard Chinese works from 1150 B.C. to A.D. 1700, published in 1726.

At the end of the King's Library is the N.E. staircase, leading to the collections of oriental art and ethnography (comp. p. 233). We retrace our steps to the entrance hall and pass out of it, to the left, to visit the collection of **Greek and Roman Sculpture.** The great importance of this collection is due primarily to its architectural sculptures, derived from well-known Greek buildings of the 6th, 5th, and 4th cent. B.C.: the tombs at Xanthos, the Parthenon, the temple at Phigaleia, the Nereid Monument, the Mausoleum, and the Temple of Artemis at Ephesus. Owing to the wealth of this material it is possible in this museum to form an adequate idea of the whole development of Greek sculpture. To realize this historical progress we shall begin our survey with the sculptures of the Archaic Room (passing through the Roman Gallery and the Græco-Roman Rooms, which will be studied later) and proceed with the rest of the collection in approximately chronological sequence.

Archaic Room. Down the sides of the room are placed ten seated figures (B 271-280) and two recumbent lions (B 281, 282), dating from about 580-520 B.C., which once stood along the Sacred Way leading to the temple of Apollo at Didyma, known as Branchidæ. In their massive dignity and conventionalization they show the strong influence of Egypt and Assyria, the two great Oriental civilizations which preceded the Greek. In the sculptures from Xanthos and Lycia, which occupy most of the rest of the room, a distinct advance is discernible toward greater naturalness and harmony of composition. The sepulchral chest (B 286; at the E. end of the room) belongs to the 7th cent. B.C. and is still very archaic, but the friezes with satyrs and animals (B 292-298), cocks and hens (B 299-306), a procession (B 309-314), and the gable-ends of tombs with sphinxes, lions, and sirens (B 289-291) show in a striking manner the highly decorative quality of 6th cent. Greek art. The most important of these monuments from Xanthos is the so-called **Harpy Tomb* (B 287), four reliefs from a sepulchral chamber originally placed on a high shaft. The subjects of the reliefs are generally interpreted as heroified dead receiving offerings from the living, and Sirens or

Harpies carrying off the souls of the dead. The progress in the representation of the human figure, to which the archaic Greek artist devoted most of his attention, can be observed in the three male statues placed in the centre of the room. Nos. B 474 and B 325 from Bœotia (?) and Cyprus are distinctly primitive; B 475, from Lemnos (?), is more advanced. On the walls are exhibited casts from the pedimental sculptures from Ægina, now in Munich (160-183), and of the metopes from Selinus, now in Palermo (135-139). At the W. end are shown architectural pieces from Mycenæ, notably two columns from the doorway of the 'Treasury of Atreus'. These are not illustrative of archaic Greek art, but belong to the great 'Minoan' civilization which preceded it and which had its centre in Crete (for other examples of this art, comp. the First Vase Room, p. 228).

We pass through a small ante-room into the Ephesus Room, and thence into the **Elgin Room**. This contains the famous ***Elgin Marbles*, consisting primarily of sculptures and architectural fragments from the Parthenon, as well as remains of the Erechtheum and other Athenian buildings. They were brought over from Athens in 1801 by the 7th Earl of Elgin, at that time British ambassador at Constantinople, at a cost of 70,000*l.* and sold to the British government in 1816 for half that sum. Since the Parthenon was built under the administration of Pericles, at the height of Athenian power, when Athenian art had reached its zenith, its sculptures represent to us the acme of Greek artistic endeavour. Moreover the profusion of the material and its comparatively good preservation give us an unparalleled opportunity of studying the achievements of Greek sculptural art at its best.

The Parthenon, the temple of Athena Parthenos on the Acropolis of Athens, was begun about 447 B.C. on the site of an earlier and unfinished temple of Athena, and was completed soon after 435. The architect was Ictinus, and the sculptural decorations were probably planned and executed under the superintendence of the great sculptor Phidias. In the 5th cent. the Parthenon was converted into a Christian church; in 1460 it became a Turkish mosque; in 1687 the roof and a large portion of the long sides were shattered by an explosion of gunpowder in the course of a bombardment by the Venetian general Morosini. The W. pediment was further injured in an attempt by Morosini to lower it with insufficient appliances. In 1688 Athens was restored to the Turks, and from that time to the removal of the sculptures by Lord Elgin they were exposed to constant injury.

The sculptures of the Parthenon consist of (1) the East and West Pediment groups, which filled the two gables of the building, (2) the Metopes or square panels in high-relief which, with the separating triglyphs, formed the exterior frieze above the architrave, and (3) the Frieze, a continuous band of low-relief running round the wall of the cella within the peristyle. The original location of these sculptures on the building can be studied in the large model of the Parthenon at the far end of the room. This model shows the state of the temple in 1687 after the explosion, but before the injury to the W. pediment. Close by is a reproduction of the N.W. angle. A valuable aid in the reconstruction of the sculptures is given by sketches made in 1674, presumably by one Jacques Carrey, of large portions of the frieze and metopes and the then extant parts of the pediments. The originals of these drawings are in the Bibliothèque Nationale in Paris, but they are shown here in photographic reproductions. Sculptures from the Parthenon discovered since the time of Lord Elgin and now in Athens are shown in their respective places by casts. — A more dignified and artistic setting is to be provided for the Elgin marbles and the Nereid statues (p. 218) by the generosity of Sir Joseph Duveen.

303. *East Pediment*, on the left side of the room. The subject of the E. pediment we know from Pausanias to have been the Birth of Athena. The whole central portion of the composition, however, is lost and had disappeared prior to Carrey's drawings; so that we have no means of ascertaining how the subject was treated. But the figures which have survived are comparatively well preserved and rank among the finest remains we have of Greek sculpture. They consist of (1) from the left angle, A, B, C. Helios, the sun-god, rising with his horses from the waves (two of the horses' heads are still in place in the pediment); D. Male figure reclining on a rock, popularly known as Theseus or Dionysus; E and F. Two female figures seated on square chests, commonly called Persephone and Demeter; and G. Youthful female figure moving away from the central action, known as Iris, messenger of Zeus. (2) From the right angle: K, L, M. Group of three female figures, commonly known as the Fates; N, O. Selene (cast), the moon-goddess, and the head of one of her horses. She is conceived as setting below the horizon while the sun-god rises from the sea at the opposite angle. With the exception of Helios and Selene the interpretation of the figures is uncertain.

All the problems with which we saw the Greek artist struggle in archaic times have been successfully solved in these marbles. Complete mastery has been attained in the representation of the anatomy of the human figure, the hard bony structure, the muscles, and the soft enveloping flesh being shown with marvellous skill and understanding (comp. especially the 'Theseus'). But in spite of its highly realistic quality the whole is simplified into an artistic unity with only the essentials brought out, so that each figure becomes a harmonious whole. The same is true of the rendering of the drapery. The distinction between soft, clinging material with its multitudinous little creases, and heavy drapery, with its scanter and more dignified folds, is accurately brought out, and the human body beneath the garments is never lost sight of (comp. especially the 'Fates'). Even where the effect is rich and splendid with a profusion of lights and shadows, there is never any confusion. The structural lines are always clearly marked, and the effect of the whole and of each part is thoroughly convincing. Moreover the poses are easy and natural. There is no trace of the stiffness and tenseness of archaic sculpture; every position, whether at rest or in motion, is natural and yet full of dignity.

This combination of technical skill with a realization of artistic unity is what gives to Greek art at its maturity its peculiar quality of serenity. The statues are natural, human figures, but they have been lifted into a sphere which is above nature, into the realm of high art.

304. *West Pediment*, on the right side of the room. The subject was the strife of Poseidon and Athena for the soil of Attica. It is in a very mutilated condition, but the original composition is shown in Carrey's drawing, a photograph of which is displayed in front of the group. The only well-preserved figure is that of the river-god Ilissos (A), from the left angle of the pediment, which shows the same consummate skill in the rendering of the human body that we noted in the 'Theseus' of the E. pediment.

The *Frieze* has been placed round the whole of the room, at a height of $4^1/_2$ ft. from the ground, as nearly as possible in its original order. About one-half of the entire frieze is represented by originals, a quarter by casts, while another quarter has been lost. Only certain portions are seriously damaged, so that we can appreciate not only the workmanship and the beauty of single figures, as in the pediments, but to some extent the general composition of the whole. The subject is apparently the festive procession which ascended to the Acropolis at the end of the Panathenaic festival, celebrated in Athens every fourth year in honour of Athena. The chief feature of the procession was the presentation of a new embroidered robe to be worn by the primitive image of the goddess. The delivery of the robe in the presence of a solemn assembly of gods and mortals is represented on the E. side of the frieze, i.e. above the entrance to the temple. At the angles of the E. side and on the N. and S. sides are shown the two halves of the procession (moving respectively from left to right and from right to left), a long train of maidens, musicians, elders, men bringing sacrificial animals and other offerings, charioteers, and horsemen. On the W. side the procession is still in a state of preparation.

The chief artistic problem of such a composition, viz. to represent a unified motive with infinite variety of detail, has been admirably solved. In the long rows of similar figures there is inexhaustible variety, and yet no restlessness. Each group, from the serene gods (xxiv-xxx, xxxvi-xlii) or the dignified maidens (iii-xvii) to the prancing horsemen, is conceived in a manner suited to its character; but through the whole runs a spirit of order and of harmony typical of the aristocratic spirit of Athenian art. Very remarkable is the treatment of the relief. Within a depth of little more than an inch we have a succession of superimposed levels without any impression of confusion; the difficulty of representing four and even seven horsemen riding abreast (e.g. S. side, slabs xxxi-xli) being solved by a skilful overlapping of surfaces which presupposes generations of training in the handling of relief. An effective feature is also the slight recession along the outlines which by the shadow it casts serves to define the figures clearly even when seen from a distance.

Of the original ninety-two *Metopes* which adorned the Parthenon, fifteen are in the British Museum, one in the Louvre, and forty-one are still in position on the temple, though much decayed;

the rest were destroyed in the explosion of Morosini (p. 213). The subjects of the metopes in the British Museum are taken from the contests between the Centaurs and Lapiths. In contrast to the processional frieze just described we have here a series of single compositions in very high relief, so high, in fact, that large portions of the figures are carved in the round. The execution of the different slabs is somewhat uneven, but the ever varied compositions of two opposing figures are always full of interest, and sometimes, as in 308, 316, and 317, very beautifully designed.

Within the central chamber of the Parthenon was placed the colossal statue of Athena by Phidias, 40 ft. high, worked in ivory and gold. Of this no trace remains, but a general idea of its character can be obtained by the casts of small reproductions of Roman times placed near the N. door of the room (300, 301, 300a). Here is also a fragment of a shield (302) from another replica of this statue with a representation in relief of the contests of Greeks and Amazons, including supposed portraits of Phidias and Pericles.

Besides these sculptures the room contains a number of architectural pieces from the Parthenon and other 5th cent. buildings on the Acropolis. The most important are the Doric capital from the Parthenon (350), placed between the two halves of the E. pediment; an Ionic column (408), a Caryatid (407), and fragments of friezes and cornices with delicate palmetto patterns (409 and, above, 413-415) from the Erechtheum; and a Doric capital from the Propylæa (433), the magnificent entrance to the Acropolis. The latter are all at the N. end of the room. The Parthenon and the Propylæa capitals represent the height of development of the Doric style.

The **Phigaleian Room**, which we enter from the N. end of the Elgin Room, contains sculptural marbles from the temple of Apollo Epikourios, at Bassæ, near Phigaleia in Arcadia. The temple was built by Ictinus, architect of the Parthenon, about 430 B.C. Its chief sculptural feature was a frieze adorning the interior of the cella with subjects from the battle of the Centaurs and Lapiths and from the battle of the Greeks and Amazons. Twenty-three slabs of this frieze are arranged around the walls of the room (520-542). Though only a few years later in date than the Parthenon they present a marked contrast in style. The relief is very high; there is an evident desire for intersecting lines and deep shadows, for exuberant, restless design, and for representation of the emotion of a combat. Very effective are the draperies represented waving in the wind and forming, so to speak, a connecting wave pattern on the background. The whole composition is highly decorative, especially when seen at some distance and from below, as it was intended to be; but it has not the finish of workmanship or the harmony of design so conspicuous in the Parthenon. Above the Phigaleian frieze, on the W. side of the room, are some slabs

(421-425) of the frieze of the little temple of the Wingless Victory on the Acropolis, likewise of the second half of the 5th century. The remaining objects exhibited in this room are mostly votive reliefs and gravestones. Though some are of rather cursory execution, as objects produced in large numbers would be, they all show the dignified restraint with which the Greek sculptor treated subjects pertaining to death. The majority are slabs with reliefs representing the deceased as he was in daily life, or in farewell scenes. Particularly beautiful examples are the stone of *Glykylla (2231, N. wall), represented putting on a bracelet, with her maid standing in front of her holding a jewellery casket, and the young athlete taking an oil-flask (?) from a boy (625, high up on the E. wall).

We leave the room by the N.E. door and descend the steps into the **Mausoleum Room.** While in the Parthenon marbles and the Phigaleian frieze we have been able to study Greek 5th cent. sculpture at its best, the same opportunity is presented to us for 4th cent. sculpture in the remains of the Mausoleum. This splendid monument (whence the modern generic term 'mausoleum' is derived) was erected by Artemisia in 352 B.C., at Halicarnassus, in honour of her brother and husband Mausolus, king of Caria, and it was ranked by the ancients among the Seven Wonders of the world. The remains were discovered by Sir Charles Newton in 1856, partly built into a later castle. Its exact restoration is uncertain (comp. the model and the designs exhibited in the N.E. corner of the room), but the general plan is known. The tomb was surrounded by an Ionic colonnade and stood on a lofty basement. The high-pitched roof was surmounted by a four-horse chariot, with colossal statues of Mausolus and his wife. The remains of this chariot group are shown in the centre of the room (1000-1004). Artistically the most important pieces are the slabs from the **Frieze which surmounted the exterior colonnade (1006-1031). The subject of this frieze is the war of the Greeks and the Amazons, and the sculptors are said to have been Scopas, Timotheos, Bryaxis, and Leochares. The figures are much less crowded than in the Parthenon and Phigaleian friezes, leaving large spaces of the background free; and since the relief is high, the outlines of the figures stand out boldly, bringing out effectively the forceful and rhythmical composition. As we should expect when several artists were engaged, the merit of the various portions of the frieze is uneven. The finest are 1013-1015 and 1025 (N.E. corner), which have been assigned to Scopas, and 1022, perhaps by Bryaxis. The figures are full of life, and though they lack the stately simplicity of the Parthenon, they are harmoniously composed with masterly knowledge of the handling of relief. The modelling of the human body is considerably more detailed than in the sculptures of the 5th century. Besides this frieze there are remnants of two other friezes (on the same wall, above), representing the battle of Greeks and Centaurs, and a chariot race. A beautiful fragment from the latter representing a *Charioteer (1037) is shown on the opposite wall (S. end). Near by is erected a column from the colonnade of the building, with architrave, frieze, and cornice (980). Among the miscellaneous sculptures which formed part of the monument and which are exhibited throughout the room, we may note a beautiful, though much battered, head of 'Apollo' (1058, next to No. 1037) and the torso of an equestrian figure (1045, close to No. 980). Besides the Mausoleum sculptures the room contains (in the centre, behind the statue of Mausolus and by the W. and N. walls) *Sculptures and architectural remains from the temple of Athene Polias at Priene, dating from c. 334 B.C. At the S. end of the room, on either side of the steps leading to the Nereid Room, are two Lycian tombs from Xanthos (c. 400 and c. 375 B.C.), designed apparently in imitation of wooden buildings and decorated with reliefs of martial and other scenes. [The Mausoleum Annexe (apply to the Keeper) contains Greek and Roman sepulchral and votive reliefs.]

The little lions on the stair-posts were designed by *Alfred Stevens* (p. 357) and originally stood with others on the railings (now removed) in Great Russell St. Similar lions occupy the stair-posts in other parts of the museum and adorn also the Wellington Monument (p. 254).

The **Nereid Room** contains sculptures from the so-called Nereid Monument, another Lycian tomb, discovered at Xanthos by Sir Charles Fellows in 1838-41. It is in the style of a Greek temple on a high base with figures of Nereids between the columns. A model is exhibited in the centre of the room and shows the probable location of the sculptures. Foremost among these are the statues of the *Nereids, graceful female figures, clad in diaphanous garments, in half-running, half-flying attitudes. Two lions flank the doorway, and on the walls are remains of the pediments and parts of the four friezes that adorned the building. The subjects are representations of warfare, including a battle between Greeks and barbarians and an assault on a walled city, and scenes of hunting, banqueting, and sacrifice. The treatment foreshadows in many respects Roman representations of military campaigns. The date of the building is now generally assigned to the end of the 5th cent. B.C. The sculptors, though probably local, were evidently influenced by contemporary Athenian work.

To continue our study of Greek sculpture we pass through the W. door to the Elgin Room, and thence (l.) to the **Ephesus Room**, which contains sculptures and architectural members of the celebrated temple of Artemis (Diana) at Ephesus (comp. Acts, xix), found by J. T. Wood in 1869-74. This great temple, which like the Mausoleum ranked among the Seven Wonders, was built in the 4th cent. B.C. to take the place of an older building of c. 550 that had been burnt. Of the older structure, the most important fragments belong to a sculptured base and drum of a column (29; left) with an inscription believed to refer to its dedication by Crœsus. The same device of sculptured bases was retained in the later temple and four such are shown here on the right (1200-1213). The best preserved is the third (1206), with a scene interpreted as **Thanatos and Hermes bringing Alcestis back from Hades. The figure of Hermes both in pose and execution ranks among the best that we possess of 4th cent. Greek sculpture. Besides marbles from Ephesus the room contains interesting miscellaneous pieces. In the N.E. corner is a group of Greek portrait-types of the 5th-3rd cent. B.C., which should be compared with the Roman portraits (p. 340). In the Greek heads, even when realistically rendered, there is a distinct idealizing tendency. The best are 549. Bust of Pericles, a Roman copy of a 5th cent. work; 1857. Alexander the Great, probably a contemporary Greek work; 1838. Antisthenes, founder of the Cynic school of philosophy, and 1843. Epicurus, founder of the Epicurean school, the last two being Roman copies of Greek works. In front is an alabaster statuette of Socrates (c. 300 B.C.), found at Alexandria. At the S.E. corner are sculptures attributed to the schools of Praxiteles and Scopas (4th cent. B.C.) and to the school of Pergamon (2nd cent. B.C.). We may note especially 1600, the 'Aberdeen Hermes', a beautiful Greek original of the 4th cent., and, in front, a bust of Aphrodite (c. 350 B.C.; part of a copy of the statue by Praxiteles at Cnidos).

We pass through the S. door to an **Ante-Room,** containing *1300. Seated statue of Demeter, found in a sanctuary at Cnidos. In its fine dignity and gentle, rather sad expression it is one of the most beautiful representations we possess of the goddess. It is usually assigned to the middle of the 4th cent. B.C. On either side are votive calves and pigs found in the same sanctuary. Opposite are glass cases with statuettes and other small objects in marble.

From the Ante-Room we pass through the Archaic Room (p. 212) to the **Third Græco-Roman Room.** The sculptures exhibited in this and the following two rooms belong to a different class from most of those already considered. Hitherto we have examined original Greek works produced during the great creative periods of Greek art from the 6th to the 4th cent. B.C. The works here shown are not original Greek pieces but copies of such works by sculptors of the first centuries of the Roman empire, when art was no longer creative and had to borrow from the extant repertoire. Therefore, though these marbles show the general composition of the Greek originals, the workmanship has neither their freshness nor their subtlety. We need only to come straight from a study of the Parthenon and Mausoleum marbles to these statues to note how hard and mechanical they are by contrast. It must also be remembered that many have been considerably restored, in accordance with the custom formerly prevalent in Italy, so that often they do not even give us a correct conception of the original motive. Their importance, however, lies in the fact that in many cases they form our only means of reconstructing in some measure the lost Greek originals. Among the many pieces in the Third Græco-Roman Room we may note especially: left, 1874. Bust known as 'Clytie', a portrait of the Augustan age; 2154. Finely composed relief of Dionysus receiving a libation from a mænad; 2191. Relief of the Apotheosis of Homer, inscribed with the name of the sculptor Archelaos of Priene, probably 3rd cent. B.C.; 2190. Relief of Dionysus visiting the house of a mortal, perhaps the Athenian Ikarios; *2194. Relief of a frenzied mænad; 2200. Circular disk with a relief of Apollo and Artemis destroying the children of Niobe; 1858. Head of a youth, in the style of Scopas. Right: 1756. Figure from a group of two boys quarrelling over knuckle-bones; *1755. Boy drawing a thorn from his left foot; *1674. Eros with bow, much restored, but head pleasing.

The staircase at the end of this gallery descends to the **Græco-Roman Basement,** with tombs and other examples of Etruscan art, a collection of casts of important Greek and Roman works in other collections, and an annexe (apply to the Keeper) containing sculptures of subordinate interest.

The small **Second Græco-Roman Room** contains Roman copies of two of the most famous 5th cent. works, the Diskobolos by Myron of Athens (250) and the Diadumenos (youth binding a victor's fillet round his head) by Polykleitos of Argos (500). To appreciate the rhythm and harmony of both these works we must study them in connection with other, better preserved replicas. The discus-thrower's head should be turned back, as in the copy in the Lancelotti Palace in Rome (comp. No. 97, in the basement).

First Græco-Roman Room. Among the figures on the right are 1574. The 'Towneley Aphrodite', a fair Roman copy of a work of the school of Praxiteles, and 1380. Apollo as lyre-player, found in the temple of Apollo at Cyrene. On the left, near the Assyrian Transept, *209. The 'Choiseul-Gouffier Apollo', a Roman copy of the period of transition from archaic to fully developed art; the anatomical details are correctly observed but somewhat too precisely executed, and the pose is stiff.

We pass by the E. door into the **Roman Gallery.** While, as we have seen, in the field of idealistic sculpture the Roman artist merely copied the products of the Greeks, in portraiture he was more independent. Realistic portraiture of high merit had indeed been produced by Hellenistic artists of the 3rd-1st cent. B.C., but this art, which suited the practical Roman character, was continued with considerable success and on independent lines during the whole period of the Roman Empire. Busts of members of the imperial house can generally be identified by comparison with coin types; but those of private individuals, often among the best, are usually unidentifiable. The busts in this gallery are mostly imperial, the majority of the Roman emperors of the first three centuries being represented. We may note for their artistic merit 1870. Julius Cæsar, not certainly antique, 1877. Augustus, 1892. Domitia(?), 1893. Trajan, 1463. Antoninus Pius, 1905. Faustina the younger (?), wife of Marcus Aurelius, and 1917. Caracalla. Among the other Roman sculptures in this room we may note the sepulchral slab of the corn-merchant Philomusus (above the bust of Domitian), from the Porta Capena at Rome, which was rediscovered in 1920 in a rock-garden at Putney. Opposite are bas-reliefs, coffins, mosaic pavements, altars, Ogam inscriptions, etc., found in England.

On leaving the Roman Gallery, we cross the entrance hall to the left to visit the **Room of Inscriptions,** in front of the entrance to the Reading Room (p. 238). Here are selected Greek and Latin inscriptions, remarkable either for their scripts or for the historical interest of their subject matter. The room also contains Roman cinerary urns, marble vases, statues, busts, and miscellaneous sculptures. On the left is a colossal head from the temple of Artemis at Sardes, perhaps Faustina the elder (A.D. 105-141).

The smaller Greek and Roman antiquities (terracottas, ornaments and gems, bronzes, vases, etc.) are exhibited on the upper floor (see pp. 225-231, 235).

The rest of the W. half of the ground floor is occupied by the department of Egyptian and Assyrian Antiquities (large sculptures).

To visit the **Assyrian Antiquities** we return through the Roman Gallery and the First Græco-Roman Room and turn to the right. This unique collection is chiefly the yield of the excavations of Sir Henry Layard in 1845-54 at Kuyunjik, the ancient Nineveh, on the Tigris, opposite Mosul, and at Nimrûd, the ancient Calah, 20 M. to the S., but includes also, besides contributions from other sources, the results of the excavations of Sir Henry Rawlinson in 1854 on the site of Babylon on the Euphrates, 70 M. to the S. of Baghdad, and the adjoining Birs Nimrûd, the ancient Borsippa, traditional site of the Tower of Babel.

Assyria, which was colonized from Babylonia but asserted its independence about 1700 B.C., was inhabited by the Akkadians, a Semitic people who amalgamated with the aboriginal and non-Semitic Sumerians. Between the 13th and the 9th cent. B.C. the Assyrians, a warlike, ruthless race, extended their rule over the whole of Western Asia, from the Persian Gulf to Armenia and from Media to Egypt and Palestine. Their power came to an end with the capture of Nineveh by the Medes in 612 B.C. The Assyrians were successful builders and engineers, and exhibit great skill in relief-sculpture and the engraving of cylinder seals. Their language, related to Hebrew, was expressed in cuneiform characters derived from picture forms and inscribed on stone or clay tablets. They worshipped the heavenly bodies and the powers of nature, and their priests excelled in the study of mathematics and astronomy.

The **Assyrian Transept** contains in the E. section monuments obtained by Rawlinson from the palace of Sargon (722-705 B.C.)

at Khorsabad, to the N. of Mosul. The two colossal human-headed *Bulls (each provided with five legs to increase its symmetrical appearance when viewed from the front or side) and the mythological figures beside them were placed at the gate of the palace to prevent the entrance of evil spirits. The W. section of the transept contains monuments from the palace of Ashur-nasir-pal (885-860 B.C.) at Nimrûd. The chief of these is a pair of colossal human-headed winged *Lions. 847, 848. Stele with a portrait of the king and an altar which stood at the entrance of the temple of Adar, the Assyrian war-god. 62. Obelisk from Nineveh.

The wide gallery to the N. of the Assyrian Transept is the Southern Egyptian Gallery (p. 224). We, however, enter the narrow **Nimrûd Gallery,** to the N. of the W. section of the transept. This is lined with sculptured slabs from the palace of Ashur-nasir-pal and is of the same shape and size as the room from which they were taken. Those on the W. side are arranged in their original positions and represent (3-16) the king's exploits in war and in the chase. Those on the E. side represent the king surrounded by his attendants and performing religious ceremonies; Nos. 28 and 29, from the temple of Adar, depict the god Marduk or Bêl slaying a monster. In the centre of the room is a unique *Statue (89) of the king on its original pedestal.

A glass door in the N.W. corner of the Nimroud Gallery leads to the **Assyrian Saloon,** a glass-roofed hall, used as a lecture room, with a gallery round it. The sculptured slabs came from the palace of Tiglath-Pileser III. (745-727 B.C.) at Nimrûd and from the palaces of Sennacherib (705-681 B.C.) and Ashur-bani-pal or Sardanapalus (668-626 B.C.) at Nineveh. Those of the reign of Ashur-bani-pal belong to the latest and best period of Assyrian art. In the gallery we note: 21-32. Capture of Lachish by Sennacherib (comp. 2 Kings, xviii); 33-53. Lion-hunts of Ashur-bani-pal; *118. Ashur-bani-pal pouring a libation over four dead lions. We descend the stairs to the floor of the saloon: Campaigns of Ashur-bani-pal, etc. At the end of the room is an Egyptian mastaba-tomb (c. 2800 B.C.), in front of which are the bronze gates from Tell Balâwât, near Nimrûd, recording the conquests of Shalmaneser II. (859-824 B.C.). In this saloon are held annual exhibitions of the results of excavations carried on by the museum in Babylonia (Ur), Central America, etc.

We return to the Nimrûd Gallery and turn to the left to enter the **Nimrûd Central Saloon,** situated between the Nereid Room (p. 218) and the Egyptian Central Saloon (p. 224), and containing the sculptures excavated at Nimrûd on the site of the palace of Esarhaddon (681-668 B.C.), but mostly of earlier date. On the left and right are a human-headed winged *Lion (77) and bull (76), with a text recording the conquests of Ashur-nasir-pal (883-859 B.C.). On the left, 80-95. Wall-sculptures illustrating the victories of

Tiglath-Pileser III. (comp. 2 Kings, xv). 88. Stele of Shalmaneser II., with a list of conquered kings including Ahab of Israel (comp. 1 Kings, xxii); 110. Stele of Shamshi-Adad (824-810 B.C.). By the entrance to the Nineveh Gallery, 96. Colossal lion inscribed with the name and titles of Ashur-nasir-pal. By the central pillars, 69, 70. Two statues of the god Nebo. In front, *98. The 'Black Obelisk', an alabaster monolith with five rows of reliefs and an inscription recording the campaigns of Shalmaneser II. (the second row depicts the payment of tribute by Jehu, King of Israel).

To the N. is the **Nineveh Gallery**, with a series of bas-reliefs from the palace of Sennacherib (705-681 B.C.) at Nineveh, which was afterwards occupied by his grandson Ashur-bani-pal (668-626 B.C.). The older reliefs, of the time of Sennacherib, are executed in alabaster, the others in a hard, light-grey limestone. Nos. 2-29 illustrate the wars waged by Sennacherib in Babylonia and other countries (20-26. Siege of Jerusalem?; comp. Isaiah, xxxvi). *Nos. 36-43 decorated the walls of a long passage between the palace and the Tigris: on one side, descending, are horses led by grooms; on the other, ascending, servants bearing food for a banquet. Nos. 45-50 illustrate Ashur-bani-pal's conquest of Elam. Nos. 51-56 depict the architectural works of Sennacherib.

The smaller Assyrian and Babylonian antiquities are exhibited in two rooms of the Second Northern Gallery, on the upper floor (see p. 232).

From the N. end of the Nineveh Gallery we turn right and then immediately to the left to reach the N. Egyptian Vestibule.

The **Egyptian Antiquities** are divided between three halls on the ground floor, devoted to the larger sculptures, and six rooms on the upper floor (see p. 231), containing the mummies and smaller objects. The antiquities, which date from 3000 B.C. to A.D. 350, are arranged in chronological order from N. to S.

The ancient Egyptians were of African origin, probably from the Somali coast but modified by the invasion of tribes from Libya and W. Asia; the general characteristics of their race have remained practically unchanged till the present day. They were profoundly influenced by their polytheistic religion and their superstitions, and their belief in a future life is shown in their elaborate burial rites. Their art, though fettered by priestly tradition and conventionality, was highly developed, and the dry climate of Egypt has preserved for us splendid examples of their dignified architecture in the temple-ruins and pyramid-tombs. Their sculptures include statues and portrait-figures and carving in both bas-relief and sunk-relief, and their pictorial art (in which, as in the reliefs, no distinction is made between profile and front views) is characterized by love of bright colour.

Their language was distantly akin to the Semitic and related to the Libyan tongues. Their writing was of three kinds: 'hieroglyphic', derived from picture-forms, modified and abbreviated into 'hieratic', the priests' writing, and then simplified still further into 'demotic' for popular use. Their extensive literature comprised religion, poetry, fiction, travels, medicine, and law. The kings of Egypt are arranged in thirty-one dynasties, comprising the period between c. 3200 B.C. and 340 B.C., when the country was occupied by Alexander the Great.

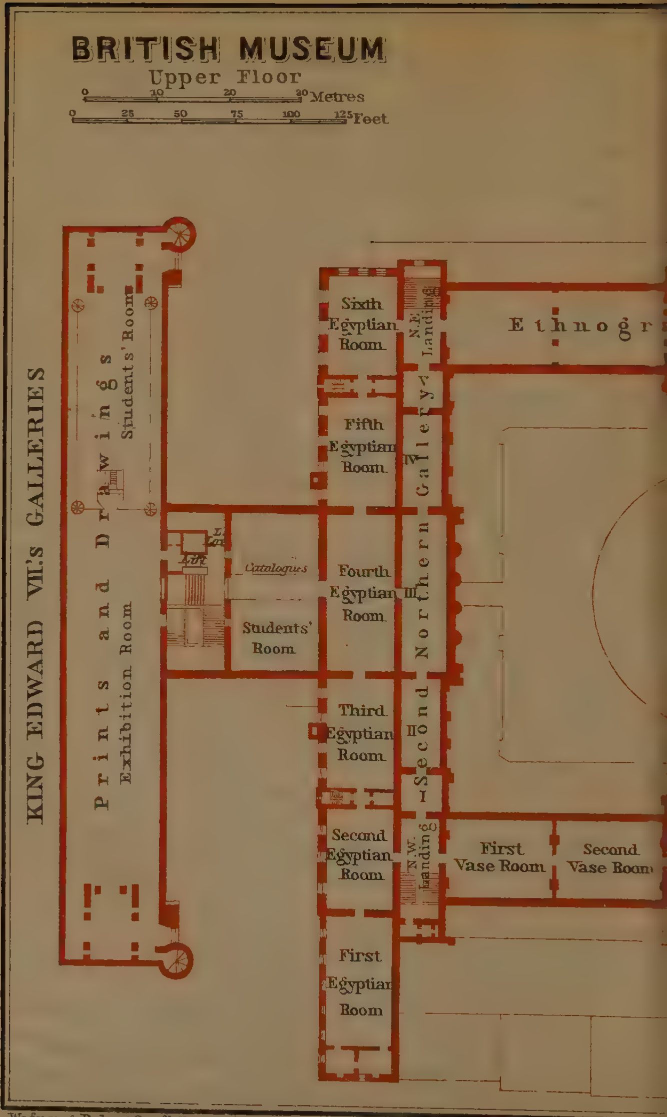
The **Northern Egyptian Vestibule** contains monuments of the Ancient Empire (1st-11th Dynasties). Egypt already enjoyed a very high degree of civilization in the period of the 4th-6th Dyn. (c. 2800-2400); No. 1239, a painted limestone statue of Nenkheftka displays a wonderful fidelity to nature, characteristic of this perio but soon to be stifled by tradition and conventionality. By the wal to the left are 'false doors' of tombs. Above is a cast of a colossa head of Rameses II. at Abu Simbel.

On the N.W. staircase, which ascends hence to the Egyptian Room (p. 231) and Greek Vase Rooms (p. 228) on the upper floor, are mosaic pavements from Halicarnassus, Carthage, and Utica.

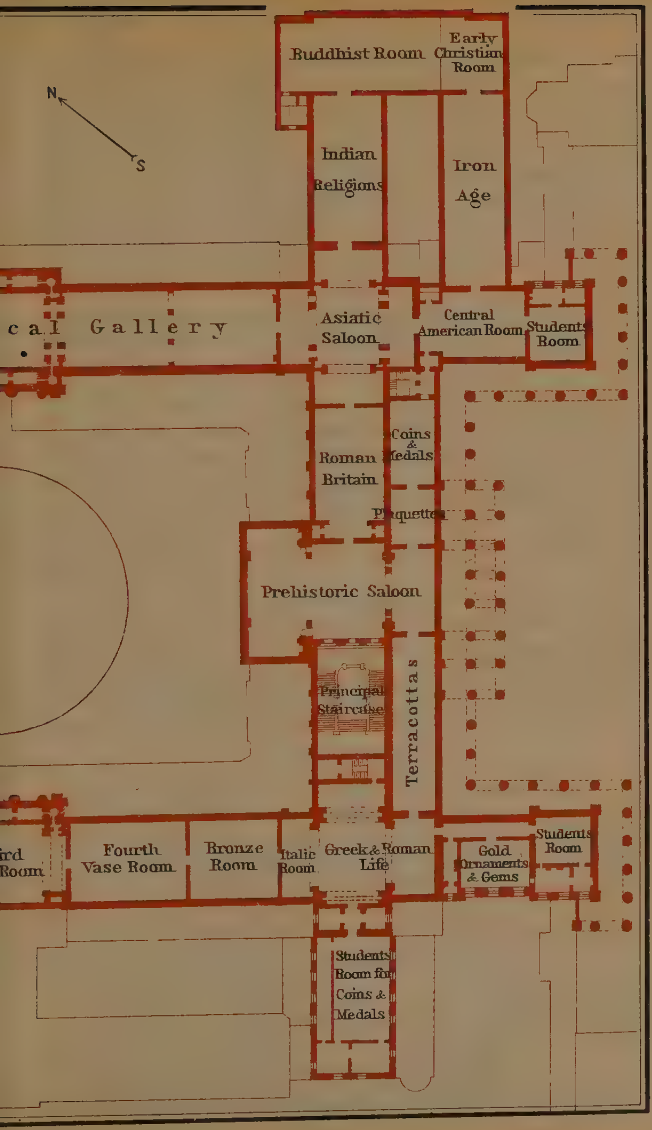
The **Northern Egyptian Gallery** chiefly contains sculptures of the 11th and 12th Dynasties and of the two periods of the 18t (2300-1320 B.C.) under which Egypt enjoyed its greatest prosperity By the end-wall, 157a and b. Doors from tombs. 44, 684-686 *Statues of Senusret (Sesostris) I. and III. Scattered throughout th gallery are numerous statues of the fire-goddess Sekhmet, distinguished by the lioness's head (in accordance with the Egyptian custom of representing deities with the heads of the animals sacred to them). In the middle: 15. Colossal head, possibly of Thothmes (Thutmosis) III., found at Karnak, in front of which is one of th arms (55) of the same figure. Left: 12. Monument of red granite, the four sides of which are covered with figures of Thothmes III. and gods. Left and right: *6, 7. Colossal heads of Amen-hetep III. (Amenophis or Memnon), found near the 'Vocal Memnon' at Thebes. Right: 64. Papyrus-column with a capital in the form of a bud; Left: 3. Colossal head of Amen-hetep III. (De Quincey speaks of this head as uniting "the expressions of ineffable benignity with infinit duration"); *36. Seated figures of an official and his wife, in limestone. Left and right: 4, 5. Seated figures of Amen-hetep III., in black granite, from Thebes; two *Lions in red granite (1, 2; of Amenhetep III., from Seb in Nubia; one rededicated to Tutankhamen).

The **Egyptian Central Saloon** chiefly contains sculptures of the time of Rameses II. (19th Dyn.; Ramasesu, 1300-1234 B.C.). At the entrance: left, 61. Granite statue of Rameses II., from Thebes; right, 854. Wooden figure of the Ka or 'double' of Seti or Sethos I. (comp. p. 112). Right: 14. Head of a ram-headed sphinx, from Karnak 19. Colossal head of Rameses II., from the Memnonium at Thebes. Left, by the window, 109. Statue of Rameses II. in black granite In the middle: *74. Colossal scarabæus (p. 232) in granite. Left, 9 Colossal fist from a statue in front of the temple of Ptah at Memphis. — On the left is the *Refreshment Room* (see p. 208).

The **Southern Egyptian Gallery** contains sculptures of the later dynasties down to 30 B.C., when Egypt became a province o the Roman Empire. Left: 947. Sandstone statue of the magicia prince Khaʿemuase, son of Rameses II. Right: 1123. Granite colum



Wagner & Debes' Geog^l Estab^t Leipzig


N
S
Buddhist Room
Early Christian Room
Indian Religions
Iron Age
cal Gallery
Asiatic Saloon
Central American Room
Students Room
Coins & Medals
Roman Britain
Plaquettes
Prehistoric Saloon
Principal Staircase
Terracottas
rd Room
Fourth Vase Room
Bronze Room
Italic Room
Greek & Roman Life
Gold Ornaments & Gems
Students Room
Students Room for Coins & Medals

from Heracleopolis; 1065. Granite column from Bubastis. In the middle is a frame with a papyrus containing an extract from the Book of the Dead. Left: *1064. Part of a seated colossus of Amenemhet (Amenemmes) III. (12th Dyn.), usurped by Osorkon II. (22nd Dyn.); beside it, its *Head (1063). Right: 23. Grey granite sarcophagus of a royal scribe, with reliefs. Left: *1682. Archaistic statue (26th Dyn.); *32. Sarcophagus of the queen of Aahmes (Amasis) II. (Thebes; 26th Dyn.); 30. Sarcophagus of a priest of Memphis. Right: *10. Huge sarcophagus of Nakhthorehbe (Nektanebos II.; 350 B.C.), with reliefs within and without; 1384. Sarcophagus of a royal scribe of the 26th Dyn.; 1420. Colossal marble hawk. Left: 1476-1478. Three small statues from Upper Egypt. In the middle is the celebrated **Rosetta Stone* (No. 24), a tablet of black basalt with a trilingual inscription. It was found by the French near the Rosetta mouth of the Nile in 1798, but passed into the possession of the English in 1802. One of the inscriptions is in the hieroglyphic character, the second in the demotic character, and the third in Greek. It was these inscriptions which enabled Young and Champollion to decipher the hieroglyphic script of ancient Egypt. The last two sections of the gallery contain monuments of the Ptolemaic and Roman periods in Egypt.

Those wishing to proceed immediately with the inspection of the Egyptian mummies and smaller antiquities should ascend the N.W. staircase (p. 224).

We return to the entrance hall and ascend the PRINCIPAL STAIRCASE. Busts (terracotta models) of Sir Robert Bruce Cotton and Sir Hans Sloane (p. 207), by Rysbrack and Roubiliac respectively. The walls are lined with Buddhist sculptures (late 2nd cent.) from the tope or shrine at Amaravati in S. India. At the top is a bronze statue of a Chinese dignitary (early 17th cent.).

UPPER FLOOR.

From the Central or Prehistoric Saloon (p. 235) we turn sharp to the right to the Room of Terracottas, where we continue our study of the **Greek and Roman Antiquities.** Greek art was by no means only monumental. Indeed one of its chief characteristics is its many-sidedness. A small terracotta votive figure, an earring, a bronze mirror, a wine-jug often show the same high artistic standard as the more ambitious works. To form an adequate idea of Greek art, therefore, it is as important to study the products of minor art as it is the sculpture.

In the **Room of Terracottas** are assembled for the most part small clay figures and reliefs, found either in tombs where they were deposited as offerings to the dead, or in shrines of certain divinities where they had served as votive objects.

The arrangement on both sides of the room proceeds in chronological order, beginning with the E. door by which we enter. On the left, in

Cases 1-24, are terracottas from Cyprus, Greece, and the Eastern colonies. On the right, in Cases 25-48, are examples found in Italy and Sardinia. Of great interest are the primitive examples from Cyprus and Rhodes (Cases 1-7). Artistically, the finest pieces are the series of *Archaic reliefs from Melos in Case 8, such as Eos carrying Kephalos in her arms (B 362), Thetis seized by Peleus (B 363), and Bellerophon attacking the Chimæra (B 364); and the graceful ***Tanagra Statuettes* in Cases 10-14, which date from the 4th-3rd cent. B.C. The latter represent not mythological subjects, or rarely so, but women, children, and youths as they appeared in everyday life. This personal appeal and the dainty grace of their attitudes have made them some of the most popular objects of classical art. Moreover, many were carefully finished with the modelling tool after they came out of the moulds, so that they are not mechanical productions but individual works. Among the later statuettes from Asia Minor in Cases 17-24 is a specially pleasing group of two women sitting together on a couch engaged in conversation (Case 17, C 529). In the middle of the room, near the E. door, is a large Etruscan sarcophagus, found at Cervetri, of the archaic period. A man and a woman are represented reclining on the cover, while the four sides are decorated with scenes of banquets and warriors in low relief. In the next standard case is a reconstruction of a wooden building at Civita Lavinia, faced with painted terracotta.

We next reach the Room of Greek and Roman Life (p. 227), but first pass along a passage to the left (with Roman fresco-paintings) to visit the **Room of Gold Ornaments and Gems.** This is one of the finest collections of its kind in the world. [The famous Portland Vase, deposited on loan by the Duke of Portland in 1810, was removed in 1929.] The gold ornaments are arranged chronologically and according to provenance. Among the wealth of material displayed we mention a few examples of special merit. In Case U, Compartment 7 (window side), among the jewellery from Enkomi (Cyprus), is a pendant (623) in the form of a pomegranate decorated with minute globules of gold. This is the so-called granular technique, in which the ancients attained great proficiency. The beginnings of jewellery of the Greek classical period are represented by groups of objects from Ephesus and Camirus in Compartments 4-6 of Case T. They include a fine series of plaques with repoussé reliefs, some ornamented with granular work. Select Greek ornaments of the finest periods (c. 420-280 B.C.) are shown in Case W, Compartments 19, 20. When we study at close range such pieces as the necklace from Melos (1947), the ear-rings with disks and pendants (1670-1673), or the pin from Cyprus (1999), we realize the height which the Greek goldsmith attained in his art, both in the field of design and in the actual working of the gold. A favourite technique of this period was the filigree in which fine threads of gold were employed for decoration. Precious stones, on which modern jewellery so largely depends for its effects, are comparatively rare until late Greek times. In Case W, on the inner side, are reproductions of Mycenæan works in gold. — Another art which the Greeks practised with great success was that of engraving gold and hard stones. In the collection of finger-rings displayed in Wall Cases

M-P are some gold rings with incised designs on their bezels that rank among the best work we possess of the kind.

We may mention particularly Case M, Rows c, d, e, and among these No. 49. Horseman galloping, 53. Head of a girl, 59. Woman before an altar, and 62. Girl kissing Eros. The engraved gems are exhibited in Table Case U, 26-33, and in Case X in the centre of the room, the latter containing selected specimens of Greek and Roman times. Conspicuously beautiful examples of the Greek period are in Compartment 39, Row c, Man with a lyre (492); Row e, Satyr carrying a wine-skin (516); Row f, Wild goose (511) and Woman with a stork (531). Compartment 40: Row a, Archer drawing a bow (527) and Lion devouring a stag (538); Row c, Heron (553); Row d, Centaur wounded (557); Row e, Boxer binding the cestus (562) and Figure playing the lyre (563). Compartment 47 contains portraits. A marked characteristic of these gems is that in spite of the minuteness and exquisite finish of the work, it is never finicky, but is conceived with the same freedom and swing as much larger products. On the opposite side of the case are cameos, mostly of the Roman period. The most important is in Compartment 52, a bust of *Augustus wearing the ægis, in sardonyx (3577). A silver service of Roman times (3rd cent. A.D.), found at Chaourse in France, will be found in Case S, by the window. It consists of thirty-six vessels of various shapes, some richly decorated. On the walls are paintings from Herculaneum and Pompeii.

We return to the **Room of Greek and Roman Life**, which contains objects illustrating the public and private life of the Greeks and Romans. It is the best collection of its kind, admirably arranged and fully labelled, so that a detailed description is unnecessary. Left, a terracotta sacrophagus from Clazomenæ (6th cent. B.C.), adorned inside and outside with decorative motives and figured scenes. — The **Italic Room** (N. bay) contains products of Etruscan and Italic art, conspicuous among which are the antiquities from the Polledrara Tomb (Case B), excavated near Vulci in 1840. They belong to the 7th cent. B.C., and illustrate the strong oriental as well as Greek affinities of early Etruscan art.

We pass through the N. door of the Room of Greek and Roman Life into the **Bronze Room.** This contains Greek, Etruscan, and Roman bronzes, many of high quality and importance. Bronze was a favourite material with the ancients, being used for many articles for which we now use other materials; besides statues and statuettes the collection contains a great variety of utensils, often of beautiful forms and finely decorated. Large bronzes, though very common in antiquity, are now distinctly rare, since so many were melted down at various times.

We begin at the far end of the room, on the right. Pedestal 2: Equestrian figure (c. 550 B.C.). Table Case A: 308. Relief of Eros playing with a bird, and reliefs in parcel-gilt silver from a chariot; on the other side, *285. The Siris bronzes, two shoulder-pieces from a cuirass, beautifully embossed with scenes of combat between Greek and Amazons; 286. Relief of a youth in a half-reclining attitude, exceptionally well preserved; 287. Admirable bronze relief, representing Aphrodite and Anchises on Mount Ida, from Paramythia. Pedestal 3: 514, 515. Statuettes of athletes, 192. Female statuette, daintily worked, all of the 5th cent. B.C. Pedestal 6: Portrait-head of an African from Cyrene. Table Case B: Etruscan mirrors with incised designs. Pedestal 8: 665. Large strigil with a handle in the form of Aphrodite; 666. Graceful figure of a woman seated in a chair (base of a candelabrum). Opposite, Case 9: 557. Handsome amphora. Pedestal 10: Mirrors supported by female statuettes. Pedestal 11: Statuette of a young negro, harmoniously composed. Pedestal 12: 267. Head of Hypnos (Sleep). Pedestal 13: 269. Marsyas. In Table Case D are mirrors with covers in repoussé relief and occasionally with incised designs; specially beautiful examples are 292, with an incised design representing Eros, and 289, with Aphrodite and Pan. Case 15: 560. Cauldron or lebes, an elaborate example of Etruscan decorative work. Pedestal 16: 274. Poseidon, 275. Zeus, statuettes from Paramythia. Wall Cases 18-19: *266. Head of a goddess; 284. Silenus carrying a basket; 848. Seated philosopher. Wall Case 33: 233, 234. Charming conventionalized figures of goats. Wall Case 43: 447. Archaic Etruscan female figure. Wall Case 49: Head of Augustus, found at Meroë in the Sûdân.

We reach the ****Vase Rooms.** In order to study these in the right sequence we begin with the First Room, at the further end, and work backward. The collection of Greek vases ranks among the best in the world, being particularly rich in examples of the early periods and in signed specimens of the red-figured technique; so that we can obtain a comprehensive survey of the development of this important art, as well as appreciate the best that it produced.

In the **First Vase Room** are exhibited the earliest products of Greek ceramics, of primitive, undeveloped shapes, and with purely geometric decoration. Wall Cases 2-3 contain bronze age pottery from the Ægean islands. The remainder of this side of the room is devoted to Minoan (Cretan) and Mycenæan remains, i.e. objects found in Crete and belonging to the great prehistoric culture of that island which has recently become known to us, or to the later culture which immediately succeeded it and of which one of the chief centres was Mycenæ. The objects range in date from about 3000 to 1000 B.C. In Floor Case A are shown on one side original stone vases and pottery and idols from the Ægean, and on the other reproductions of some of the most important finds, such as the Phæstos disk, the bull's head from Knossos, steatite vases from Hagia Triada, etc. In Pedestal 1 are coloured reproductions of Minoan statuettes and other votive objects in glazed ware from Knossos, popularly known as the snake-goddess group. In Pedestal 2, a large terracotta jar from the palace of Knossos. Minoan pottery is shown in Wall Cases 4-7, and vases of the Mycenæan group, chiefly from Cyprus and Rhodes, in Wall Cases 18-24. The vases are finely potted and decorated with designs taken largely from plant and marine life, occasionally with human figures, crudely drawn. In Floor Case G (opposite Case

A) are antiquities of the late Mycenæan period (c. 1400 B.C.), mainly from Enkomi in Cyprus and including an ivory gaming board with reliefs. The Cretan and Mycenæan civilizations passed away at the end of the first millennium B.C., and were followed by several centuries during which art was at a comparatively low ebb. The pottery of this period is distinguished by its painted geometric decoration and by the gradual standardization of forms. Table Case C and Wall Cases 25-32 contain vases of this geometric style from Athens, Rhodes, Cyprus, etc. In the 7th cent. B.C. a change takes place in ceramic design, due to a reawakening of artistic consciousness in Greek lands, and a more intimate connection with the great Eastern civilizations. The importation of Oriental embroidery, stamped ware, and other products introduced new decorative themes, and these were everywhere adapted into appropriate pottery designs. This change is reflected in the Cypriote wares in Wall Cases 48-49.

The **Second Vase Room**, part of which, containing the less important specimens, is shown only on request, contains further examples of 7th cent. wares as well as Athenian black-figured vases of the 6th. The widespread interest in ceramic art during the 7th cent. is attested by the varied wares produced by different localities all over the Greek world. A picture of this active output can be gained by a study of this unusually rich collection. Wall Cases 1 & 2 contain Proto-Corinthian vases, including the *Macmillan Lekythos (Case 1). Wall Cases 3-5, Corinthian vases. Wall Case 6, Chalcidian and early Attic vases. Wall Cases 25 & 26, Rhodian vases. Wall Case 24, Naucratis ware. Wall Case 23, Daphnæ ware. After the middle of the 6th cent. this many-sided production of pottery stops, overpowered by the popularity of the Athenian ware, which succeeded in capturing all markets. In the Athenian black-figured and red-figured pottery Greek ceramics reached their climax. In form, composition, and delicacy of execution the best specimens stand unrivalled in the art of pottery. Of further interest is the fact that the decorations consist largely of scenes from Greek mythology and daily life, and teach us much that neither Greek literature nor any other branch of Greek art can give us. One of the characteristics of the ware is the lustrous black glaze used in the decoration. In the black-figured technique the figures are in black silhouette with incised details; in the red-figured vases (shown in the Third Vase Room) the figures are reserved in the red colour of the clay against a background of black glaze. Among the specimens included in this collection we may mention the vases in Standard Case A, nearly all of which are signed with the potters' or painters' names (B 300, below, a hydria inscribed with the name of the potter Pamphaios; B 471, above, B 209, below, two vases with the name of Amasis; five vases inscribed by Nikosthenes; and B 210, below, an amphora signed by Exekias). In Standard Case F are a series of prize vases won by the victors in the games at the Panathenaic festival at Athens, decorated on one side with the figure of the goddess Athena, on the other with a scene of the contest at which the prize was won. In a separate shade on top of Case E is an elegant vase about 3ft. in height (A 741), with two friezes of animals.

The **Third Vase Room** contains red-figured Athenian vases ranging from the end of the 6th cent. to the beginning of the 4th. While the black-figured vases in the Second Vase Room are still considerably archaic in the style of their decorations, the red-figured specimens show a great advance. The ability to paint the details instead of incising them gave a greater swing and freedom to the line, and as contemporary art became more developed, this progress is shown in more naturalistic drawing. A number of examples stand out conspicuously for their excellence among the wealth of material here displayed. They are all in the central cases; in Table Case A: E 24, E 135-137, cup and plates, signed by Epiktetos, distinguished for the precision of their execution. In Pedestal 1, E 804, a vase in the form of a knuckle-bone, with figures of dancing girls. Pedestal 2: E 788, a rhyton in the form of a seated sphinx. In Standard Cases B-F, the kylikes are arranged in supposed chronological order, and many are signed by famous potters: e.g. E 41 by Kachrylion (Case C), E 44 by Euphronios and E 65 by Brygos (Case D), E 48 by Duris and E 61 by Hieron (Case E). In Standard Case C is E 12, a kylix signed by Pamphaios, decorated with two winged figures carrying the body of a dead man, and executed with extraordinary delicacy of line. Pedestal 4: a hydria signed by Meidias. Table Case G: above, E 140, a cup signed by Hieron. In Table Case J are Athenian lekythoi painted in outline on a white ground: D 62, a lekythos with a scene of the laying out of a dead youth, specially noteworthy for fine drawing. In the cylindrical Case 8: D 70 and 71, two large lekythoi with rich polychrome colouring. Standard Case 10: D 5, 6, 7, three kylikes with white ground, of great delicacy of form and decoration, signed by Sotades; B 668, a small alabastron delicately painted by Pasiades with two mænads and a bird. We continue our examination of the best red-figured vases. Pedestal 6, a bowl with scenes of combat between Amazons and Greeks. Pedestal 5, Crater with combats of Achilles and Hector, and of Achilles and Memnon. Table Case K: above, E 768, a psykter signed by Duris.

Fourth Vase Room. The vases in this room illustrate the decline of Greek vase painting in the 4th and 3rd centuries. With the fall of Athens at the end of the Peloponnesian war, her export of pottery stopped, and the countries dependent on her wares had to supply their own. The Apulian, Lucanian, and Campanian wares which were produced in South Italy under these circumstances, as well as the later Athenian wares, are illustrated by the specimens in Wall Cases 1-31, 46-72, of this room. The larger, more elaborate examples are placed in the central cases. Such are on Pedestal 1, F 149, a crater signed by Python; on Pedestal 2, a crater with Orestes at Delphi; and on Pedestal 4, F 278, crater with scenes connected with the taking of Troy. A group of later Panathenaic vases are shown in Standard Cases B and D. Compared with the restrained and harmonious creations of the Athenians, these products are florid and restless. For the most part the decline in conception and execution is only too evident.

Turning back to the First Vase Room, we reach the continuation of the **Egyptian and Assyrian Antiquities** (comp. p. 223). We cross the landing of the N.W. staircase (p. 224), on which are placed sculptural fragments, pottery, bronzes, seals, cylinders, and other relics from tombs at Jerablûs, the site of the ancient Carchemish, inscribed in the hieroglyphic character (as yet undeciphered) of the **Hittites** or Khatti.

We proceed straight on into the FIRST NORTHERN GALLERY, comprising six rooms devoted to smaller Egyptian antiquities, chiefly mummies, coffins, and objects connected with funeral rites.

The ancient Egyptians, in order to secure the entrance of their dead into the after-life, first dried their bodies and in later times mummified them by embalming them with bitumen, spices, gum, and natron, the intestines being placed separately in canopic jars. The body was then swathed in linen bandages and placed in a cartonnage or mummy-case which in its turn was placed inside the coffin or sarcophagus. Finally the coffin, with numerous accessories, was placed in the pyramid, mastaba, or rock-tomb.

Passing through the Second Egyptian Room, we turn to the left to enter the **First Egyptian Room** (pre-dynastic period and 1st-25th Dyn.). The wall-cases contain a splendid series of wooden coffins and mummy-cases, painted or inscribed with sacred texts. In Floor Case A is a model of a shallow oval grave, containing the dried, unswathed body of a man of the pre-dynastic period, buried in a doubled-up posture, with various vessels and flint implements. In Case C, below, the rectangular wooden coffin of Amamu (before 2000 B.C.); above, a basket with a male skeleton (1st Dyn.). The following date from the 11th or 12th Dyn. (c. 2000 B.C.): in Cases I and H, the finely painted inner and outer coffins of Sen, overseer of the palace; in Case M, the outer coffin of Satpi, a lady of high rank. Case B: Coffin of King Mycerinus or Men-kau-ra (4th Dyn.; c. 2700 B.C.), builder of the Third Pyramid, with what may be portions of his body. On the walls are enlarged copies of paintings from the Book of the Dead (funeral procession and judgment scene).

The **Second Egyptian Room** (6-12th, 19-30th Dyn.) continues the collection of mummies, mummy-cases, and coffins. Floor Case P. Rectangular wooden coffin of Heni, with his skeleton; R. Mummy of the priestess Katebet (c. 1300 B.C.); S. Inner coffin of Nes-Khensu, a royal scribe (c. 1200 B.C.); T. *Gilded coffin of Hent-Mehit, priestess of Amen-Ra at Thebes (1300 B.C.); V. Mummy and cartonnage of the priestess Thent-Mut-s-Kebti (c. 900 B.C.); X. Inner coffin of Ankh-f-en Khensu, a priest (c. 600 B.C.). On the screens are photographs of royal mummies (18th-21st Dyn.) found at Western Thebes. On the walls are further paintings from the Book of the Dead.

The **Third Egyptian Room** illustrates the period from the 30th Dyn. to the Byzantine period. In the wall-cases are painted coffin-lids and cartonnages; mummies of children; mummy of Artemidorus, a Greek settler, with painted portrait (c. A.D. 200; Case 96); plaster heads; canopic jars, in sets of four containing different internal organs, each presided over by a deity; painted wooded chests for canopic jars. Floor Case Z: Mummy of the priest Arit-Heru-ru, with blue faience beadwork (c. 550 B.C.); HH. Mummy with gilded figures of the gods on a wire frame (c. A.D. 100) and a mummy with a fine example of swathing (c. A.D. 100); JJ. Mummy and sarcophagus of a little girl named Kleopatra-Kandake (c. A.D. 100); EE. Sarcophagus of Soter, archon of Thebes (c. A.D. 110). On the walls are copies of painted reliefs from a temple in Nubia built by Rameses II.

Fourth Egyptian Room. The wall-cases contain 'shabti' or 'ushabti' figures and boxes, buried with the deceased to perform his field-labours in the other world; stone bowls and jars for unguents, etc., mostly found in tombs, and dating from the pre-dynastic to the Ptolemaic period, often of very beautiful stone, finely worked; wall-paintings from tombs at Thebes, with modern copies; models of houses and of groups engaged in agriculture, of the 6-11th Dyn. (2500-2200 B.C.); portrait-figures; head-rests; baskets; food and fruits for the dead, found in tombs; mummified animals; figures of the god Ptah-Socharis-Osiris. The floor-cases contain scarabs (the sacred beetle, carved as seals), rings, amulets, writing materials, domestic furniture, wall-paintings, beadwork, bronze vessels, ivory carvings, toys, etc.; in Case E, a throne and draughtsmen; *986. Portrait-head of Thothmes III. or Hatshepsu; 58892 Sphinx of Amenemhet IV. — On the N. is a passage leading to the King Edward VII.'s Galleries (p. 236).

Fifth Egyptian Room. In the wall-cases are models of funeral boats (11th Dyn.), portrait-figures of all periods, tools; small figures of gods and their emblems in bronze, wood, and faience. The floor-cases contain weapons of bronze, tools, musical instruments, amulets, glass (especially of the *18th Dyn., in Cases D & F), grave-clothes, embroidery, figures in precious materials, jewellery, and shoes. *37883. Portrait-head (25th Dyn.); *42179. Alabaster head of a cow (28th Dyn.). Works of art from ʿAmarna (Cases 213 & 214).

Sixth Egyptian Room. Wall Cases: Pottery of all periods; toilet articles, wig and wig-box; figures of men, women, and animals, pottery, and stelæ of the pre-dynastic and archaic periods. Cases 273-275: *Relics of the oldest pre-dynastic (Badarian) culture of Egypt. In the floor-cases are flint implements, *Relics of the burials of the earliest kings of Egypt, foundation deposits, Nubian remains (especially Case F), bronze mirrors, *Papyrus books in 'hieroglyphic', 'hieratic', and 'demotic' (from the 12th Dyn. to the Roman period), comprising many of the Egyptian literary classics, the Book of the Dead, etc. Note the animal-caricature papyrus in Case J.

The parallel SECOND NORTHERN GALLERY, five rooms devoted to Semitic antiquities, is inspected by returning viâ the Second Egyptian Room to the N.W. landing (p. 231), where we turn left.

ROOM I. **Phœnician and Hebrew Inscriptions.** In the wall-cases are Phœnician votive tablets, busts, and inscriptions; Hebrew sepulchral tablets, including a Samaritan inscription with quotations from the Bible (Case 13). Stele (Case 6) and obelisk (on the floor) with Phœnician inscriptions.

ROOM II. **Carthaginian, Himyaritic, and Palmyrene Inscriptions and Antiquities.** In the wall-cases are Palmyrene busts (Roman period); Himyaritic inscriptions from Aden; Mohammedan gravestones with Cufic inscriptions; sculptured tablets and pottery from Carthage. The floor-cases contain bronzes; Phœnician cones, cylinder-seals, and scarabs; clay seals from Palmyra; Himyaritic bronze tablets.

ROOM III. **Sumerian and Babylonian Antiquities.** By the entrance, a Sumerian *Standard in mosaic of shell and lapis lazuli.

*Objects excavated at Tell al-Ubaid and Ur of the Chaldees, including magnificent vases, head-dresses, etc., of gold, with electrotypes of those in other museums. In the wall-cases are bricks, boundary-stones, etc. In the floor-cases are bronzes, cones, and inscribed stelæ; inscribed tablets and cylinders, some with clay envelopes or 'cases'; tablets from Tell el-Amarna.

Room IV. **Assyrian and Parthian Pottery and Antiquities.** In the wall-cases, pottery, glass, statuettes, etc.; bronze plates, admirably engraved with mythological scenes. In the floor-cases, cuneiform tablets and cylinders from the library of Sardanapalus at Nineveh, of great historical value (including tablets describing the Creation and the Deluge); ivories, gold masks and jewellery; Sassanian seals and rings (A.D. 226-632).

Room V. **Coptic Antiquities.** In the wall-cases are gravestones and sculptures. The floor-cases contain letters written on stones and potsherds; combs, bronzes, rings, etc.

We emerge on the landing of the N.E. staircase (p. 212), on which are placed ancient sculptures from Mexico and Central America. On the staircase walls are Roman mosaic pavements.

Turning to the right, we enter the series of large rooms forming the **Ethnographical Gallery,** arranged topographically and illustrating the weapons, tools, dress, ornaments, handicrafts, and religion of the primitive races of mankind. The first section is devoted to *America* and includes, on the right, Eskimo costumes (Cases 77-83) and ivory-carvings (186, 187) and totemic carvings from the N.W. coast (74-76); in the centre, Red Indian costumes; left, feather head-dresses (86) and shrunken human heads (88) from South America. In the *Africa* section we may note, left, the head-dresses of the Masai (105), the portrait-statues of the Bushongo (Case R), and fetish-figures from the Congo (114, 115); right, fetish-figures from S. Nigeria and *Sculptures from Benin (bronze figures, carved tusks, and ivory standing cups; in the centre, bronze plaques). The next section is devoted to *Oceania* and includes, in the centre, canoes from the Solomon Islands; right, carved ancestral figures from New Ireland (36, 37); left, carved figures from Easter Island (121), feather-work idols and cloaks from Hawaii (124-126), and (farther on) the *Maori Collection (note the jade axes and neck-ornaments, in the centre). The last section illustrates *Asia and Indonesia,* but includes also *Antiquities from Mexico (in a floor-case, turquoise mosaics, obsidian masks, a crystal skull, and a sacrificial knife) and Peru (pottery).

The Ethnographical Gallery ends in the **Asiatic Saloon,** which, together with the following three rooms, likewise belongs to the department of Ceramics and Ethnography.

Wall Cases 1-9. Pottery and stone implements from America; 10-12. Stucco figures from Chinese Turkestan; 13-20. Tibetan costumes, hats, masks, and armour; 21. Chair for coercing undesirables (S. China); 22-59 (also Floor Cases 167, 168), Henderson Collection of arms and armour from China, India, and Persia; 60-62. Japanese bronzes and lacquers; 63-65. Chinese bronzes; 66, 67. Chinese jade, mother-of-pearl inlay, and enamels; 68-75. Raffles Collection from Java (puppets used in shadow-plays, musical instruments); 76-80. Utensils, devil-dancers' masks, brasswork, etc., from Ceylon; 81, 82. Indian work in metal and ivory, musical instruments; 83. Persian inlaid metalwork (steel figure of a peacock) and miniature-painting; 84-91. Oriental metalwork in the middle ages; 92-100. Ancient Mexican pottery and carvings. In the floor-cases are Chinese metalwork, Japanese swords, armour, masks, and the trappings of a 'daimio'; antiquities from Chinese Turkestan; Burmese gongs; small Japanese ivories ('okimono' and 'netsuke'); Turkish and Persian swords; in the S. bay, a jade figure of a terrapin from Allahabad (Chinese?; c. 1600).

The **Central American Room,** to the S. of the Asiatic Saloon, contains a collection of casts of Maya sculptures from Central America (mainly 3rd cent.), formed by Dr. Alfred P. Maudslay in 1881-87.

From the Asiatic Saloon we turn to the right (E.) into the gallery of **Indian Religions.** Wall Cases 1-18 and 53, 54 illustrate *Buddhism in Ancient India,* founded by Gautama Buddha in the 5th cent. B.C. (sculptures from Gandhara, showing Greek influence); 19-26. *Jainism,* resembling Buddhism and founded at the same period (figures of the 'Tirthankaras', i.e. the founder Mahavira and his twenty-three precursors); 27-50. *Brahmanism* or *Hinduism,* which replaced Buddhism in India at about the 12th cent. A.D. (figures of Vishnu, Siva, Brahma, Krishna, Kali, Ganesa, Lakshmi, Durga, Parvati, Hanuman, etc.); 51, 52. *Buddhism in Ceylon.*

Buddhist Room. In the wall-cases are statues, statuettes, and other objects connected with the worship of Buddha in China, Japan, mediæval India, Java, Nepal, Burma, and Siam. Mohammedanism is illustrated in Wall Cases 57-58, Shamanism (N. Asia) in 59-60, Lamaism (Tibet) in 61-71, Buddhism (China) in 72-74, Taoism (China) in 75-78, and Shintoism (Japan) in 94-95. On the floor of the room are a table and utensils used in the Japanese ceremony of 'Burning the Goma'; a portable Shinto shrine; early Buddhist reliquaries (India); objects illustrating the Jewish religion; and a wooden *Figure of a Bodhisattva (Chinese; c. 12th cent.).

The department of **British and Mediæval Antiquities** occupies the rest of the upper floor of the main building and part of the ground floor of King Edward VII.'s Galleries (p. 236).

The last bay of the Buddhist Room forms the **Early Christian Room.**

Wall Cases 1-4 contain Abyssinian processional crosses and chalices. 5, 6. Coptic antiquities, etc.; 7-12. Treasure from Cyprus (6th cent.), the *Esquiline at Rome (4th or 5th cent.), and Lampsacus (6th cent.); 13-24. Tombstones, sculptures, and a wall-painting of the 6th cent.; 27-30. Bronzes. In the floor-cases are jewellery from the Catacombs; rings, weights, crosses, and plaques; Russian ikons; textiles; and terracotta lamps with Christian symbols.

Iron Age Gallery. On the N. side are antiquities from 800 B.C. to the Christian era; on the S., Anglo-Saxon antiquities from A.D 410 till 1066. The chronological order is thus interrupted by the Romano-British antiquities (p. 235). British objects are placed in the E. half of the room, Continental in the W. half.

Wall Cases 15, 16. Chariot burial from Somme-Bionne (Marne); 22, 23. Objects from Glastonbury marsh-village; 26. Enamelled bronze helmet found in the Thames; 28. Ancient British coins; 31. Bronze vessels used as water-clocks; 32, 33. Bronze shields (in Case 33, a fine enamelled example); 34. Anglo-Saxon crosses and gravestones; 50. Find from the Taplow barrow; 53, 54. Irish antiquities (bells, crozier). In the centre are Ogam inscriptions; *Anglo-Saxon, Frankish, Visigothic, Merovingian, and Viking jewellery; the *Franks Casket of carved whale's bone; and four *Celtic bronze vessels from Bouzonville, near Metz (c. 450 B.C.).

We return viâ the Central American Room to the Asiatic Saloon, and turn left into the gallery of **Roman Britain** (A.D. 43-410).

In the wall-cases are leaden coffins; pottery, Samian ware, glass, and cinerary urns; sculptures, bas-reliefs, altars, gravestones; tessellated pavements; grindstones; 'pigs' of lead; bronze statuettes (note, in Case 39, the *Figure of an archer, found in Queen St. in 1842) and helmets; glass; roofing tiles; mural paintings; and pewter vessels. The floor-cases contain jewellery, gold and silver objects, glass, toilet utensils, objects in jet, swords, a fine bronze shield (Case B), and a bronze ceremonial clamp with busts of deities (Case D). In the middle of the room are a *Bronze head of Hadrian (found in the Thames near London Bridge in 1834), a statuette of an emperor, and a bronze helmet. High up on the right (N.) wall is part of a *Mosaic pavement from Horkstow Hall, depicting a chariot-race. Near the W. door is a milestone bearing the name of Hadrian, from Carnarvonshire.

The **Central or Prehistoric Saloon** comprises three divisions.

The gallery of the N. bay (reached by the W. spiral staircase marked 'Up') is devoted to the Stone Age in foreign countries (Cases 99-120, palæolithic antiquities, including drawings on bone and horn; Cases 121-152, neolithic antiquities). Adjoining Case 152 is a collection of stone implements still in use by primitive races. The wall-cases on the floor of the N. bay contain pottery and antiquities of the Bronze Age; in Cases 19-30 is the Greenwell Collection of antiquities from British barrows, dating from the later Stone Age and the early Bronze Age. The wall-cases at the E. end contain relics of the Stone Age from Spain, Japan, and India. In the tall Case F, in the middle of the room are remains from Swiss lake-dwellings. Selected foreign antiquities of the Bronze Age, arranged according to their provenance, are exhibited in the table-cases; here, too, are models of Stonehenge and of Arbor Low in Derbyshire, and part of the flooring of a cave at Les Eyzies (Dordogne). — The central part of the saloon is devoted to the Bronze Age in Britain, with table-cases illustrating the evolution of the spearhead, rapiers, daggers, halberts, celts, and swords, and two cases of gold ornaments. — The S. bay is devoted to the Stone Age in Britain, with special collections from Cissbury (Sussex), Northfleet (Kent), and Grime's Graves (Norfolk).

To the E. of the S. bay of the Central Saloon is a small room containing **Plaquettes**, wax portraits, pearwood medallions, etc. The finest plaquettes are those of the Italian Renaissance (late 15th and early 16th cent.). — Beyond is the exhibition room for **Coins and Medals**, mostly represented by electrotype copies. Cases 1-8. Greek coins; 8. Jewish coins; 9-16. Roman coins; 17-27 British coins; 28, 29. Coins of the British Dominions and the United States; 30. Typical currencies; 31. Money of necessity; 32. Coins illustrating the history of religion; 33-44. Historical medals, including those issued in the Great War; 45-54. Artistic medals (15-17th cent.); 55-57. Portraiture on coins; 58-61. Oriental coins.

King Edward VII.'s Galleries, the new N. wing of the museum (p. 207), are reached on the upper floor by a passage (with catalogue stall) from the Fourth Egyptian Room (p. 232), on the ground floor by a corridor from the N.E. staircase (p. 212).

The upper-floor gallery contains the **Prints and Drawings**, of which the department possesses a superb collection. The bulk of it is kept in the students' room, but portions are shown from time to time in the exhibition room. The W. end of the room is devoted to *Oriental Art* and includes Chinese and Japanese paintings.

In the ground-floor gallery (reached by staircase or lift) is the department of **Ceramics**. Opposite the entrance, a *Statue of a Lohan or Buddhist apostle, in Chinese pottery (T'ang dynasty; A.D. 618-906). In the W. section are the European pottery and porcelain, English on the S. side and Continental on the N., with admirable collections of Wedgwood ware, Bow, Chelsea, Derby, and Worcester porcelain, Meissen (Dresden) porcelain, Italian majolica, and Hispano-Moresque lustred ware. In the E. or Oriental section are the pottery and porcelain from China, Japan, Korea, Persia, and Damascus, and the collection of glass (English, French, German, *Venetian, Spanish, Arab, and antique Roman).

The last four W. bays and the last E. bay of the gallery contain the **Mediæval Collections**.

Bay XIV (l.): Watches and clocks. XV: Astrolabes, quadrants; objects of domestic use, spoons; statuettes, including a terracotta torso of the school of Michelangelo. XVI: Brass dishes, objects in 'cuir bouilli', caskets; weights, moulds, and talismans; historical and personal relics (the Glenlyon and Lochbuy brooches, Gibbon's dress sword, state sword of Edward V. when Prince of Wales, Burns's punch-bowl, Browning's watch and chain); pewter, bronze figures. XVII: Bronze ewers; seals, pilgrims' signs, weights. XVIII (opposite): Arms and armour; church plate (altar service from Burgos, 1459; portable altar, 13th cent.; head-reliquary from Bâle Cathedral, 13th cent.). XIX: Limoges and other enamels. XX: Enamels; alabaster carvings (English; 15th cent.); ivories (Byzantine triptych, 11th cent.); below, a casket of bone with the story of Susanna (Venice; 14th cent.). XXI: Ivories and alabaster; chessmen. In the centre: a striking clock made by Isaac Habrecht of Strasbourg in 1589; keys; Limoges enamels; counters and draughtsmen; boxwood statuettes; church plate and reliquaries, the *Crystal of Lothair (9th cent.), and bloodstone and agate cups; Battersea enamels.

The westernmost section of the gallery contains the major portion of the *Franks Bequest* of mediæval and Renaissance antiquities, bequeathed by Sir Augustus W. Franks (1826-97), keeper of the department. The most important object is the *Royal Gold Cup, a hanap of enamelled gold, probably made in Paris c. 1380 for the Duc de Berri and formerly in the possession of the kings of France and England. The collection comprises also cups, tankards, mazers, spoons, etc.; a clock in the form of a ship (Augsburg, c. 1581); fragments of wall-paintings from St. Stephen's Chapel (p. 125); and the treasure of the river Oxus (Persian; 5th cent. B.C.). The engraved gems and finger-rings, in desk-cases to the left and right, do not form part of the Franks Bequest.

The easternmost section contains the * *Waddesdon Bequest*, a collection of works of art of the cinquecento period, bequeathed by Baron Ferdinand Rothschild (1839-98) of Waddesdon Manor.

Case A (l.): *1. Bronze medallions from the handles of a litter, with heads of Bacchantes (Greek; 3rd cent. B.C.); 3, 4. Bronze door-knockers (Italian; 16th cent.); *5. Iron shield with reliefs, damascened with gold, by *Giorgio Ghisi* of Mantua (1554); 19. Reliquary of champlevé enamel (Limoges; c. 1180-90). — Case B: 8, 9. Arquebuses (German and Flemish; 16th cent.); 12. Rapier, with damascened hilt (Italian; 16th cent.); 131-144. Standing cups and other plate; 218-221. Caskets in ebony, ivory, silver-gilt, and amber; 234. Retable of black wood, with pear-wood panels (German; 16th cent.). — Case C: *87. Silver book-cover (German; 1485); 97. Set of twelve silver tazze, embossed and chased (German; c. 1600); 104. Standing cup and cover of silver-gilt (German; c. 1600). — Case D: 24. Enamel portrait of Catherine of Lorraine, by *Limousin* (Limoges; late 16th cent.); 39. Enamel portrait of Diane de Poitiers (Limoges; c. 1550); 48. Dish by *Susanne de Court* (Limoges; late 16th cent.); *261. Miniature busts in walnut wood (German; c. 1530). — Case E: 30, 31. Enamel dishes by *Martial Courtois* (Limoges; c. 1580); 33. Dish by *Jean Courtois* (Limoges; c. 1560); 54. Mosque lamp (Arab work; 14th cent.); 53. Glass goblet, with enamels (Arab work, French mounting; 14th cent.). — Case F. Below, *118. Standing cup, with cameos (French; c. 1550); 121. Onyx cup, with miner as support (German; c. 1650); 100. Standing cup; 229. Amber tankard (German, c. 1660). Above, 112. Ostrich-egg cup (German; 1554). — Case G: 171. Hat-jewel of Don John of Austria (Italian; 16th cent.); 151. Jewel, with Cleopatra (16th cent.); 177. Pendant (German; late 16th cent.); 149. Pendent jewel of gold, with figures of Charity, Faith, and Fortitude (German; 16th cent.); 156. Jewel in the form of a hippocamp (German; 16th cent.); *167. The 'Lyte Jewel', containing a portrait of James I. (by Hilliard) and given by that king to Thomas Lyte (English; 17th cent.). — Case H: 66. Gold cup adorned with pearls (German; c. 1600); *68. Roman vase of mottled agate, in Renaissance mount; 77. Rock-crystal cup, in gold mount (German; 16th cent.); 79. Rock-crystal vase with cartouche containing the name of Akbar of India; 195-200. Gold rings. Below, 81. Jade cup (German; 16th cent.); 201-213. Knives, forks, and spoons. — Case I: 231. Devotional carving attached to a ring (carving probably English; c. 1340); 242. Medallion of John of Leyden (1510-36) in boxwood (German; mid 16th cent.); *232. Miniature altarpiece, carved in boxwood (Flemish; early 16th cent.); 233. Miniature tabernacle in boxwood, once perhaps the property of the Emperor Charles V. (Flemish; c. 1520). — Wall Case: 16. Damascened cabinet (Milanese; 16th cent.); 64. Italian majolica (16th cent.); 259. Wooden statuette of St. George (German; 15th cent.); 260. Statuette of St. Catherine (German; 16th cent.).

The **Library** of the British Museum contains a collection of books and manuscripts rivalled in extent by the Bibliothèque Nationale of Paris alone. The number of printed volumes is about 3,250,000. In accordance with the Copyright Act of 1911 a copy of every book, newspaper, and periodical published in the United Kingdom must be sent to the British Museum and (if required) to the Bodleian at Oxford, the University Library at Cambridge, the National Library of Scotland at Edinburgh, Trinity College Library at Dublin, and the National Library of Wales at Aberystwyth. Similar provisions for the benefit of the British Museum library are made by special legislation of the Irish Free State, Canada, South Africa, and India.

On the N. side of the Room of Inscriptions (p. 221), facing the main entrance, is a passage leading to the **Reading Room**, constructed by Sydney Smirke in 1854-57 from a plan suggested by the principal librarian, Sir Anthony Panizzi. It is open on week-days from 9 a.m. to 6 p.m. (closed on the first four week-days of March and September, as well as on Good Friday and Christmas Day). This imposing circular hall, covered by a large dome of glass and iron (140 ft. in diameter, or 1 ft. larger than the dome of St. Peter's at Rome, and 106 ft. high), has accommodation for 458 readers. Around the superintendent, who occupies a raised seat in the centre of the room, are circular cases containing the *General Catalogue* for the use of the readers (over 1000 vols.) and various special catalogues and indexes. On the top of these cases lie printed forms to be filled up with the name and 'press-mark' (i.e. reference, indicated in the catalogue by letters and numerals, to its position in the book-cases) of the work required, and the number of the seat chosen by the applicant at one of the tables, which radiate from the centre of the room like the spokes of a wheel. The form when filled up is put into a little basket, placed for this purpose on the counter. One of the attendants will then procure the book required and bring it to the reader's seat. About 20,000 vols. of the books in most frequent request, such as dictionaries, encyclopædias, histories, works of standard authors, etc., are kept on the shelves of the reading room itself and may be used without any application to the library officials; while coloured plans, showing the positions of the various categories of these books, are distributed throughout the room. — A Description of the Reading Room (1*d.*) and a Guide to the Use of the Reading Room (6*d.*) may be had at the catalogue stall.

Visitors are not allowed to walk through the reading room, but may view it from the doorway on application to the doorkeeper. Persons desirous of using the reading room must send a written application to the Director and Principal Librarian, specifying the purpose for which admission is sought (which must involve research not to be carried on elsewhere), and enclosing a recommendation from some person of position (not a hotel-keeper). The applicant must not be under 21 years of age. The permission is granted for six months at a time. The reading room tickets entitle to the use of the *Newspaper Reading Room* (p. 210). Provincial newspapers are stored at Hendon (p. 386), and the London newspapers are also to be removed thither. Parliamentary publications, newspapers published before 1800, and a complete file of the Times will be retained. — Besides the main reading room there are a special room for students in the Department of MSS., another for students of Oriental books and MSS., and the North Library, for the consultation of rare and valuable books. The Newspaper Reading Room and the last-named three rooms are open from 10 till 5.

II. THE CITY.

17. Fleet Street. Ludgate Hill.

Underground. *Temple* and *Blackfriars*, on the District (Appx., pp. 51, 52).

The boundary between the Strand (p. 103) and Fleet St. (and between the West End and the City) is marked by the unprepossessing *Temple Bar Memorial* (Pl. R 35, *II*), which has statues of Victoria and Edward VII. (as Prince of Wales), by Sir Edgar Boehm, at the sides, and is surmounted by the City griffin, by C. B. Birch.

This was erected in 1880 to mark the site of **Temple Bar**, a gateway first mentioned in 1301 and rebuilt by Wren in 1670-72. Its W. side was adorned with statues of Charles I. and Charles II., its E. side with statues of Elizabeth and James I. The heads of criminals used to be exhibited (till 1772) on iron spikes on the top of the gate. Titus Oates (1685) and Daniel Defoe (1703) stood in the pillory here. The gateway was taken down in 1878 and given to Sir Henry Meux, who re-erected it in 1888 at Theobald's Park (p. 480). When the reigning sovereign visits the City on state occasions, he halts at Temple Bar to receive from the Lord Mayor the City sword, which he thereupon returns.

Fleet Street (Pl. R 35, *II*), mentioned in 1228 as 'Fleet Bridge Street', derives its name from the *Fleet River*, which, navigable till 1734 as far as Holborn (comp. p. 261) and finally covered over in 1765, now flows in the form of a sewer under Farringdon St. The street itself contains few objects of external interest, though many literary associations cluster round its courts and byways. It is still celebrated for its newspaper offices. Wynkyn de Worde, Caxton's assistant, set up Fleet St.'s first printing press in 1501.

The printing offices and most of the publishing offices of the London newspapers are in the side-streets between Fleet St. and the river. The press world is most active from 9 p.m. to midnight, when most of the morning papers are printed, in time for the newspaper trains to the provinces. 'Late London editions' are followed by the early editions of the evening papers, so that there is scarcely a moment in the twenty-four hours when the machinery is silent.

Mural tablets, with lengthy and fanciful inscriptions, were fixed by Sir John Sinclair (c. 1888-1906) inside the doorways of Nelson House (No. 53), Hood House (No. 71), Byron House (No. 85), and Mary Queen of Scots House (Nos. 143 & 144). On No. 193 is a figure of Byron's Kaled.

Adjoining Temple Bar, on the S. side of Fleet St., stands *Child's Bank* (amalgamated in 1924 with Glyn, Mills & Co., p. 302), which claims to be the oldest in London (comp. Martins, p. 301).

Child's grew out of the money dealings of the goldsmiths "at the sign of the Marygold by Temple Bar" (mentioned in 1568). The banking side of the business began to be developed c. 1681 by Sir Francis Child. Charles II., Prince Rupert, Nell Gwyn, Pepys, Dryden, and William and Mary were early customers of this bank, which is the Tellson's Bank of Dickens's 'Tale of Two Cities'. — Next door was the 'Devil Tavern', home of the Apollo Club, of which Ben Jonson was the leading spirit.

Middle Temple Lane, diverging S. from Fleet St., leads under a gatehouse, built by Wren in 1684, to the *Temple* (p. 247). No. 17 Fleet St. (opposite Chancery Lane, p. 248), over the gateway (apparently reconstructed in 1748) to Inner Temple Lane (p. 244), is a timbered house (1610-11), freely restored by the L.C.C. in 1900-6. On the first floor is *Prince Henry's Room* (adm. free on week-days, 10-4 or 5), probably the council chamber of the Duchy of Cornwall under Henry, eldest son of James I. It possesses an elaborate Jacobean plaster ceiling, with the prince's crest and initials in the centre. On the W. wall is some of the original panelling, the staircase and the remainder of the woodwork being Georgian. The stained glass is modern. — The *Cock Tavern* (No. 22; p. 17), built in 1887, retains some of the fittings (fireplace, early 17th cent.; carved wooden cock, late 17th) of the ancient tavern (1549) frequented by Tennyson and Dickens, which was situated on the N. side of the street. No. 192, at the corner of Chancery Lane, is believed to occupy the site of Abraham Cowley's (1618-67) birthplace.

On the N. side, beyond an approach to Clifford's Inn (see below), is **St. Dunstan-in-the-West** (Pl. R 35, *II;* open 12-3, except Sat.), first mentioned in 1237 and rebuilt by John and James Shaw in 1829-33. Its fine Gothic tower (130 ft. high) was copied from the 'Boston Stump'.

Over the vestry door (on the E.) is a statue of Queen Elizabeth (1586), removed with its niche in 1766 from the W. front of Ludgate (p. 242); this is believed to be the only contemporary statue of the queen in existence. The niche probably dates from the restoration of the gate after the Great Fire. A window at the W. end of the N. aisle and a tablet to the right of the entrance commemorate Izaak Walton, who was a vestryman of the parish and kept a draper's shop in Fleet St. (three doors W. from Chancery Lane) from 1624 to 1643. St. Dunstan's escaped the Great Fire, which stopped a few yards short of the church, and it contains a large number of monuments of the 16-18th cent. (N.W. bay, brass of Henry Dacres, 1530; W. bay, wall-tablet to Sir Richard Hutton, d. 1638, by Nicholas Stone).

Hoare's Bank (No. 37), opposite, is one of the only two remaining private banks in London (comp. p. 302). Its earliest surviving ledger is dated 1673. The bank was removed hither from Cheapside c. 1689; the present building dates from 1829.

Fetter Lane (Pl. R 35, 36, *II*), leading to Holborn, is said to derive its name from the 'faitours' or vagabonds that once infested it. On the left is an entrance to *Clifford's Inn*, the oldest and largest of the inns of chancery (p. 244), leased by the widow of Robert de Clifford in 1344 to students of law, and from 1618 occupied by an incorporated society, finally dissolved early in the 20th century. The judges under Sir Matthew Hale who settled the boundary disputes arising after the Great Fire sat for the purpose in Clifford's Inn Hall (rebuilt 1767-68 and now containing the opticians' museum and library; visitors ring). The quaint buildings are let out as offices: Nos. 14-17 date from 1669, and Nos. 10-12 are late 17th century. At No. 13 dwelt George Dyer, Lamb's friend, from 1792 till his death here in 1841; and Samuel Butler, author of 'Erewhon', lived on the second floor of No. 15 from 1864 till his death here in 1902. — On the opposite side of Fetter Lane is the new front (1927) of the Royal Scottish Corporation (p. 241), and to the left is the Record Office (p. 248), the main entrance of which is in Chancery Lane. The *Moravian Chapel*, at No. 32, opposite, was rebuilt in 1749; the mission warehouse is shown. No. 10 in the quaint Nevill's Court was built in the late 17th cent. and was the birthplace of Charles Joseph Latrobe (1801-75), first governor of Victoria. In Bream's Buildings, between Fetter Lane and Chancery Lane, is *Birkbeck College* (to be moved to Bloomsbury), founded by George Birkbeck in 1823 and since 1920 a school of the University of London (p. 310) for 'evening and part-time students'.

On the S. side of Fleet St., opposite Fetter Lane, is *Mitre Court*, with the Mitre Tavern; the historic hostelry frequented by Johnson, Goldsmith, and Boswell probably lay farther W., however, on a site now occupied by an extension of Hoare's Bank (p. 240). Farther on, with its entrance at No. 49, is the picturesque *Serjeants' Inn* (comp. p. 244), rebuilt in the mid 18th cent. (note the sign on No. 9, dated 1669), where John Thadeus Delane, editor of the Times, lived at No. 16 from 1847 to 1878 (tablet). No. 13 (now the Church of England Sunday School Institute) has a classical façade by Joseph Bonomi (d. 1808).

On the N. side of Fleet St. are *Crane Court*, with old houses (No. 5 dated 1671) and the hall of the *Royal Scottish Corporation*, a charitable body founded in 1611 (the old hall, home of the Royal Society from 1710 to 1780, was burnt down in 1877); *Red Lion Court*, with Messrs. Taylor & Francis's old printing house at its head; *Johnson's Court* (mentioned in 1622), at No. 7 in which (rebuilt) Dr. Johnson lived from 1765 to 1776; *Bolt Court*, where Johnson lived from 1776 till his death here in 1784 (site now occupied by No. 8) and where Cobbett afterwards toiled and fumed (at No. 11); and *Wine Office Court*, in which is still the famous old hostelry of the *Cheshire Cheese* (p. 16; entrance 145 Fleet St.), frequented, according to the tradition of the house, by Dr. Johnson, Goldsmith, and Boswell. Johnson's chair and Dickens's seat are shown. The tavern, first mentioned in 1523, was rebuilt after the Great Fire. No. 6 Wine Office Court, where Goldsmith lived and is said to have written the 'Vicar of Wakefield', has been rebuilt.

No. 17 in GOUGH SQUARE (Pl. R 35, *II*), reached viâ any of the last-named three courts, is **Dr. Johnson's House** (tablet), believed to be the only London residence of Johnson now existing. Here he lived from 1748 to 1759, and here his wife (p. 473) died in 1752. The house is a late 17th cent. building, restored by Mr. Cecil Harmsworth in 1911-14 and presented by him to the nation in 1929. It is open to the public on week-days (10.30-4.30 or 5; adm. 6*d*., descriptive account 1*s*.). Of interest are the doorway (18th cent.), the panelling, the staircase (17-18th cent.), the quaint cupboards, the kitchen, and the attic in which Johnson and his assistants laboured at his Dictionary. It was here, in all probability, that Johnson wrote 'Rasselas' in the evenings of one week, to defray the expenses of his mother's funeral. The house contains a few pictures and engravings, autograph letters of Johnson, and an early edition of the Dictionary. The Johnson Club of London meets here.

On the S. side of Fleet St. are Bouverie St. and Whitefriars St., with many newspaper offices, leading to the site of the *Whitefriars*, a house of Carmelites founded by Sir Ralph Gray in 1241 and dissolved in 1538 (under the S.W. angle of Britton's Court, on the W. side of Whitefriars St., next to No. 16, is a small vaulted cellar, probably 14th cent.). The privilege of sanctuary attaching to the precincts was not abolished until 1697, and in this neighbourhood was the lawless *Alsatia*, immortalized by Scott in 'Fortunes of Nigel'. A tablet on No. 4 Bouverie St. marks the site of a house in which Hazlitt lived in 1829. Some of the printing machinery at the office of the *Daily Mail* (Northcliffe House, Tudor St.) is visible from the pavement.

New offices, from the designs of Messrs. Elcock & Sutcliffe, are being constructed on the N. side of Fleet St. for the *Daily Telegraph*, the first London daily penny paper, founded by Joseph Moses Levy in 1855.

St. Bride's Avenue leads S. to **St. Bride's** (Pl. R 35, *II;* open 11-3, except Sat.), a church first mentioned in 1222 but rebuilt by Wren in 1670-84 and "further adorned" in 1699. The beautiful steeple ("a madrigal in stone"), 223 ft. high, dates from 1701-3. On the left of the path across the churchyard is the door leading to Mr. Holden's vault (1657), which survived the Great Fire.

The interior is considered to be one of the best of Wren's designs. The organ (reconstructed) is attributed to Renatus Harris. In the central aisle, hidden by the matting, is the grave of Samuel Richardson (1689-1761), novelist and printer of Salisbury Square. Marble tablets by Sir Edwin Lutyens commemorate Sir George Newnes (1851-1910; left aisle) and Sir Arthur Pearson (1866-1921; right aisle), the newspaper proprietors, and in the vestibule is a bronze tablet to Weelkes. The font (1615) is a relic from the old church destroyed in the Fire, where the poet Thomas Sackville, Earl of Dorset (1536-1608), Thomas Weelkes, the musician (d. 1623), Richard Lovelace, the poet (1618-58), and the printer Wynkyn de Worde (p. 239; d. 1534?) were buried; Pepys's birth (March 3rd, 1632-33) is registered here, and a tablet on the White Swan in Salisbury Court marks the site of his birthplace. In a house (burned down in 1824) in the adjacent churchyard Milton once lodged. — In Bride Lane is the *St. Bride Foundation Institute* (1894), an educational and social club for printers and other City workers. On the façade of St. Bride's Schools are statues of a boy and girl (1711).

Bride Lane debouches in NEW BRIDGE STREET, which leads from Blackfriars Bridge (p. 290) to Ludgate Circus. On the W., opposite *Ludgate Hill Station* (closed in 1929), is the site of the prison of **Bridewell** (so-called from the well of St. Bride or Bridget; commemorative tablets at 3 Bridewell Place). The spot was previously occupied by Bridewell Palace, built by Henry VIII. about 1522 and the scene of Act iii of Shakespeare's 'Henry VIII.' In 1553 the palace was granted to the City by Edward VI. as a place of detention and correction for vagrants and prostitutes and also for the instruction of poor boys in trades. The original buildings, which extended to the water's edge, were partially destroyed in the Great Fire and were replaced by prisons and dwelling houses. The name of 'bridewell' became a synonym for 'house of correction' in many towns. At No. 14 New Bridge St. is the entrance (with a head of Edward VI. above it) to the offices of *Bridewell Royal Hospital*, now a charity maintaining King Edward's School for boys at Witley, Surrey. In the hall hang portraits of the presidents of Bridewell and Bethlem (p. 468), which have been associated since 1729, and a contemporary painting of the gift of Bridewell Palace to the City by Edward VI. The fireplace in the Court Room is late 17th century.

Fleet St. ends on the E. at LUDGATE CIRCUS (Pl. R 35, *II*), which was laid out in 1864 on the site of Fleet Bridge (pulled down in 1765; comp. p. 239). Ludgate (p. xxv), the principal gate in the W.

wall of London, was demolished in 1760. The obelisks here commemorate Robert Waithman (1764-1833), Lord Mayor of London (on the N.), and John Wilkes (1727-97; on the S.).

On the right side of Farringdon Street (leading N. to Smithfield, p. 267, and deriving its name from the Farndon family) stands the Gothic *Congregational Memorial Hall* (1874), commemorating the ministers ejected from the Church of England by Charles II.'s Act of Uniformity in 1662. It occupies part of the site of the notorious **Fleet Prison** (first mentioned in 1197), which stood on the E. bank of the Fleet River (p. 239) and was removed in 1846. Prisoners condemned by the Star Chamber were once confined here, and it subsequently became a prison for debtors, as described in 'Pickwick Papers' and depicted in Hogarth's 'Rake's Progress' (p. 112). William Penn and Dr. Donne suffered imprisonment here. The 'Rules' (or Liberty) of the Fleet were a quarter immediately outside the prison, in which debtors were permitted to reside under certain conditions; and during the 17-18th cent. (until 1755) irregular 'Fleet marriages' were celebrated within these precincts by dissolute clergymen, who, already debtors, were careless of the fines incurred.

Ludgate Hill (Pl. R 35, 39, *II*), passing under the viaduct of the S.R., ascends E. from Ludgate Circus to St. Paul's Cathedral (p. 251). *La Belle Sauvage Yard*, on the N. side, marks the site of a coaching inn (originally the Bell Inn, belonging to one Savage); over a doorway on the E. side is the sculptured sign (late 17th cent.) of an elephant and castle, crest of the Cutlers' Company. *St. Martin Ludgate*, one of Wren's churches, rebuilt in 1677-87 (open 11-2, except Sat.), has a slender spire that contrasts well with the dome of St. Paul's. The church contains a font with a Greek palindrome inscription (1673) and old bread-shelves.

18. Inns of Court.

Underground. For the Temple: *Temple*, on the District (Appx., p. 51). For Lincoln's Inn and Gray's Inn: *Chancery Lane*, on the Central London Tube (Appx., p. 52).

The Inns of Court, societies for the study and practice of the law, are four in number: the *Inner Temple* and *Middle Temple* on the S. side of Fleet St.; *Lincoln's Inn* in Chancery Lane; and *Gray's Inn* in Holborn. They came into existence in the 13th cent., taking the place of the clerical schools of law, the chief of which was attached to St. Paul's Cathedral. These inns possess by custom the exclusive privilege of admitting persons to practise as barristers in England and Wales; they are entirely independent of each other and each is governed by its senior members, termed 'benchers'. The inns are enclosed precincts (shut to the public on Sundays and on Ascension Day) with picturesque courtyards surrounded by blocks of buildings, let out to the barristers as chambers. Each has its dining hall, chapel, library, and common room. Students have to pass examinations and keep twelve law terms (dining in hall six days in each term) before they are 'called to the Bar'. Women have been called since 1922.

The Temple, though now associated with the City for most purposes, is not legally part of it. Lincoln's Inn and Gray's Inn are just outside the City boundary.

The INNS OF CHANCERY were subsidiary to the inns of court, and at one time it was the custom for students to enter one of these before proceeding to an inn of court, but since the 18th cent. they have ceased to have any connection with the law, and the survivors are now let out in chambers to the general public. They were nine in number: *Clifford's Inn* (p. 240), *Clement's Inn* (p. 107), and *Lyon's Inn*, attached to the Inner Temple; *New Inn* and *Strand Inn*, to the Middle Temple; *Furnival's Inn* (p. 262) and *Thavie's Inn* (p. 263), to Lincoln's Inn; and *Staple Inn* (p. 262) and *Barnard's Inn* (p. 262), to Gray's Inn. — The two *Serjeants' Inns* (pp. 241, 248) were independent bodies, originally set apart for the use of the serjeants-at-law ('servientes regis ad legem'), a higher rank of barristers, members of the Order of the Coif, abolished in 1877. The leading barristers are now the King's Counsel, who wear silk gowns.

The **Temple** (Pl. R 35, *II*), comprising two inns of court, the Inner and the Middle Temple, was originally the English headquarters of the Knights Templars, who removed hither from Holborn (comp. p. 197) early in the reign of Henry II. (1154-89).

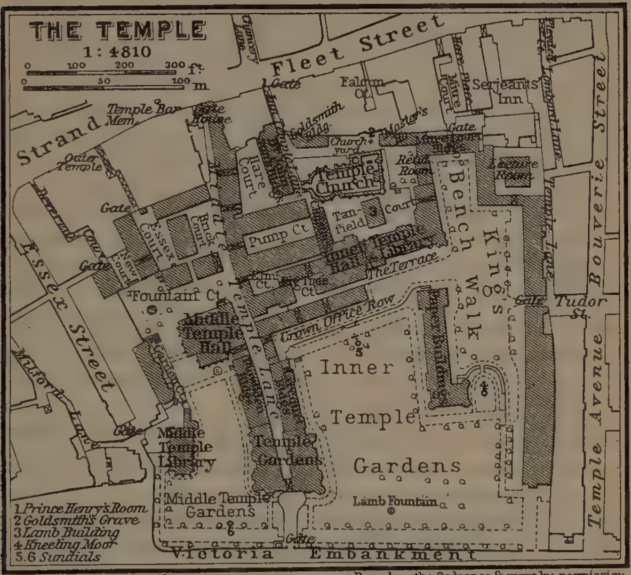
The Knights Templars, or the 'Poor Soldiers of Christ and the Temple of Solomon', were a religious and military order founded in 1119 at Jerusalem under Baldwin II. to protect the Holy Sepulchre and pilgrims resorting thither. After the dissolution of the order, the Temple was granted in 1324 to the Knights of St. John (p. 271), who shortly afterwards leased it to the students of common law. It reverted to the Crown on the dissolution of religious houses in 1540, but in 1608 the two societies (first mentioned as distinct in the Paston Letters, 1451) obtained a patent from James I. confirming them in possession of their property, subject to a rent charge of 10*l*. from each society, which was redeemed in 1673. — The Temple was pillaged by Wat Tyler's rebels in 1381 and suffered great damage from fire in 1666, 1677, 1679, and 1703.

The *Outer Temple*, originally a piece of land outside the city boundary, was granted by Edward III. to the Bishop of Exeter and later became the site of Essex House (comp. p. 107). The name is now appropriated by a block of offices in the Strand (Nos. 222-225).

The crest of the Inner Temple is Pegasus, a winged horse; of the Middle Temple the Agnus Dei, a lamb and flag. Middle Temple Lane is roughly the dividing line between the two inns. — Comp. 'The History of the Temple, London', by *J. Bruce Williamson* (1924).

INNER TEMPLE LANE, leading from Fleet St. under Prince Henry's Room (p. 240), passes (r.) *Doctor Johnson's Buildings* (1857), which replace the chambers where Dr. Johnson lived from 1760 till 1766 (at No. 1) and Charles Lamb and his sister from 1809 till 1817 (on the 3rd and 4th floors of No. 4). *Goldsmith Building* (1861), opposite, was named in honour of Oliver Goldsmith (1730?-74; p. 247), who is buried in the adjoining graveyard, on the N. side of the church (stone placed there in 1856, on the approximate site of his grave). Near it is the entrance to the *Master's House* (1667, with an E. addition of 1765), the residence of the incumbent of the Temple Church.

The ***Temple Church** (St. Mary's; open c. 10.30-1 & 2-4, closed on Sat.), possessed in common by the two inns of court (N. side for Middle Temple, S. side for Inner Temple), is divided into two parts, the 'Round' and the 'Oblong' or choir. The round church or nave (59 ft. in diameter; originally with a conical roof), in the late Norman style and admirably enriched, was built after the model of the Church of the Holy Sepulchre at Jerusalem and was consecrated in 1185 by Heraclius, Patriarch of Jerusalem (comp. p. 272). This is one of the five 'round' churches surviving in England. At one time the lawyers received their clients here, each occupying his particular post like the merchants 'on change'. The chancel, rebuilt in the E.E. style, was consecrated in 1240. The whole church was subjected to a drastic restoration in 1840-42, at the hands of Sydney Smirke and James Savage, who practically rebuilt the Round Church and the outer walls of the chancel and aisles, removed the wooden organ screen of 1681, and transferred to the triforium all the monuments except those of the 13th century. Practically none of the internal details are ancient. — Services (excellent music) on Sun., except in Aug. and Sept., at 11 and 3 (visitors admitted by bencher's order or by ticket from the treasury of the Inner or Middle Temple).



Wagner & Debes, Leipzig

Based on the Ordnance Survey, by permission

From the W. porch we enter the church by a recessed Norman *Doorway (largely original; visitors knock). Both parts of the church are borne by clustered columns of Purbeck marble. The pavement tiles and the painted ceiling (modern) show the Pegasus and the Agnus Dei (see p. 244). The stained glass is likewise modern. In the Round Church are nine *Monuments of Associates of the Temple (12-13th cent.), recumbent figures of dark marble in full armour, which owe their fresh appearance and symmetrical arrangement to the restoration of 1842. The crossing of the legs is believed to indicate the knight's standing in the order: the higher his legs are crossed, the greater his dignity. Three of the figures have been somewhat arbitrarily identified as Geoffrey de Mandeville, Earl of Essex (d. 1144), William Marshal, Earl of Pembroke (d. 1219), and Robert de Ros (d. 1227). In the S.W. corner of the chancel are a bust of Richard Hooker (1554?-1600), Master of the Temple, and a mural tablet above the grave of John Selden (1584-1654). In a recess near the S.E. corner is a recumbent effigy (probably of Silvester de Everdon, Bishop of Carlisle, d. 1255); close by are a double piscina and an ambry, and in the N.E. corner is another ambry. The organ was originally built by Father Smith (1688; p. 107). The charters of the two inns are kept in an old oak chest under the communion table. The twenty-eight monuments and mural tablets removed to the triforium of the Round Church include those of Edmund Plowden (1518-85) and other legal luminaries; on the stair leading to it is the so-called penitential cell. In an underground chamber to the S.E. of the Round Church are the remains of St. Anne's Chapel (13th cent.). — Charles Lamb was baptized in the Temple Church on March 15th, 1775.

In the centre of TANFIELD COURT, on the S. side of the church, is *Lamb Building* (1666-67), belonging to the Middle Temple; Sir William Jones, the Orientalist, Thomas Day, and Judah Philip Benjamin, the Confederate lawyer, had chambers here, and Pendennis and George Warrington occupied a set of the attics. — The CLOISTERS, to the W., were rebuilt by Wren in 1681. — PUMP COURT, which belongs to the Middle Temple, dates from c. 1680; Fielding and Blackstone had chambers at No. 3.

In the S.W. corner of Tanfield Court is the entrance to the **Inner Temple Hall** (open c. 10-12.30 and 3.30-5; in vacation 10-2), rebuilt by Sydney Smirke in 1868-70, with an open roof. It contains four bronze statues of Templars and Hospitallers by H. H. Armstead (1875), a large painting by Sir James Thornhill (Pegasus leaping from Mount Helicon; 1709), and portraits by Kneller and others. Two Elizabethan doors (one dated 1575) have been refixed at the N. and S. entrances; at the W. end of the hall is a vaulted chamber known as the buttery (probably 14th cent.) and having a crypt with a Tudor fireplace below it. Adjoining the hall on the E. are the *Benchers' Reading Room* (oak panelling and overmantel of 1705) and the *Inner Temple Library* (1862; 65,000 vols.).

We pass by a tunnel under the hall to the TERRACE and turn left for KING'S BENCH WALK, with handsome chambers rebuilt in the late 17th cent. (No. 4 dated 1678). On the right are *Paper Buildings* (1848). Charles and Mary Lamb lived in 1801-9 in an attic at 16 *Mitre Court Buildings* (rebuilt in 1830). — Entered by a passage at the W. end of the Terrace is the dark FIG TREE COURT, the range on the N. side of which was built after the fire of 1679.

We proceed W. along CROWN OFFICE ROW, where Charles Lamb was born on Feb. 18th, 1775, the son of a barrister's clerk, in a back room of No. 2 (tablet), and spent his first seven years. Thackeray had chambers in the row from 1848 till 1851.

Opposite lie the **Inner Temple Gardens** (adm. by order from the treasury or in the company of a member), which stretch down to the Embankment (p. 162). The great wrought-iron gate dates from 1730, and the sundial just inside was purchased in 1707. The fountain near the Embankment was constructed in 1928 in memory of Charles Lamb. The leaden figure of a Moor bearing a sundial (by John van Nost, 1731) came from Clement's Inn. In the Temple Gardens (according to a tradition revived in 1927 by the planting of rose-bushes in the upper walk) were plucked the white and red roses assumed as badges of the houses of York and Lancaster in the Wars of the Roses (comp. Shakespeare's 'Henry VI.', Part I, ii. 4).

Crown Office Row leads to MIDDLE TEMPLE LANE, which descends from Wren's gatehouse (p. 240) in Fleet St. to the Embankment. No. 2 ('Old Post House', adjoining the gatehouse) and No. 3 date from c. 1693; No. 3-6 *Plowden Buildings*, on the W. side, date from 1687-1688. At the S. end is an incongruous block of chambers called *Temple Gardens*, built by Sir Charles Barry in 1878.

BRICK COURT dates from c. 1679, but No. 1 was rebuilt by Sir Reginald Blomfield in 1909-10. At No. 2 Oliver Goldsmith lived from 1768 till his death here in 1774 (two pair right; medallion); beneath him lived the studious Blackstone, who complained bitterly of the noise made by his "revelling neighbour"; Mackworth Praed (1829) and Thackeray (1853-59) had chambers in the same house.

***Middle Temple Hall** (open c. 10-12.30 and 3-5, in vacation 10-5; visitors ring) was built in 1562-73 and opened in 1576 by Queen Elizabeth. The cupola and weather-vane date from 1732, the exterior was cased in stone in 1758, and the clock-tower dates from 1831. The interior, 101 ft. by 40 ft., and 50 ft. in height, has a double hammer-beam *Roof (one of the finest in the country) and a carved oak *Screen (doors added in 1671). The walls and the oriels are panelled. Among the portraits are Queen Elizabeth; Charles I. on horseback, attributed to Van Dyck; Charles II., attributed to Kneller; James II., attributed to John Riley; William III. and Queen Anne, both by Thomas Murray; and George I., by Enoch Seeman. Coats-of-arms commemorate the Readers of the Inn since 1597. The heraldic glass dates from 1540 onwards. The benchers' table is said to have been presented by Queen Elizabeth from an oak in Windsor Forest, and the serving table to have been made from the timbers of Drake's ship 'The Golden Hind'. The lead cistern at the W. end of the hall is dated 1612. 'Twelfth Night' was acted here on Feb. 2nd, 1602, by Shakespeare's own company. A horn is sounded at 6.30 p.m. as a summons to dinner.

FOUNTAIN COURT, with the fountain (1681) where Ruth Pinch used to meet her brother Tom (in 'Martin Chuzzlewit'), overlooks *Middle Temple Gardens*, on the right in which is the *Middle Temple Library* (60,000 vols.), built by H. R. Abraham in 1861, with a hall 85 ft. long and 63 ft. high. — New Court, built in 1676, has a charming entrance (the 'Little Gate', c. 1690) from Devereux Court (p. 107). Essex Court (Nos. 2 & 3 built in 1677, No. 1 shortly after the fire of 1679) is connected with the Strand by a covered passage through the 'Outer Temple' (p. 244).

The list of members of the Inner Temple includes (besides those mentioned above) Chaucer and Gower (according to tradition), Lord Howard of Effingham, Sir Edward Coke, Francis Beaumont, John Hampden, Littleton, John Winthrop, governor of Massachusetts, and his son, governor of Connecticut, Judge Jeffreys, Wycherley, Thurlow, Cowper, Boswell, Henry Hallam, Samuel Warren, Lord Halsbury, and Viscount Cecil. — To the Middle Temple belonged Plowden, John Ford, Henry Ireton, Lord Clarendon, Evelyn, Thomas Shadwell, Nicholas Rowe, Elias Ashmole, Congreve, Burke, Sheridan, Lord Stowell, Grattan, Wolfe Tone, Thomas Moore, De Quincey, Lord Coleridge, Delane, R. D. Blackmore, Lord Carson, and the Marquis of Reading. Many of the celebrities of the American War of Independence had been members of the Middle Temple: Edward and John Rutledge, Thomas Heyward, Thomas McKean, Thomas Lynch, Arthur Middleton, William Livingstone, Jared Ingersoll, John Blair, John Dickinson, Arthur Lee, and Peyton Randolph.

Chancery Lane (Pl. R 32, 31, 35, *II*), leading N. from Fleet St. to High Holborn, is chiefly occupied by solicitors, law stationers, and patent agents. Old Serjeants' Inn Chambers (r.) cover the site of *Old Serjeants' Inn* (p. 244), pulled town in 1877.

Farther up, on the same side and extending E. to Fetter Lane, is the **Public Record Office** (Pl. R 35, *II*), for the custody of legal records and state papers, a fire proof edifice in the Tudor style, the E. part of which was erected in 1856-70 by Sir James Pennethorne, while the W. part, facing Chancery Lane, was added by Sir John Taylor in 1896-1900. The latter covers what used to be the Rolls Office. On the inner side of the main archway from Chancery Lane are statues of *Henry III.*, who in 1232 founded the 'Domus Conversorum', or house for converted Jews, with its chapel, on this site; and of *Edward III.*, who in 1377 assigned the house and chapel to the Master of the Rolls. The 13th cent. chancel-arch of the chapel has been re-erected against a wall of the building (beyond the archway, to the right).

The office hours are from 10 a.m. to 4.30 p.m. (Sat. 2 p.m.), during which the Search Rooms are open to the public. Documents down to 1801 may be inspected gratis by holders of students' tickets, and copies of any record may be obtained at fixed charges.

The entrance to the **Record Office Museum** (open free, 2-4 daily, except Sat. & Sun.; catalogue 1*s.*) is inside the archway in Chancery Lane, on the left. The museum occupies a room equal in size to the old *Rolls Chapel* and on its exact site. In their original position on the N. wall are two monuments to former Masters of the Rolls: Edward, Lord Bruce of Kinloss (d. 1611), and *Dr. John Yong or Yonge (d. 1516), the latter by Torrigiano. By the entrance is the monument of Richard Alington (d. 1561) and his wife (d. 1603). In the central window on the S. side are four panels of heraldic glass from the old chapel, executed in 1611, and three of those in the adjoining window on the right date from 1660, 1719 (by Joshua Price), and 1691 respectively. The statue of George I. in the S.W. corner formerly stood in the Rolls Court. — On the central table is preserved the **Domesday Book*, in two parchment volumes of different sizes, containing the results of a statistical survey of England made in 1086 by order of William the Conqueror. The glass cases contain a series of interesting documents and records. Case B: 25. Letters patent of John Baliol notifying that he had sworn fealty to Edward I. as sovereign lord of Scotland (1292). Case D: Rolls of pleas, with illuminated initials containing portraits of kings. Case E: 49. Receipt-book of the reign of Henry VII., with that careful king's sign-manual to each entry (1489-95). Case F: Treaties between Henry VIII. and Francis I. Case G: 67. Plan of the Kirk o' Field, illustrating the murder of Lord Darnley. Case H: 98. Specimens of the wooden tallies used in keeping accounts; below, an *Indulgence issued by the Abbot of Abingdon (Dec. 13th, 1476) and printed by Caxton, the earliest known piece of printing done in England. Case I: 103-105. Letters of Nelson; 106. Log of the 'Victory' recording the battle of Trafalgar; 109. Despatch recording the battle of Waterloo, signed by Wellington. Case M: 126. Petition to George III. from Congress (1775); 127. Letter from Washington to his "great and good friend" George III. (1795). — On the pedestal-stand is a collection of autographs of distinguished men from William of Wykeham (1366; No. 1) and Chaucer (1389; No. 3) onward. Also, 60. Anonymous letter to Lord Monteagle, which led to the discovery of the Gunpowder Plot (1605; p. 120); 61 & 63. Signatures of Guy Fawkes, the latter believed to have been written after torture. In a supplementary case near the George I. statue: 1. Treaty affirming the independence of Belgium (1839; the famous 'scrap of paper'); the agreement conferring the unified command of the Allied armies on Marshal Foch (March 26th, 1918). — In Frame S, on the E. wall, is a bull of Pope Clement VII. (1524) confirming to Henry VIII. the title of 'Defender of the Faith'; in Frame U, Cranmer's dispensation for the marriage of Henry VIII. and Jane Seymour. Old chests and coffers.

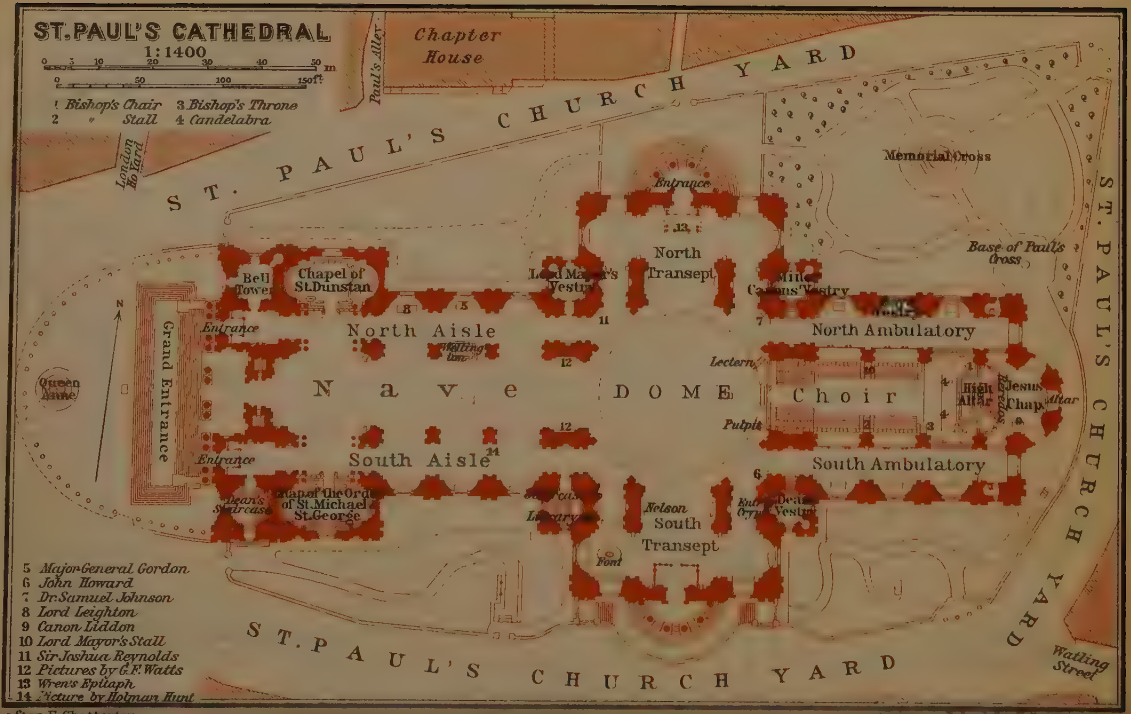
Opposite are the premises of the *Law Society*, built in 1831-32 by Lewis Vulliamy, with subsequent additions. The society, which controls the admission of solicitors and the education and examination of articled clerks, has a library of 60,000 volumes.

Lincoln's Inn (Pl. R 31, 32, *II*), the third of the inns of court, occupies the site of a mansion of Ralph Neville, Bishop of Chichester (d. 1244), and may have derived its name from its protector Henry de Lacy, Earl of Lincoln (d. 1311), or from one Thomas Lincoln, a serjeant-at-law of the time of Edward III. Its records begin in 1422. The *Gatehouse* in Chancery Lane was built in 1517-18 by Sir Thomas Lovell, whose coat-of-arms it bears. The halls and chapels are shown by the porter (gratuity). Old Buildings, in the first courtyard (l.), date from 1524 (Nos. 18-20), 1534 (No. 16, and 12-13 New Square), and 1609 (Nos. 21-24). At No. 24 John Thurloe, Cromwell's secretary of state, had chambers from 1646 to 1659, and the Thurloe Papers (published in 1742) were discovered in the false ceiling of the garrets here (tablet on the wall facing Chancery Lane). The **Old Hall*, dating from 1489-92 (S. bay of 1623) and carefully reconstructed by Sir John Simpson in 1926-28, has an old oak roof, new linen-fold panelling, a carved oak screen of 1623 (not improbably designed by Inigo Jones), and a painting by Hogarth (1748) of St. Paul before Felix. From 1737 to 1883 the hall was used for sittings of the Court of Chancery (p. 108). The *Chapel* (r.) was erected by Inigo Jones in the Gothic style in 1620-23 but was lengthened in 1882 and has been otherwise altered; it contains old oak pews, a pulpit of the early 18th cent., and 17th cent. glass (some of the panels signed by Bernard van Ling; shattered by a Zeppelin bomb on Oct. 13th, 1915, but since restored). Thurloe (1616-68) is buried in the crypt, which, like the Temple Church (p. 245), was used as a consultation room by the barristers. New Square was built late in the 17th century. On the right are the war memorial (1921) and the *New Hall*, in the Tudor style, built in 1843-45 by Philip Hardwick. The latter contains a huge fresco (*Justice, the Hemicycle of Lawgivers; 45 ft. high and 40 ft. wide), painted by G. F. Watts (1852-59) and restored in 1927. The adjoining *Library*, founded in 1497, is the oldest collection of books in London and comprises 70,000 vols. and numerous MSS. (the latter mostly bequeathed by Sir Matthew Hale). Stone Buildings, to the N., were designed by Sir Robert Taylor (1756). Lincoln's Inn Fields, see p. 109.

Among other members of Lincoln's Inn were Sir Thomas More, Dr. Donne, George Wither, Oliver Cromwell (traditionally), Sir John Denham, 1st Earl of Shaftesbury, Richard Cromwell, William Penn, Lord Mansfield, Addington (p. 263), Lord Erskine, 1st Lord Ellenborough, William Pitt, Canning, Brougham, Disraeli, Thirlwall, Gladstone, J. P. Benjamin (p. 246), Morley, Asquith, and Haldane.

Near the end of Chancery Lane are (r.) Southampton Buildings, in which is the *Patent Office* (Pl. R 35, 36, *II*), a department of the Board of Trade which grants letters patent for new inventions and registers trade-marks and designs. Its library (190,000 vols.; week-days, 10-9) is the finest collection of scientific and technical works in the country.

Chancery Lane ends at High Holborn (p. 197), at a point a little to the N. of which is **Gray's Inn** (Pl. R 32, *II*), which once paid rent to the Lords Grey of Wilton and has existed here as a school of law since the 14th century. The *Gatehouses* and most of the sets of chambers date from the late 17th century. The early Elizabethan *Hall*, rebuilt in 1556-60, has an oak hammer-beam roof, a late 16th cent. carved screen, heraldic glass of the 16-17th cent., and good portraits. Shakespeare's 'Comedy of Errors' was acted here in 1594. In the *Chapel* (rebuilt in 1698-99; closed during the long vacation) are the Archbishops' Window (1899), with a group of Becket, Whitgift, Juxon, Laud, and Wake, and two war memorial windows (Archbishops Bancroft and Williams) by Anning Bell (1927). The pulpit dates from c. 1630. Curfew is rung at 9 p.m. on the chapel bell. In South Square are the *Library*, with an extension by Sir Edwin Cooper (1927-29), and a statue of *Francis Bacon* (1561-1626), by F. W. Pomeroy (1912). The garden (no adm.), first planted in 1600 and once a fashionable promenade, contains a catalpa, said to have been planted by Bacon from a slip brought home by Raleigh, and the Wallace plane, 70 ft. high.


ST. PAUL'S CATHEDRAL
1:1400
0 5 10 20 30 40 50 m
0 50 100 150 ft.
1 Bishop's Chair 3 Bishop's Throne
2 " Stall 4 Candelabra
5 Major-General Gordon
6 John Howard
7 Dr. Samuel Johnson
8 Lord Leighton
9 Canon Liddon
10 Lord Mayor's Stall
11 Sir Joshua Reynolds
12 Pictures by G. F. Watts
13 Wren's Epitaph
14 Picture by Holman Hunt
Chapter House
Paul's Alley
London Ho Yard
ST. PAUL'S CHURCH YARD
Watling Street
Memorial Cross
Base of Paul's Cross
Queen Anne
N
Grand Entrance
Entrance
Bell Tower
Chapel of St. Dunstan
Dean's Staircase
Chapel of the Order of St. Michael & St. George
North Aisle
South Aisle
Nave
Lord Mayor's Vestry
Library
DOME
North Transept
South Transept
Nelson
Font
Minor Canons' Vestry
Dean's Vestry
Entr. Crypt
Lectern
Pulpit
Choir
North Ambulatory
South Ambulatory
High Altar
Reredos
Jesus Chap.
Altar
after F. Chatterton

Lord Chancellor Bacon, who filled in succession most of the offices of the society and retained his lodgings here from 1576 till his death in 1626, was the most eminent member of Gray's Inn. Others are Sir William Gascoigne (p. 414), Thomas Cromwell, Sir Nicholas Bacon, Lord Burghley, Sir Francis Walsingham, Sir Philip Sidney, Laud, Bradshaw, Sir Samuel Romilly (tablet on 6 Gray's Inn Square), Macaulay, and the Earl of Birkenhead.

19. St. Paul's Cathedral.

UNDERGROUND. *Post Office*, on the Central London Tube (Appx., p. 52); *Blackfriars* and *Mansion House*, on the District (Appx., p. 52); *Aldersgate*, on the Metropolitan (Appx., p. 50).

In the heart of the City, situated on a slight eminence, stands London's most prominent building, ****St. Paul's Cathedral** (Pl. R 39, *III*), the cathedral of the Bishop of London and "the parish church of the British Empire".

The legend that St. Paul's occupies the site of a heathen temple is unsupported by evidence. According to Bede, the first church on this site was built by Ethelbert, king of Kent, for Mellitus, consecrated first bishop of London by St. Augustine in 604. The first Anglo-Saxon bishop was St. Cedd (654-664), and the first stone church was built by St. Erkenwald (676-693). St. Dunstan was bishop of London in 959-961. The cathedral was burned down in 1087, but a new edifice was at once begun by Bishop Maurice (1086-1107), which was severely damaged by fire in 1136. The choir, reconstructed in the Gothic style, was consecrated in 1240. This church, Old St. Paul's, was attached to a college of secular canons. It was 580 ft. long (24 ft. longer than Winchester Cathedral, now the longest Gothic church in Europe), and in 1315 it was furnished with a timber spire, covered with lead (520 ft. in total height), which, however, was burned down in 1561 and never rebuilt. The church itself was damaged by this fire and fell into a very dilapidated condition. A theatre was erected against one of the outer walls, and the nave was used as a public promenade, *Paul's Walk*. The Protector Somerset went so far as to employ stones from the ancient edifice in the construction of his palace (Somerset House, p. 106). In 1633-42 an extensive restoration was undertaken: Inigo Jones remodelled the whole exterior of the church, from the central tower to the W. end, in the classic style, and added a much-admired portico. After the Restoration, when the church was about to be repaired, it was destroyed by the Great Fire of 1666, though the ruinous nave was used for service until 1673. — Old St. Paul's was the burial-place of a long series of illustrious persons (comp. p. 259), and the scene of Wycliffe's citation for heresy in 1337 and of the burning of Tyndale's New Testament in 1527. Several of the Gunpowder Plot conspirators (p. 120; Henry Garnett, the Jesuit, Sir Everard Digby, Robert Winter, Grant, and Bates) were executed at the W. end of St. Paul's in 1606. The S.W. tower was called the Lollards' Tower (comp. p. 417).

The present church, designed by *Sir Christopher Wren* and begun in 1675, was opened for divine service on Dec. 2nd, 1697, and completed in 1710. Three-quarters of the cost of construction, which may be estimated at about 1,000,000*l.*, was defrayed by a tax on coal and wine entering the port of London. Being thus erected from public funds St. Paul's, unlike other cathedrals, is not vested in the Dean and Chapter but in three trustees, of whom the Lord Mayor (who has his own stall in the choir) is one, the others being the Archbishop of Canterbury and the Bishop of London. Wren was peculiarly fortunate in his assistants: *Thomas* and *Edward Strong*, etc., as master masons, *Nicholas Hawksmoor* as clerk of the works, *Jean Tijou* as ironworker, *Grinling Gibbons* and *Jonathan Maine* as wood-carvers, and *Caius Gabriel Cibber* and *Francis Bird* as statuaries.

The church, which resembles St. Peter's at Rome though on a much smaller scale, is in the form of a Latin cross. It is 515 ft. in length and 102 ft. broad, and the transept is 250 ft. long. The inner dome is 225 ft., the outer, from the pavement to the top of the cross, 366 ft. $4^1/_2$ in. in height. The diameter of the drum beneath the dome is about 111 ft., of the dome itself 102 ft. (36 ft. less than that of St. Peter's). In the original model the plan of the building was that of a Greek cross, having over the centre a large dome supported by eight pillars; but the court party, which was favourable to Roman Catholicism, insisted on the erection of the cathedral with a long aisled nave and choir, suitable for the Roman ritual; the combination of the long aisles of Gothic with the domed space of the classical style is unparalleled. The stone balustrade ("Ladies think nothing well without an edging") and the iron railings round the church (originals cast at Lamberhurst, Kent, and removed to Toronto in 1870) were other features introduced against the will of the architect.

Defects in the stonework of the great piers supporting the dome, a slight subsidence on the S.W. side, and the appearance of fissures excited alarm in 1912; the work of preservation, for which a fund of 450,000*l*. has been raised, was begun in 1913 (to be completed by 1930). The piers, which are composed of rubble faced with ashlar, have been grouted with cement and fortified with rustless steel rods; faulty iron cramps and stonework have been replaced; the inner and outer drums have been linked by means of steel tie-bars; and the dome has been braced with a steel chain.

EXTERIOR. The church is so hemmed in by streets and houses that it is difficult to find a point of view whence the proportions of the building can be realized. The best idea of the dome is obtained from a distance, e.g. from Bankside (p. 412). St. Paul's is the seventh largest church in Christendom, after St. Peter's at Rome and the cathedrals of Seville, New York (St. John's; when completed), Milan, Liverpool (when completed), and Florence.

It is interesting to note the peculiar union of classic details and style with the essentially Gothic structure of St. Paul's. It has aisles lower than the nave and surmounted by a triforium, just as in regular Gothic churches. But the triforium, though on a large scale, is not shown from the nave, while the lowness of the aisles is dissimulated on the outside by masking walls, which preserve the classical appearance and conceal the flying buttresses. In front of the **West Façade**, towards Ludgate Hill, is a statue of *Queen Anne* (a replica by R. C. Belt, 1886, of the original by Francis Bird, 1712), with England, France, Ireland, and America at her feet. An inscription in the pavement, at the foot of the twenty-two marble steps, records that Queen Victoria here returned thanks in 1897, on the sixtieth anniversary of her accession. The W. front, 180 ft. in breadth, presents a double portico, the lower part of which consists of twelve coupled Corinthian columns, 50 ft. high, and the upper of eight Composite columns, 40 ft. high. On the apex of the pediment, which contains a relief of the Conversion of St. Paul, by Bird, is a statue of St. Paul 15 ft. in height, with St. Peter and St. James (?) on the right and left, by the same sculptor. In the interior of the portico are sculptured panels representing incidents in the life of St. Paul. On each side of the façade is a campanile tower, 222 ft. in height, with statues of the four Evangelists at the angles. The N. tower contains a peal of twelve bells, hung in 1878, and the other contains the largest bell in England ('Great Paul'; 17 tons), cast at Loughborough in 1882, which is rung daily for five minutes at 1 p.m. — Each arm of the transept is terminated by a semicircular porch, crowned with five statues of the Apostles, by Bird (those on the S. side are copies erected in 1900). Over the S. porch is a phœnix, with the inscription 'Resurgam', by C. G. Cibber; over the N. porch, the royal Stuart arms, by Grinling Gibbons. In reference to the former it is related that, when the position and dimensions of the great dome had been marked out, a labourer was told to bring a stone from the rubbish of the old cathedral to be placed as a guide to the masons. The stone which he happened to bring was a piece of a gravestone with nothing of the inscription remaining save the one word 'Resurgam' (I shall rise again). — At the E. end the church terminates in a circular projection or apse. — A drum in two sections, the lower embellished with Corinthian, the upper with Composite columns, bears the finely proportionde ****Dome**, the outer part of which consists of wood covered with lead. The dome of St. Paul's is generally considered to be surpassed in beauty only by that of St. Peter's, designed by Michelangelo. The lantern above it is supported by a hollow cone of brickwork resting upon the inner dome. The ball (6 ft. in diameter) and cross surmounting the lantern were placed by C. R. Cockerell in 1821 to supersede the originals by Bird.

The church is open daily from 9 a.m. to 5 or 6 p.m.. The entrances are on the W. and N. The nave and transepts may be inspected, free of charge, at any time, except during divine service, which takes place daily at 10 a.m. (choral) and 4 p.m. (choral) in the choir, and on Sundays at 8 a.m., 10.30 a.m. (fine music), 3.15 p.m., and 7 p.m. On week-days Holy Communion is celebrated at 8 a.m. and a short service held at 1.15 p.m. in St. Dunstan's Chapel. The choir is open to visitors (free) between 11 and 3.30 and after evening service, the entrance being by the S. gate of the ambulatory. Tickets admitting to the Library, Whispering Gallery, and Stone Gallery (6*d.*), to the Crypt (6*d.*), to the Golden Gallery (1*s.*), and to the Ball (1*s.*) are obtained in the S. transept. Printed guide 1*s.*

In May the annual festival of the Corporation of the Sons of the Clergy (founded 1655; 2 Bloomsbury Place, W.C. 1) is held at St. Paul's, followed by a dinner at Merchant Taylors' Hall. — On St. Paul's Day (Jan 25th) a selection from Mendelssohn's 'St. Paul' is performed with orchestra and choir; and Bach's Passion Music is given on the Tuesday of Holy Week.

The clerical establishment of the cathedral consists of the Dean, four Canons, thirty Prebendaries, five Minor Canons, and six Vicars Choral The choir is composed of the six Vicars Choral, twelve Assistant Vicars Choral, and forty boys. — For a full account, see *Dean Milman's* 'Annals of St. Paul's Cathedral' (1868), *William Longman's* 'The Three Cathedrals dedicated to St. Paul' (1873), and 'St. Paul's Cathedral', measured, drawn, and described by *Arthur F. E. Poley* (1927).

The INTERIOR is imposing from the beauty and vastness of its proportions, but strikes one as somewhat bare. Though it is evident from the care with which the carved stone enrichments are executed that Wren did not contemplate decorating the entire interior in the rich style of the Italian churches of the day, it is probable that he intended some portions to be adorned in colour. But with the exception of Thornhill's grisailles (p. 255) practically nothing was done in this direction until about 1860, when a fund was founded for the embellishment of the interior with marble, gilding, mosaics, and stained glass. The decoration of the dome was practically completed in 1894, that of the choir in 1897.

The numerous monuments (largely of naval and military officers), which make St. Paul's a kind of national Temple of Fame (though second to Westminster Abbey), are rarely of artistic value.

The usual entrance is at the W. end, by the doors on either side of the GRAND ENTRANCE. At the beginning of the nave are two large bronze candelabra by Henry Pegram (1897).

North Aisle. On the left, at the W. end, is the entrance to All Souls' Chapel (beneath the Bell Tower; open 11-1 & 2-3), fitted up in 1925 from the designs of Mervyn Macartney as a memorial to *Field Marshal Earl Kitchener* (1850-1916), who went down off the Orkneys with H.M.S. Hampshire. The sculptures, by W. Reid Dick, comprise a Pietà over the altar, statues of St. Michael and St. George, and a recumbent figure of Lord Kitchener. — The adjoining *St. Dunstan's Chapel* (reserved for private devotion) has an oak screen by Jonathan Maine and a mosaic by Salviati representing the Three Marys at the Sepulchre. — L. *Lord Leighton* (Pl. 8; 1830-96), bronze recumbent figure by Sir Thomas Brock. — *Gen. Sir Herbert Stewart* (1843-85), bronze medallion and reliefs by Sir Edgar Boehm. — *Gen. Gordon* (Pl. 5; 1833-85), sarcophagus with bronze effigy by Boehm.

R., beneath the central arch of the aisle: *Monument to the *Duke of Wellington* (1769-1852), the masterpiece of Alfred Stevens.

The bronze figure of Wellington rests on a lofty sarcophagus, overshadowed by a marble canopy with twelve Corinthian columns. Above are Valour and Cowardice, Truth and Falsehood. Stevens began the work in 1856 and left it unfinished at his death in 1875. In 1892 it was moved to its present position from the W. chapel of the S. aisle, and in 1912 it was completed by John Tweed, according to Stevens's model, by the addition of the equestrian statue of Wellington.

L. *Earl Roberts* (1832-1914), by Sir Reginald Blomfield (1923), with a bust by Tweed. Then *William, Viscount Melbourne* (1779-1848), prime minister, and his brother *Frederick, Viscount Melbourne* (1782-1853), by Baron Marochetti.

North Transept. L. *Sir Joshua Reynolds* (Pl. 11; 1723-92), statue by John Flaxman; on the truncated column to his left is a medallion-portrait of Michelangelo. — *Adm. Lord Rodney* (1719-1792), by J. C. F. Rossi. At his feet is History listening to Fame, who recounts the admiral's exploits. — *Gen. Sir Thomas Picton* (1758-1815), by Sebastian Gahagan. In front of his bust is Victory presenting a crown of laurels to a warrior, upon whose shoulder leans Immortality. — R. *Adm. the Earl of St. Vincent* (1735-1823), statue by E. H. Baily. — L. *Gen. Sir William Napier* (1785-1860), by Baily. — *Gen. Sir Charles Napier* (1782-1853), by G. G. Adams. — R. *Adm. Lord Duncan* (1731-1804), statue by Sir Richard Westmacott. — L. *Gen. Sir William Ponsonby* (1772-1815), by Baily. — *Adm. Charles Napier* (1786-1860), with portrait in relief, by Adams. — *Henry Hallam* (1777-1859), statue by William Theed. — R. *Sir Arthur Sullivan* (1842-1900), bronze relief by Sir W. Goscombe John. — L. *Dr. Samuel Johnson* (Pl. 7; 1709-84), statue by John Bacon (comp. p. 257). — On the marble portico (part of the old organ screen) of the N. door is a repetition of Wren's memorial inscription (Pl. 13; original, see p. 258).

The **Dome** is adorned with eight scenes from the life of St. Paul, painted in grisaille by *Sir James Thornhill* (1715-21; restored in 1854), but hardly visible from below (see p. 258). In the niches above the Whispering Gallery are marble statues of the Fathers of the Church. The eight mosaics in the spandrels of the dome, executed by Salviati of Venice, represent St. Matthew and St. John, designed by *G. F. Watts*, St. Mark and St. Luke, by *A. Brittain*, and Isaiah, Jeremiah, Ezekiel, and Daniel, by *Alfred Stevens*. On the lower quarter-domes at the shorter sides of the octagon supporting the dome are mosaics by *Sir William B. Richmond* (comp. p. 256): N.E., the Crucifixion; N.W., the Ascension; S.W., the Entombment; S.E., the Resurrection. On the last piers in the nave hang two paintings (Pl. 12) by *G. F. Watts:* 'Time, Death, and Judgment' on the N. side, 'Peace and Goodwill' on the S. side. — The ORGAN, one of the finest in Great Britain, was originally built by Father Smith (p. 107) in 1694-97 and stood over the choir-screen; it was reconstructed by Henry Willis & Sons in 1870, 1897-1901, and 1929-30 and is divided into two parts, one on each side of the choir. The *Carvings of the organ-case are mainly by Grinling Gibbons.

The entrance to the **Choir** (adm., see p. 253) is on the S. side, beyond the marble pulpit. In the S. ambulatory are monuments to *Dean Milman* (1791-1868), by F. J. Williamson; to *Archbishop Temple* (1821-1902), by F. W. Pomeroy; to *Bishops Blomfield*

(1786-1857), *Jackson* (1811-85), and *Creighton* (1843-1901), by George Richmond, Thomas Woolner, and Sir Hamo Thornycroft respectively; and to *Reginald Heber*, Bishop of Calcutta (1783-1826), by Sir Francis Chantrey. — In a niche in the S. wall is an effigy of *Dr. John Donne*, the poet, Dean of St. Paul's from 1621 till his death in 1631, a sculptured figure in a shroud by Nicholas Stone, reset after the Great Fire. On the wall at the end of the aisle hangs a painting of the Dead Christ, by Romanelli (d. 1662).

The APSE, behind the reredos, is the Jesus Chapel, the altar-piece being a copy of the Incredulity of St. Thomas, by Cima da Conegliano (p. 82). To the right is the recumbent statue of *Canon Liddon* (Pl. 9; 1829-90), by George F. Bodley and Thomas Garner.

The REREDOS, behind the high altar, is an elaborate Parian marble structure in the Italian Renaissance style, designed by Bodley and Garner (1888). The sculptures represent the life of Christ; at the top are statues of the Risen Saviour, the Virgin and Child, St. Paul, and St. Peter. The two latten candelabra (Pl. 4) before the altar are copied from four old ones now in St. Bavon's, Ghent. The latter were executed by Benedetto da Rovezzano as decorations for the unfinished tomb of Henry VIII. at Windsor and were sold under the Commonwealth. The *CHOIR STALLS, with beautiful limewood carvings, are by Gibbons. The presbytery is enclosed by elaborate wrought-iron *Screens, those in the E. bay being by Jean Tijou; those in the next bay further W. are modern but enclose old gates.

The vaulting and walls of the choir are decorated in glass (smalto) mosaic from designs by *Sir William B. Richmond*, executed in the style of the early mosaicists. Few of the details can be distinguished from below under ordinary conditions of light. On the central panel on the roof of the apse is Christ enthroned; to the right and left, recording angels. On the panels below the stone ribs of the roof in the apse and the adjoining bay are six figures of virtues, viz. (beginning to the N.) Hope, Fortitude, Charity, Truth, Chastity, and Justice. The upper windows of the apse represent the four and twenty Elders of the Revelation, with angels. In the adjoining bay are panels with Noah's sacrifice (S.) and Melchizedek blessing Abraham (N.); the larger panels above these represent the sea giving up its dead. — The mosaics in the saucer-domes above the three bays in the choir proper represent (from E. to W.) the Creation of birds, fishes, and beasts. On the four pendentives in each bay are herald angels, with extended arms. In the spaces between the clerestory windows on the N. side are the Delphic and Persian Sibyls, Alexander, Cyrus, Abraham and the angels, and Job and his three friends; on the S. side, David, Solomon, Aholiab, Bezaleel, Moses, and Jacob. On the spandrels of the arches: in the E. bay, angels with the instruments of the Passion; in the central bay, Temptation (S.) and Annunciation (N.); in the W. bay, Expulsion from Paradise (S.) and Creation of the Firmament (N.). The rectangular panels above the organ represent Adam and Eve in the Garden of Eden. The clerestory windows also were designed by Richmond.

We quit the choir at the point where we entered it.

South Transept. L. *John Howard* (Pl. 6; 1726?-90), philanthropist, statue by John Bacon with a long inscription by Samuel

Whitbread. This monument (with Dr. Johnson's, p. 255) was the first admitted to new St. Paul's (1790). Farther on is the entrance to the crypt (p. 258), beside which is a memorial to *Captain Robert Falcon Scott* (1868-1912) and his companions who died on the return journey from the South Pole. — R. *Gen. Sir Henry Lawrence* (1806-57), by J. G. Lough. — L. *Adm. Earl Howe* (1726-99), by Flaxman. — *Adm. Lord Collingwood* (1750-1810), by Sir Richard Westmacott. — *Joseph Mallord William Turner* (1775-1851), statue by Patrick Macdowell.

In the central portion of the S. transept, against the W. piers: **Adm. Lord Nelson* (1758-1805), by John Flaxman. The want of the right arm, which Nelson lost at Santa Cruz de Tenerife, is concealed by the cloak. The cornice bears the names of his chief victories. The figures in relief on the pedestal represent the North Sea, the Baltic, the Nile, and the Mediterranean. At the foot couches the British lion; to the left is Britannia inciting youthful sailors to emulate the hero. — R. *Marquis Cornwallis* (1738-1805), in the dress of a Knight of the Garter; at the base, Britannia armed (l.) and two Indian river-gods (r.), by Rossi.

The W. portion of the S. transept is used as the baptistery. To the W. of the door: L. Bronze memorial to the Colonial troops who fell in the *South African War* (1899-1902), by Princess Louise. — *Gen. Sir John Moore* (1761-1809), by the younger John Bacon. The general is being interred by Valour and Victory, while Spain erects his standard over the tomb. — *Sir Astley Paston Cooper* (1768-1841), surgeon, by Baily. — *Gen. Sir Ralph Abercromby* (1734-1801), by Sir R. Westmacott. — *Sir William Jones* (1746-1794), orientalist, statue by John Bacon.

South Aisle. Immediately on our left is the door of the staircase to the library, etc. (p. 258); and on the first pier on our right is Holman Hunt's 'Light of the World', a replica of the painting at Keble College, Oxford. — L. (in the second recess), *Thomas Middleton,* Bishop of Calcutta (1769-1822), the first English bishop in India, by Lough. The bas-reliefs by W. C. Marshall and W. F. Woodington, in this and the following recesses, originally embellished the S.W. chapel, in which the Wellington monument (p. 254) was at first erected.

The chapel at the S.W. end of the nave has been used since 1906 as the chapel of the MOST DISTINGUISHED ORDER OF ST. MICHAEL AND ST. GEORGE, founded in 1818 (originally for natives of Malta and the Ionian Islands) and now specially associated with the Colonial empire. The order comprises Knights Grand Cross (G.C.M.G.), Knights Commanders (K.C.M.G.), and Companions (C.M.G.). The annual service of the order is held in St. Paul's on St. George's Day (April 23rd). Above the teak stalls of the Knights Grand Cross are displayed their banners. The oak throne is mostly by Henry Poole

(1928). The wooden screen between the chapel and the nave was carved by Jonathan Maine.

Upper Parts of the church (entrance, see p. 257; adm., see p. 253). Ascending 143 shallow steps, we reach a gallery (triforium of S. aisle) in which are carved fragments of old St. Paul's, 18th cent. leaden cisterns, and designs for mosaic adornments by Poynter and Leighton. A room at the end, above the S.W. chapel, contains the LIBRARY, founded in 1714 by a bequest of Bishop Compton (12,000 vols.; portrait of the founder, old MSS., seals, autographs of Wren, Laud, Cranmer, etc.). The oak cantilever brackets round the library were carved by Jonathan Maine.

The S.W. tower contains a self-supporting, winding staircase called the **Geometrical Staircase*, *Great Paul* (p. 253), and the *Clock* (1708), with a bell (5 tons; cast at Whitechapel, p. 401) on which the hours are struck. The minute hand of the clock is nearly 10 ft. long. In the gallery over the N. aisle is a mural tablet in honour of Wren, presented in 1924 by the Architectural League of New York. The *Trophy Room*, over the N.W. chapel, contains a model of Wren's favourite design for St. Paul's, a drawing by R. B. Brook-Greaves showing the anatomy of the church by 'isometric projection', etc. These parts of the cathedral are shown by special permission only (apply to the head verger).

Returning to the beginning of the gallery, we ascend to the WHISPERING GALLERY in the interior of the cupola (260 steps from the floor of the church), with fine railings by Tijou. A whisper uttered by the wall on one side of the gallery is audible near the wall on the other side, a distance of 108 ft. in a direct line or 160 ft. round the semicircle. This is the best point of view for Thornhill's ceiling-paintings (p. 255), and from it we obtain also a survey of the interior of the church.

The subjects of Thornhill's paintings are as follows: 1. Conversion of St. Paul; 2. Elymas the sorcerer; 3. St. Paul at Lystra; 4. The gaoler at Philippi; 5. St. Paul preaching at Athens; 6. Books of magic burned at Ephesus; 7. St. Paul before Agrippa; 8. Shipwreck at Malta.

A flight of 118 steps ascends to the *STONE GALLERY, an outer gallery enclosed by a stone parapet, which runs round the foot of the dome. This gallery commands an admirable view of London. The view is still more extensive from the GOLDEN GALLERY above the dome and at the foot of the lantern, to which a winding staircase ascends inside the roof. The BALL on the lantern is 45 ft. higher (616 steps from the floor of the church).

On the E. side of the S. transept is the door leading down into the ***Crypt**, which extends under the entire church. At the foot of the staircase is (r.) a bust of *Sir John Macdonald* (1815-91), premier of Canada. Straight in front is the S. choir-aisle, in the second window-recess of which is the tomb of *John Rennie* (1761-1821). In the last recess is the plain tombstone of *Sir Christopher Wren* (1632-1723), architect of St. Paul's. On the wall above is the original tablet with the inscription "Lector, si monumentum requiris, circumspice". This tablet formerly stood at the entrance to the choir, in the upper church. The mural tablets near Wren's tomb include memorials to *Randolph Caldecott* (1846-86) and *Frank Holl* (1845-1888), to the right of the altar in the S. aisle, and, to the left, *Sir William Q. Orchardson* (1832-1910) and *Edwin Austin Abbey* (1852-1911; a native of Philadelphia); in the transverse aisle, *George Richmond* (1809-96), to the left, and *William Blake* (p. 273), to the right. In the pavement are the tombs of many other artists, which have earned the name of 'Painters' Corner' for this part of the crypt. Among these are (W. to E.): *Sir Lawrence Alma-Tadema* (1836-1912), *Sir Thomas Lawrence* (1769-1830), *Lord Leighton* (p. 95), *Benjamin West* (1738-1820), *Sir Edwin Landseer* (1802-1873), *Sir Edgar Boehm* (1834-90), *Sir John Millais* (1829-96), *J. M. W. Turner* (p. 257; buried near Reynolds at his own request), *Sir Joshua Reynolds* (p. 255), *John Opie* (1761-1807), and *Holman Hunt* (1827-1910). A memorial to *Sir Anthony Van Dyck* (1599-1641) was placed here in 1929. Tablets are to be erected also in memory of *Sir Frank Dicksee* (1853-1928) and *Sir George Frampton* (1860-1928).

The crypt beneath the choir of Old St. Paul's was used by the congregation of St. Faith's Church (demolished in 1240 to make room for the Lady Chapel; comp. p. 275); the E. end of the central aisle of the present crypt, still known as the chapel of St. Faith, is used for the annual service of the Stationers' Company (p. 261) and contains a few mutilated monuments from Old St. Paul's, including that of *Sir Nicholas Bacon* (1509-79; effigy with legs and hands missing). The window above the altar is a copy of a Reynolds window at New College, Oxford. The mosaic pavement, like that in other parts of the crypt, was executed by female convicts at Woking. In front of the altar-rails lie *Bishop Creighton* (p. 256), *Dean Milman* (p. 255), and, farther N., *Sir Hubert Parry* (1848-1918) and *Sir Arthur Sullivan* (p. 255). The bronze crucifix commemorates *John Singer Sargent* (1856-1925; originally made by him for Boston Library). The monument (ascribed to Arnold Quellin) of *John Martin* (d. 1680), at the E. end of the N. aisle, was the first to be erected in the crypt after the Great Fire.

Among the other famous persons buried in Old St. Paul's (comp. the tablet at the E. end of the S. aisle) were *Sebba*, King of the East Saxons (d. 695?), *Ethelred II.* (968?-1016), *John of Gaunt* (1340-99), *John Talbot, Earl of Shrewsbury* (1388?-1453), *Dean Colet* (1467?-1519), *William Lily* (1468?-1522; p. 367), *Thomas Linacre* (1460?-1524; p. 70), *Sir Philip Sidney* (1554-86), *Sir Francis Walsingham* (1530?-90), and *Sir Christopher Hatton* (1540-91).

The W. portion of the crypt is shut off by railings, in front of which is the sarcophagus of *Sir Thomas Picton* (p. 255). Beneath the chancel-arch stands the sarcophagus of the *Duke of Wellington* (p. 254), a huge block of Cornish porphyry, resting on a granite base. Beyond a memorial to *Florence Nightingale* (1820-1910) is the tomb of *Lord Nelson* (p. 257), who is interred exactly under the centre of the dome, in a coffin made of part of the mainmast of the French flagship L'Orient, blown up at Aboukir. The black marble sarcophagus, the work of Benedetto da Rovezzano, was originally ordered by Cardinal Wolsey for himself (comp. p. 460). The tombs on the S. and N. are those of *Lord Collingwood* (p. 257) and the *Earl of Northesk* (1758-1831), second and third in command at Trafalgar. In the next recess to the right of the last are the graves of *Viscount Wolseley* (1833-1913), *Sir Henry Wilson* (1864-1922), and *Earl Roberts* (p. 255), and also a memorial tablet to *Sir Evelyn Wood* (1838-1919); and among the tablets in the corresponding S.E. recess is one to *Lord Beresford* (1846-1919). To the S.W. is the tomb of *Lord Napier of Magdala* (1810-90). In the next bay are (l.) a memorial to *William Dalley* (1831-88), premier of New South Wales, the tomb of *George Cruikshank* (1792-1878), a *Bust of *W. E. Henley* (1849-1903) by Rodin, and a bust (after Houdon) of *George Washington* (1732-99), presented in 1921 by the American people; on the right are the tombs of *Sir Bartle Frere* (1815-84) and *Sir George Grey* (1812-98), and a memorial to *R. J. Seddon* (1845-1906), premier of New Zealand. In the central aisle are (l.) memorials to *Charles Reade* (1814-84), *Sir Walter Besant* (1836-1901), and *R. H. Barham* (1788-1845; author of 'Ingoldsby Legends' and minor canon of St. Paul's), and (r.) the tomb of *Sir George Williams* (1821-1905; p. 378). At the extreme W. end of the crypt is the car (cast from captured guns) used at Wellington's funeral.

St. Paul's Churchyard has been converted into pleasant gardens. Some scanty remains of the cloisters and chapter house (c. 1322; the latter exceptionally sited, within the garth) may be seen beside the S. wall of the nave. Close to the N.E. angle of the choir stood *Paul's Cross*, where sermons were preached, papal bulls promulgated, heretics made to recant, and witches to confess, and where the Pope's condemnation of Luther was proclaimed in the presence of Wolsey. The cross and pulpit were removed by Parliament in 1643. In 1910 a memorial, designed by Sir Reginald Blomfield, with a bronze figure of St. Paul by Sir Bertram Mackennal, was erected on the site.

The street round the cathedral, called also St. Paul's Churchyard and a centre of the wholesale drapery trade, with a row of shops on the N. side, was in the 16th cent. open to Paternoster Row, with a few intervening buildings all belonging to the precincts. The former *Chapter House*, built by Wren (1712-14), is occupied by Lloyd's Bank and the *City Livery Club*. A tablet on Nos. 37 & 38 marks the site of St. Paul's School (p. 367) from 1512 to 1884.

Dean's Court, near the S.W. corner of the cathedral, leads S., past the charming *Deanery* (by Wren, 1670), to the *Choir House*, with a choristers' school (1874), in Carter Lane. On the E., to the N. of Knightrider St., is the district still known as *Doctors' Commons* (a college of doctors of the civil and the canon law), though the ecclesiastical and nautical tribunals, described in 'David Copperfield', have been removed to the Law Courts and the buildings were demolished in 1862-67. The Will Office is now at Somerset House (p. 106), though marriage licences are still issued at the Faculty Office, 23 Knightrider St.

PATERNOSTER Row (so called from the rosaries formerly sold in it), long the chief seat of the publishers and booksellers (now mainly devoted to the sale of religious books), runs parallel with the N. side of St. Paul's Churchyard. At No. 50 is the *Chapter Coffee House* (rebuilt), where Charlotte Brontë and her sister Emily put up in 1842 on their way to Brussels, and where Charlotte and Anne stayed in 1848 on their way to prove their identity to their publishers, Messrs. Smith & Elder. Canon Alley commands a glimpse of the cathedral. A gateway in Amen Corner, at the W. end of Paternoster Row, admits to *Amen Court*, a peaceful precinct containing the residences (some of them contemporary with St. Paul's) of the canons, minor canons, and organist.

In the narrow Stationers' Hall Court, which leads from Amen Corner to Ludgate Hill (p. 243), is **Stationers' Hall** (Pl. R 35, *II*), dating mainly from c. 1670, with a wing added in 1886-87. Visitors are usually admitted (gratuity). Membership of the Stationers' Company (comp. p. 55), which was mentioned as early as 1357 and incorporated in 1556, is restricted to those engaged in the printing, publishing, and allied trades, and to their descendants. The chief possession of the company is its series of copyright registers, which are complete except for the years 1571-76. They include entries relating to Shakespeare's plays, notably the First Folio (Nov. 8th, 1623). Works protected by letters patent were exempted. This method of registration was terminated to a large extent in 1912 and came entirely to an end in 1923. In 1924, however, a new register on a voluntary basis was established. The company lost its monopoly of publishing almanacks in 1771. The Hall contains fine panelling, screen, and court cupboards; the large N. window (1894) represents William Caxton showing his work to Edward IV. The Court Room, refitted in the 18th cent., has an ornate ceiling and paintings of King Alfred dividing a loaf with a pilgrim, by Benjamin West; Robert Nelson and Matthew Prior, by Kneller; Sir Richard Steele, by Kneller (?); Tycho Wing, the astrologer, by John Vanderbank; and Samuel Richardson (Master in 1754) and his wife, both by Joseph Highmore. The Stock Room contains an old fireplace and panelling, the Master's state chair, and portraits. The company owns good plate (17-18th cent.) and Benjamin Franklin's composing stick. Heretical books used to be burned in the garden, which contains a fine plane-tree.

20. Holborn. Newgate Street.

UNDERGROUND. *Chancery Lane* and *Post Office*, on the Central London Tube (Appx., p. 52); *Farringdon* and *Aldersgate*, on the Metropolitan (Appx., p. 50).

High Holborn (p. 197) ends, and **Holborn** (Pl. R 36, *II;* pron. 'hóburn') and the City begin, at *Holborn Bars*, stone pillars on the pavement at the end of Gray's Inn Road (p. 379) and in front of Staple Inn. Holborn, which gives its name to a metropolitan borough (43,192 inhab.), was called after the 'Hole-Bourne', as the upper course of the Fleet River (p. 239) was known, from its running through a deep hollow.

In the roadway at the beginning of Holborn is a war memorial for the *Royal Fusiliers*, by Albert Toft (1922). Holborn escaped the Great Fire, and on the right is the timber-framed Elizabethan façade (1586 seqq.) of ***Staple Inn,** an inn of chancery (p. 244) from 1439 till 1884 and now the property of the Prudential. The wool staple of Westminster was removed to Holborn in 1375, and Staple Inn probably owes its name to this association with the wool trade. The peaceful courtyard dates in its present form from the 18th cent., but the hall (now occupied by the *Institute of Actuaries;* visitors admitted), in the S.W. angle, was built in 1581 and has a hammer-beam roof, a carved oak screen, and some 16-17th cent. heraldic glass. Dr. Johnson lived at No. 2 in 1759-60, and Mr. Grewgious (in 'Edwin Drood') had chambers at No. 10. Behind the inn is a little garden. — Opposite are the offices of the *Prudential Assurance Co.* (founded in 1848), an imposing Gothic building in red-brick by Alfred Waterhouse (1879).

The Prudential occupies the site of *Furnival's Inn*, another inn of chancery, where Dickens was living when he began 'Pickwick Papers' in 1836 (in the archway, a bust and tablet by Percy Fitzgerald, 1907). The war memorial in the courtyard is by F. V. Blundstone (1922). — At the end of Brooke St., on the W. side of the Prudential, is *St. Alban's*, the masterpiece of William Butterfield (1860-63). Leather Lane, on the E. side, leads to the *Saffron Hill* quarter, largely inhabited by Italians of the poorer classes.

At No. 22, opposite, is the entrance to *Barnard's Inn*, a former inn of chancery, purchased by the Mercers' Company (p. 276), which in 1894 erected here buildings for the *Mercers' School* (transferred from College Hill, p. 294).

The hall (late 14th cent., restored) is a relic of the house of John Mackworth, Dean of Lincoln (d. 1451), and has a mediæval lantern, some original roof-timbers, linen-fold and carved panelling of c. 1525, and heraldic glass (16-17th cent.). The school, which claims to have been established in the hospital of St. Thomas of Acon (p. 276) in 1447, was refounded by the Mercers' Company in 1542. It numbers Colet, Gresham, and Alfred Gilbert among its former pupils. Visitors are admitted on Sat. afternoons in term-time, by arrangement with the headmaster.

Beyond Fetter Lane (r.; p. 240) we reach HOLBORN CIRCUS (Pl. R 36, *II*), which has an equestrian statue of *Prince Albert,* by Charles Bacon (1874).

HATTON GARDEN, built c. 1695 on the gardens of Sir Christopher Hatton's house and now occupied by diamond merchants, leads N. to Clerkenwell Road. Mazzini's residence at No. 5 in 1841-42 is commemorated by a tablet and bust. *St Andrew's Schools* (No. 43), with painted figures of a boy and a girl in charity school dress, date from 1696.

Near the beginning of Charterhouse St. (p. 269) is the entrance to ELY PLACE, a privileged precinct outside the Lord Mayor's jurisdiction, with a beadle who at night maintains the ancient custom of calling the hour and the state of the weather. It occupies the site of the town house (pulled down in 1775) of the Bishops of Ely, where John of Gaunt died in 1399. ***Ely Chapel,** the only part of the bishop's house now remaining, has been known as *St. Etheldreda's Church* (Pl. R 36, *II*) since it was acquired by the Roman Catholics, who bought it at an auction in 1872. The chapel, which is entered through a quaint cloister, dates from between 1290 and 1299 and retains its original timber roof. The noble E. and W. windows have Dec. tracery, and between the side-windows are beautiful statue-niches. The font, of Purbeck marble, is Saxon or even earlier. The undercroft or crypt (adm. 3*d.*) has walls of chalk and flint, 8-12 ft. thick (claimed to be relics of a Romano-British church). Handbook 1*s.* — A sculptured sign on the wall of the Mitre Tavern in Mitre Court, beside No. 9 Ely Place, bears the date 1546.

On the S. side of Holborn Circus are *Bartlett Buildings*, preserving many of the original houses (1685), and *Thavie's Inn*. This former inn of chancery (p. 244) dated from 1348 and was owned by Lincoln's Inn from 1550 till 1769.

Holborn Viaduct (Pl. R 35, 36, *II*), 1/4 M. in length, connecting Holborn Circus with Newgate St., was constructed in 1863-1869, from the plans of William Haywood, to overcome the obstruction to traffic caused by the steep ascents of Holborn Hill and Snow Hill. Externally the viaduct, which is built almost entirely of iron, is not visible, as rows of buildings extend along either side.

St. Andrew's (r.; open 10-4 or 5, Sat. 10-1) escaped the Great Fire but was rebuilt in 1686-87 by Wren, who retained the mediæval tower (refaced and upper stage added by Wren in 1704). Note the plaster ceiling, the pulpit, the font, the organ (by Renatus Harris, 1699, reconstructed in 1872), and the stained glass in the E. windows of the aisles (arms of Queen Anne and Thavie's Inn; by Joshua Price of York, 1718).

Dr. Henry Sacheverell, rector from 1713 till his death in 1724, is buried in the chancel. The registers record the marriage of Sir Edward Coke and Lady Elizabeth Hatton (1598) and of Col. Hutchinson and Lucy Apsley (1638); the baptism of Richard Savage (Jan. 18th, 1697), who was born in Fox Court, Brooke St. (p. 262), and died in misery at Bristol; the burial of Thomas Chatterton, another unfortunate poet ("the marvellous boy who perished in his pride"), who was born at Bristol and poisoned himself in his lodgings at 39 Brooke St. (Aug. 28th, 1770; buried in the graveyard of Shoe Lane Workhouse); the baptism of Henry Addington, Viscount Sidmouth (1757), Speaker and prime minister; the marriage of William Hazlitt and Sarah Stoddart (May 1st, 1808), with Charles Lamb as best man and Mary Lamb as bridesmaid; and the baptism of Benjamin Disraeli (July 31st, 1817), "said to be about twelve years old."

St. Andrew's Court House, close by, in St. Andrew St., contains a Jacobean oak chimney-piece.

Beyond St. Andrew's we pass the *City Temple*, a Congregational church built in 1873-74 to take the place of a chapel in the Poultry. The viaduct crosses Farringdon St. (p. 243) by an iron bridge: on the parapet, bronze statues of Art, Science, Commerce, and Agriculture; on the corner-towers, statues (by Henry Bursill, 1869) of Henry Fitzailwin (first mayor of London; d. 1212), Sir William Walworth (p. 267), Sir Thomas Gresham (p. 285), and Sir Hugh Myddelton (p. 272). Then comes (r.) *Holborn Viaduct Station*, a City terminus of the S.R. (p. 24).

On Messrs. Ormiston & Glass's offices in SNOW HILL, which descends hence on the right, are figures of Nicholas Nickleby and Mr. Squeers, who joined the Yorkshire coach at the 'Saracen's Head', which once occupied this site. John Bunyan died in 1688 at the sign of the Star in Snow Hill, in the house of his friend Strudwick.

At the corner of Giltspur St. (p. 267) is **St. Sepulchre's** (Pl. R 35, *II;* open daily), which dates from the middle of the 15th century. It was burnt out but not destroyed in the Great Fire and was repaired by Wren (who built the present arcades) in 1670-77. The church was much restored during the 19th century.

A nosegay was once presented at this church to every criminal on his way from Newgate (see below) to Tyburn (p. 371); a knell was tolled here on the occasion of an execution at Newgate; and in the N.E. corner of the chancel is the handbell which the clerk used to ring outside the prison on the night before an execution.

On the S. side of the choir lie the remains of Captain John Smith (1580-1631), "Sometime Governour of Virginia and Admirall of New England". The position of his tomb is indicated by a brass plate bearing a replica of the original inscription, beginning: "Here lyes one conquer'd that hath conquer'd kings!" Roger Ascham (1515-68), tutor of Queen Elizabeth, is buried behind the organ, a fine instrument originally constructed by Renatus Harris (1677). The three piscinæ (15th cent.), the reredos (late 17th cent.), and the font-cover (1670) are noteworthy.

Holborn Viaduct is continued E. by **Newgate Street** (Pl. R 39, *II, III*), which was once the street of the butchers and derived its name from a gate (p. xxvi; pulled down in 1767) in the city wall at its W. end.

At the corner of OLD BAILEY is the **Central Criminal Court** (Pl. R 35, *II*), designed by E. W. Mountford and opened in 1907. Above rises a domed tower surmounted by a statue of Justice. Over the main portal in Old Bailey is the inscription "Defend the children of the poor and punish the wrongdoer". This court (often called the *Old Bailey*) is the tribunal for crimes and misdemeanours committed within the city and county of London, the county of Middlesex, and parts of Essex, Kent, and Surrey. The entrance to the public gallery is in Newgate St.; applications for other seats in court must be made to the Under Sheriff. On application to the Keeper, the whole building may be viewed on Tues. & Fri. (10-4), when the sittings permit.

The building occupies the site of *Newgate Prison*, the principal prison of London from the time of King John onwards. It was partly destroyed in 1780 by the Gordon rioters, and was pulled down in 1902 (relics, see pp. 171, 280, 400). The place of execution, formerly at Tyburn (p. 371), was after 1783 in front of Newgate. The Cato Street conspirators (p. 371) were hanged here in 1820. The last public execution in England was that of Michael Barratt (May 26th, 1867), who was implicated in the attempt to blow up the Clerkenwell House of Detention (p. 272). From 1868 to 1902 executions took place within the prison; men are now hanged at Pentonville or Wandsworth, women at Holloway. Among the prisoners in old Newgate were Anne Askew, George Wither, William Penn, Titus Oates, Daniel Defoe, Jack Sheppard (who escaped twice), and Lord George Gordon (who died here of the gaol distemper in 1793).

WARWICK LANE, the first turning on the right in Newgate St., leads to Paternoster Row (p. 261). On the first house on the right is a sculptured sign of 1668, representing Guy, Earl of Warwick. Farther on is *Cutlers' Hall* (1887), with a terracotta frieze by Tinworth (p. 419). Amen House (the London office of the Oxford University Press), in WARWICK SQUARE, dates from the late 17th century.

On the left of Newgate St. are the short S. front of the King Edward's Building of the G.P.O. (p. 266) and Greyfriars Passage, leading to **Christ Church** (Pl. R 39, *II;* open 12-3, at other times ring at the vestry house in the porch; handbook 6*d*.), which was rebuilt by Wren in 1677-91. It occupies the site of the choir of the magnificent Greyfriars' church, which was begun in 1306, consecrated in 1325, and partly destroyed in the Great Fire. The Grey Friars (Franciscans) came to London in 1224, during the life-time of St. Francis.

The brown and grey marble tiles in the chancel are the only relics of the old church, in which three queens were interred (Margaret, d. 1318, second wife of Edward I.; Isabella, d. 1358, wife of Edward II., whose heart was buried here; Joan of Scotland, d. 1362, daughter of Edward II.). Laurence Sheriff (d. 1567), founder of Rugby School, Sir Kenelm Digby (1603-55), and Richard Baxter (1615-91; memorial tablet of 1924 in the nave) were also buried here. The pulpit (probably from the Temple Church) and the marble font with its oak cover are noteworthy. The choir-stalls incorporate six carved panels from the former pulpit (late 17th cent.). The Lord Mayor's pew has mace and sword rests. The organ is by Renatus Harris (1690). — The Lord Mayor and Corporation and the Governors of the Royal Hospitals (p. 267) attend service here on the second Wed. after Easter, when the Spital Sermon (comp. p. 399) is preached, and on St. Matthew's Day (Sept. 21st), the latter service being attended also by 300 boys from Christ's Hospital and 25 girls from Christ's Hospital, Hertford (p. 482). After the service the boys and girls proceed to the Mansion House to receive gifts in coin and kind from the Lord Mayor.

The conventual buildings of the Greyfriars were replaced by *Christ's Hospital*, the famous 'Bluecoat School' founded by Edward VI. in 1553 and removed in 1902 to Horsham in Sussex. King Edward's Building (p. 266) and St. Bartholomew's Hospital (p. 267) now partly cover its site. Among the celebrated men educated at Christ's Hospital ('Old Blues') were Edmund Campion, William Camden, Stillingfleet, George Dyer, Bishop Middleton, Coleridge, Charles Lamb (comp. 'The Essays of Elia'), Leigh Hunt, Sir Henry Sumner Maine, and Lord Baden-Powell.

Sir Henry Irving was a merchant's clerk at 87 Newgate St. (tablet) from 1852 to 1856. At the corner of King Edward St. is *Post Office Station* (Appx., p. 52). Beneath the second-floor window of No. 78 is a sculptured sign (late 17th cent.) of Jeffery Hudson and William Evans, the dwarf and giant porter of Charles I.

In PANYER ALLEY, the last turning on the right in Newgate St., once inhabited by basket-makers, is a sculptured sign (l.; protected by glass) of a boy sitting on a pannier, with the inscription: "When ye have sought the Citty Round Yet still ths is the highst Ground August the 27 1688." As a matter of fact it is about 2 ft. lower than the high ground a little E. of the Royal Exchange.

ST. MARTIN'S-LE-GRAND, the street running N. from the end of Newgate St., commemorates the college and liberty of St. Martin, first mentioned in 1056 and dissolved in 1548, of which no trace now exists above ground (tablet on No. 14). It was a college of secular canons under a dean, associated with Westminster Abbey and possessing rights of sanctuary. Its site is now largely occupied by the **General Post Office** ('G.P.O.'; Pl. R 39, *III*), and its name is used as a synonym for the chief postal authorities. The old General Post Office East, which stood on the E. side of the street from 1829, was pulled down in 1913 and has been replaced by the

Courtauld Building (by Leo S. Sullivan, 1927) and other commercial offices. Opposite stands the General Post Office West (1870-73), containing the *Central Telegraph Office.* On the N. this building is separated by Angel St. from the General Post Office North, designed by Sir Henry Tanner (1890-95) and accommodating the office of the Postmaster General and the staffs of the Secretary, the Solicitor, and the Accountant-General. In King Edward St., immediately W. of this, is King Edward's Building, by Sir Henry Tanner (1910). In front is a statue of *Sir Rowland Hill* (1795-1879), inventor of penny postage, by Onslow Ford (1881). The public hall, with entrances at each end of the façade, has a counter 152 ft. in length, at the S. end of which is the Poste Restante. The public telegraph office also is in this hall. This building accommodates the East Central (City) and foreign sorting offices.

Permission to view the Central Telegraph Office, the sorting office, and the London telephone exchanges may be obtained by written application to the Secretary. — In the courtyard to the W. of King Edward's Building, adjoining Giltspur St. (p. 267), is a well-preserved bastion of the Roman wall (p. xxvi), application to view which should be made to the Controller of the London Postal Service. In the area of the G.P.O. buildings on the S. side of the Postmen's Park (see below; not visible from it) is a section of the Roman wall, 80 ft. long.

Other departments of the Post Office are *Mount Pleasant* (p. 272), for inland letters, parcels, and returned letters; the *Savings Bank Department* (p. 367); the *Money Order Department*, at Manor Gardens, Holloway, N. 7; and the *London Telephone Service,* Cornwall House, Waterloo Road, S.E. 1.

A post office tube railway for letters and parcels, with driverless trains worked by distant control, was completed in 1928. It is $6^1/_2$ M. long and runs from Paddington viâ the Western Parcel Office, the Western and West Central District Offices, Mount Pleasant, the G.P.O., and Liverpool Street to the Eastern District Office at Whitechapel.

In Gresham Street, to the E., is the church of *St. Anne and St. Agnes* (Pl. R 39, *III*), rebuilt by Wren in 1676-87. The two lower stages of the tower probably date from the 14th century. The font, oak panelling, and reredos are of the late 17th century. *Haberdashers' Hall*, rebuilt in 1668, retains its court room (fine ceiling) and drawing room, and the livery hall, rebuilt after a fire in 1838, has a late 17th cent. screen. — *Coachmakers' Hall*, on the E. side of Noble St., was rebuilt in 1870 but contains an oak screen of c. 1703.

To the N. of the General Post Office North is the church of *St. Botolph Aldersgate* (Pl. R 39, 40, *III*), rebuilt in 1790-91. On the railings in front is a tablet commemorating the evangelical conversion of John and Charles Wesley (1738). The churchyard has been laid out as a public garden, known as the *Postmen's Park.* The arcade here (the gift of G. F. Watts, 1880) was erected "in commemoration of heroic self-sacrifice", instances of which are recorded on forty-nine tablets (the most recent commemorating a policeman killed in an air raid in 1917).

The line of St. Martin's-le-Grand is continued N. by **Aldersgate Street** (Pl. R 39, 40, *III*), centre of the leather goods trade. The gate ('Aldred's Gate') was taken down in 1761. In Shaftesbury Place (at 35 Aldersgate St.) is *Ironmongers' Hall*, by Sydney Tatchell (1925). The company owns a funeral pall of 1515. Milton lived in three houses (all pulled down) close to Aldersgate St.: in 1640-45 at a garden house in Lamb's Court (now Maidenhead Court); in 1645-47 at No. 17 Barbican; and in 1661-62 in Jewin St., where most of 'Paradise Lost' was written.

21. Smithfield. Finsbury. Clerkenwell.

UNDERGROUND. *Post Office*, on the Central London Tube (Appx., p. 52); *Farringdon* and *Aldersgate*, on the Metropolitan (Appx., p. 50); *Moorgate*, on the Metropolitan, the City & South London Tube, and the Great Northern & City Tube (Appx., pp. 50, 55, 56).

GILTSPUR STREET (Pl. R 39, 36, *II*) leads N. from St. Sepulchre's (p. 263) to Smithfield. On the left is a watch house built in 1791 to overlook the churchyard. Cock Lane, on the same side, was in 1762 the scene of the imposture known as the 'Cock Lane Ghost', which interested Dr. Johnson and Horace Walpole. The wooden figure of a naked boy on the house at the corner marks *Pie Corner*, one of the points where the Great Fire of 1666 was stopped, having begun in Pudding Lane (p. 297).

Smithfield, officially *West Smithfield* (Pl. R 36, 40, *II*), i.e. 'smooth field', was originally a tournament ground outside the walls of London.

Here the famous Bartholomew Fair, with its revels, was held at Bartholomew Tide (Aug. 24th) from the reign of Henry I. till 1855. Once the great cloth fair of England, lasting three days, from the 16th cent. onwards it became a pleasure fair lasting a fortnight (with plays, puppet-shows, freaks, acrobats, menageries, etc.). Ben Jonson's 'Bartholomew Fair' depicts the fair in its heyday. — Smithfield is even more famous as a place of public execution. At 'The Elms' (either here or at Tyburn, p. 371) William Fitzosbert or 'Longbeard' was hanged in 1196 and Sir William Wallace, the Scottish patriot, in 1305. From 1410 to 1612 heretics were burned at the stake in front of St. Bartholomew's Church; Papists, notably Prior Forest of Greenwich (1538), were executed for denying the king's supremacy; Anne Askew perished here in 1546, and 'Joan of Kent' (Joan Bocher, the Anabaptist) in 1550; but in the reign of Mary I. no fewer than 270 Protestants suffered here, including, in 1555, John Rogers (vicar of St. Sepulchre's, p. 263), John Bradford, and John Philpot, who are commemorated by a tablet on the wall of the hospital. Wat Tyler was slain here in 1381 by the Lord Mayor, Sir William Walworth.

For a long period after 1614 Smithfield was the only live-cattle market in London, but, the space having become inadequate, the cattle market was removed to Copenhagen Fields (p. 381) in 1855, and the **London Central Markets** (about 10 acres in area) were erected on the N. side of the open space from the plans of Sir Horace Jones. The chief of these, which are the property of the City Corporation (p. xxxiii), is the *Meat Market* (1868), the wholesale business of which is carried on between 5 and 9 a.m., Mon., Wed., and Thurs. being the busiest days. Below the building is a railway depot, from which the meat is conveyed to the market by lifts. To the W. of the meat market is the *Poultry and Provision Market* (1870), and to the E. of Farringdon Road stands the *General Market*, erected in 1885-92 for fish, fruit, vegetables, and flowers.

On the S. side of Smithfield is **St. Bartholomew's Hospital** (Pl. R 40, *II*), the oldest of the five Royal Hospitals (the others being St. Thomas's, p. 416, Christ's, p. 265, Bridewell, p. 242, and Bethlem, p. 468). In 1123 Rahere, prebendary of St. Paul's, founded here a priory and hospital of Austin canons, of which he became the first prior. The hospital was repaired by the executors of Richard Whittington (p. 294) and was refounded by Henry VIII. on the suppression of the priory in 1539. The main quadrangular edifice (to be rebuilt) was erected by James Gibbs in 1736-69 and has two entrances. On the N. gatehouse (1702), towards Smithfield, is a statue of Henry VIII., with two figures of cripples above. Within the gate is the church of *St. Bartholomew the Less*, rebuilt by the younger Dance in 1789 and by Thomas Hardwick in 1823; the tower, with two of its four bells, dates from the 15th century. Inigo Jones, son of a clothworker in Cloth Fair, was baptized here in 1573, and John Lyly, the Euphuist, was buried here in 1606. The hospital contains 692 beds, in which about 10,000 patients are annually attended. Relief is given also to about 94,000 out-patients. The medical college ('Bart's'; 770 students) includes anatomical, medical, and chemical theatres, a dissecting room, laboratories, museums of anatomy and botany, and a library. Part of the Christ's Hospital property (p. 265) was secured in 1902 for the extension of the hospital, and Bartholomew Close (p. 269) in 1930. A new out-patient and casualty department was opened in 1907, the pathological block in 1908, and Queen Mary's Home for Nurses in 1923.

William Harvey was physician to the hospital from 1609 to 1643. — The GREAT HALL (apply at the clerk's office on the left of the second gateway) contains a 17th cent. window (Henry VIII. presenting the charter to Sir Richard Gresham) and a number of portraits: Henry VIII., after *Holbein*: Percivall Pott, surgeon to the hospital from 1749 to 1787, by *Reynolds;* Abernethy, surgeon and lecturer here from 1787 to 1827, by *Lawrence;* Sir James Paget and Luther Holden, surgeons, by *Millais;* also a bust of Queen Victoria, by *Onslow Ford*, and a portrait of Edward VII., by *Sir Luke Fildes*. In the committee room are another portrait of Henry VIII., attributed to *Holbein*, and a portrait of Dr. Radcliffe, physician to Queen Anne, by *Kneller*. The paintings on the grand staircase (Good Samaritan, Pool of Bethesda, Rahere as founder of the hospital, and a sick man borne by monks) are the work of *Hogarth*, who executed them gratuitously and was made a life governor in return. — Comp. 'The History of St. Bartholomew's Hospital', by *Norman Moore* (1919).

LITTLE BRITAIN, which skirts the hospital on the E., derives its name from a former mansion of the Dukes of Brittany.

The neighbouring church of ***St. Bartholomew the Great** (Pl. R 40, *II*) is reached through an archway (ornamented with dog-toothed moulding; early 13th cent.) on the N.E. side of Smithfield, near the beginning of Little Britain. Above the archway is a timbered house-front (probably early 17th cent.), brought to light in 1915 by the explosion of a Zeppelin bomb. The church, a relic of Rahere's priory of Austin canons (see above), was restored in 1863-66 and again in 1885 seqq., and is open on week-days from 9.30 to 4 or 5 (adm. to crypt, triforium, and cloisters 6*d*.). Services on Sun. at 8.45, 11, and 6.30, on Thurs. at 1.15 (organ recital) and 6.30. Illustrated guide, 1*s*. 3*d*. Apart from St. John's Chapel in the Tower (p. 392), this is the oldest church in London.

When the recent restorations were begun nothing of the original priory church existed save the choir, in the pure Norman style of Rahere's time, and the crossing and one bay of the nave, which were somewhat later (mid 12th cent.). Most of the other portions of the church and the conventual buildings were alienated or destroyed at the Reformation. The brick tower was built after 1628 and has a peal of five bells (by Thomas Bullisdon, c. 1510). Since 1885 portions of the former area of the church have been reclaimed from the surrounding houses, and restorations have gradually been made (mainly from the designs of Sir Aston Webb) on the old foundations and with the inclusion of a few ancient remains. The chief of these are the transepts, the Lady Chapel, and the E. walk of the cloisters.

The Smithfield archway was the entrance to the S. aisle of the NAVE, now the graveyard. On the right are remains of the piers of the nave, which was completed in the 13th century. On Good Friday, in accordance with a custom dating from 1686, twenty-one poor widows each receive a new sixpence (besides other gifts), which is laid on the donor's tombstone here. We enter the church by a porch of 1903, above which is a statue of Rahere. The most interesting part of the church is Rahere's CHOIR, with its Norman columns and triforium. The clerestory is Dec. (late 14th cent.). The apsidal end with the two central piers was re-erected in 1866. On the N. of the sanctuary is the late 15th or early 16th cent. tomb of *Rahere* (d. 1144), with his coloured effigy beneath a canopy. On the N. wall is the monument of *Sir Robert Chamberlane* (d. 1615). Opposite is *Prior Bolton's Window*, an oriel inserted in the Norman triforium by Prior William Bolton (1509-32), with his rebus (a 'bolt' through a 'tun'). — In the SOUTH TRANSEPT is the font (15th cent.) at which Hogarth was baptized (1697). — In the SOUTH AMBULATORY is the marble tomb of *Sir Walter Mildmay* (d. 1589), Chancellor of the Exchequer and founder of Emmanuel College, Cambridge. Portions of the outer walls of the S. apse-chapel survive. — The LADY CHAPEL, at the E. end of the church, built in the Dec. style in place of the E. apse-chapel (pulled down c. 1330), had been used successively as a printing office and as a fringe factory before its restoration. Below it is a small *Crypt*. — In a window-recess (2nd from the transept) in the NORTH AMBULATORY is the epitaph of John and Margaret Whiting (1680-81), ending "Shee first deceas'd, Hee for a little Tryd To live without her, likd it not and dyd". — The NORTH TRANSEPT, separated by an arcade from the crossing, was occupied by a blacksmith's forge until 1892. — At the W. end of the S. aisle a Norman doorway, fitted with oak doors of the late 16th or early 17th cent., admits to the E. walk of the CLOISTERS (c. 1409), which was reconstructed in 1905-28. The entrance of the vanished chapter house should be noted. Architectural fragments and articles found during the restorations are exhibited here, and a stone coffin has been preserved under the floor. The foundations of the N. walk survive also.

William Hogarth (1697-1764) was born in Bartholomew Close (formerly the priory precinct), and among the famous men who have lived there are Dr. Caius, Hubert Le Sueur, Milton (in hiding for a short time after the Restoration in 1660), Benjamin Franklin (who worked in the printing office in the Lady Chapel, 1725), and Washington Irving.

A good view of the N. side of the church is obtained from the narrow street known as CLOTH FAIR.

The rest of this route (as far as Moorgate, p. 274) lies outside the City limits, being situated in the metropolitan borough of **Finsbury** (75,995 inhab.).

CHARTERHOUSE STREET (Pl. R 36, 40, *II*) leads N.E. from Holborn Circus (p. 262) to Aldersgate St. (p. 266), skirting the meat market and CHARTERHOUSE SQUARE. On the N.E. side of the last is the ***Charterhouse** (a corruption of Chartreuse; Pl. R 40), once the Carthusian priory of the Salutation, founded in 1371 by Sir Walter de Manny (one of the ablest of Edward III.'s soldiers) on the site of a burying field for victims of the plague. After its suppression in 1537 it passed through the hands of Lord North, the Duke of Northumberland (executed in 1553), Lord North (a second time), Thomas, Duke of Norfolk (executed in 1572 for intriguing with Mary Queen of Scots), Philip, Earl of Arundel, and Thomas, Earl of Suffolk. The Duke of Norfolk incorporated portions of the monastic buildings in Howard House, a mansion which he erected in the little cloister and which survives with alterations. Here Queen Elizabeth made a stay of five days awaiting her coronation, and her successor James I. kept court here for four days on entering London. In 1611 the Earl of Suffolk sold the property to Thomas Sutton, Elizabeth's master-general and surveyor of ordnance in Berwick, who established by will a brotherhood for 80 poor men and a school for 40 poor boys. A curfew, tolled at 9 p.m. (at 8 in winter), proclaims the number of the 'poor brethren', which is now 60. These are retired professional men (members of the Church of England, unmarried or widowers, and over sixty years of age); each receives a room, dinner in hall, a black gown, and 60*l.* a year. The fictitious instance of Thackeray's Colonel Newcome, who was both a pupil and a poor brother, is one which has very rarely been paralleled in fact.

The *Charterhouse School* developed into a great public school and was transferred in 1872 to Godalming in Surrey. It contains about 600 boys, besides 60 on the foundation, and boasts among its former scholars the names of Roger Williams (founder of Rhode Island), Richard Crashaw, Isaac Barrow, Richard Lovelace, Steele, Addison, John Wesley, Blackstone, Thomas Day, Lord Ellenborough, Lord Liverpool, Eastlake, Grote, Havelock, Thirlwall, Lovell Beddoes, Thackeray, and John Leech. The school-buildings and playgrounds (originally the great cloister and the 'monks' wilderness') were bought by the Merchant Taylors' Company, who erected new buildings for their school (founded by Sir Thomas White and others in 1561), formerly in Suffolk Lane, Upper Thames St., transferred hither in 1875, and about to be moved again to Rickmansworth (p. 489). *Merchant Taylors' School*, which is a day school, is attended by 470 boys. Hebrew is one of the subjects of instruction. Among former pupils were Spenser, Bishop Andrewes, Archbishop Juxon, James Shirley, Titus Oates (expelled 1665), Clive, and Professor Gilbert Murray.

Admission. The Charterhouse is shown on Mon., Wed., and Fri. from 3 to 5 p.m. (apply at the porter's lodge; fee 1*s.*). Service in the chapel on Sun. at 8 and 11 and on week-days at 9.30 and 6.

On passing the *Gatehouse* (15th cent., modernized) we observe the Duke of Norfolk's mansion, now the Master's House, with a good collection of portraits (not shown). Beyond the porch is the Master's Court, on the site of the little cloister. In the right-hand corner is the entrance to the *Chapel Cloister* (1613), containing memorials to 'Old Carthusians'. The S. and E. walls of the *Chapel* (hidden by plaster and woodwork) belong to the original mortuary chapel of the burial-ground (1349; see above), but the middle aisle is the work of Sutton's trustees (1614). The northernmost portion was added in 1824. The *Antechapel* was built by Prior Tynbygh in 1512 as the lay-brothers' choir. Behind the panelling in the S.E. corner of the chapel is an ambry. The fine alabaster tomb of Thomas Sutton (1532-1611; "Fundator Noster, in his ruff and gown") was executed in 1615 by Bernard Jansen, the sculpture being by Nicholas Stone. The tablet to John Law, Sutton's executor (high up on the W. wall), is also by Stone. A fragment of the tomb of Sir Walter de Manny is preserved under the organ-loft. The chapel contains also the monuments of the 1st Lord Ellenborough (1750-1818) by Chantrey and of Matthew Raine (1760-1811), headmaster of Charterhouse School, by Flaxman. The altar-piece is a copy of Francia's Pietà (p. 84). Founder's Day is celebrated by a service here on Dec. 12th, followed by a dinner in the great hall. — We next visit *Brooke Hall*, which has an 18th cent. overmantel and panelling. — A noble staircase (1571) ascends to the upper floor, on which is the **Great Chamber*, the finest Elizabethan room in London, with its chimney-piece, ceiling, and Flemish tapestries. The *Duchess's Withdrawing Room* and the *Duke's Privy Chamber*, also on this floor, are not generally shown. In the latter were perhaps written the fatal letters that brought Norfolk to the scaffold; the evidence against him was found in Howard House. — The *Great Hall* was probably rebuilt by the monks about 1519 and adapted as a banqueting hall by the Duke of Norfolk, who added the musicians' gallery and perhaps raised the roof, inserting the four upper windows (1571). The brothers dine here, and adjacent is their library. — At the foot of the staircase a door opens on the playground of Merchant Taylors' School (p. 270), formerly the *Great Cloister* (336 ft. square), around which were built the twenty-five two-storied cells of the monks, each with its garden. In the wall of the terrace on the W. side are still to be seen the traces of three doorways and the hatches through which food was handed in. — The letters 'I.H.' above a cross on the outer wall of the *Wash House Court* (early 16th cent.) are sometimes taken for the initials of John Houghton, prior at the dissolution (executed at Tyburn in 1535), but are more probably remains of the pious inscription 'I.H.S.'. The two quadrangles in which the 'poor brethren' reside were built in 1825-40. Note the old mulberry-trees in these and other courts.

A little to the W. of the Charterhouse are the remains of the priory of the Knights Hospitallers of St. John of Jerusalem, founded in the time of King Stephen, endowed with the revenues of the Knights Templars in 1324, burned by Wat Tyler in 1381, and afterwards rebuilt. The order was finally suppressed by Queen Elizabeth, and the buildings were occupied by Edmund Tilney, master of the revels from 1579 to about 1609, who licensed thirty of Shakespeare's plays. In St. John's Lane, spanning the roadway, is **St. John's Gate** (Pl. R 36), the S. gateway of the priory, with lateral turrets, erected in 1504 by Prior Thomas Docwra. On the N. side of the gate are the arms of the priory and of Docwra; and on the S. side those of England and of France.

The rooms above the gate were once occupied by Edward Cave, founder of the 'Gentleman's Magazine' (1731), to which Dr. Johnson contributed, being at that time, according to the anecdote, so shabby that his meals were served to him behind a screen. Garrick, another contributor, here made his first appearance in London, with Cave's workmen as audience. The building is now occupied by the Grand Priory in the British Realm of the *Venerable Order of the Hospital of St. John of Jerusalem*, revived in 1831, a benevolent association engaged in ambulance and hospital work. Visitors are admitted on application. The rooms contain Tudor features, the arms of the Grand Priors, and a museum of relics from Rhodes and Malta. The chapters of the order are held in the annexe on the S. side of the gateway (by John Oldrid Scott, 1903).

In St. John's Square, to the N., which represents the great courtyard of the priory, is *St. John's* (caretaker at the Church House, adjoining St. John's Gate), the choir of the priory church, which was consecrated in 1185 by Heraclius, Patriarch of Jerusalem (comp. p. 245). The W. end of the choir was constructed by Cardinal Pole in Queen Mary's reign but was faced with red brick in 1720-23. The church retains six 15th cent. windows and a 13th cent. doorway (S. wall). The outline of the original circular nave is indicated on the ground in front. Below the present church is the Norman *Crypt of the priory church (adm. 6*d.*), built at two periods (c. 1140 and 1180) and now used as the communion chapel of the Order of St. John, with memorial tablets, an alabaster effigy from Valladolid (late 16th cent.), and an embroidered altar-frontal (c. 1530) from the Baptistery at Florence. The annual service of the Order is held in this church on St. John the Baptist's day (June 24th). Behind the church are buried several relatives of Wilkes Booth, murderer of President Lincoln.

Past St. John's Square, on the S., runs Clerkenwell Road, which begins on the W. at Gray's Inn Road (p. 379). The gloomy district of **Clerkenwell** (pron. 'clarkenwell'), largely inhabited by watchmakers, goldsmiths, and opticians, derives its name from the 'Clerks' Well' (situated in the basement of No. 16 Farringdon Road and uncovered in 1924), to which the parish clerks of London resorted for the celebration of miracle plays. The spout of the old pump is preserved, with an iron tablet, at the W. end of *St. James's* (Pl. R 36), in Clerkenwell Close. This church, rebuilt by James Carr in 1788-92, occupies the site of a former Benedictine nunnery-church, from which it retains several monuments.

Among the spas and more or less disreputable places of amusement for which Clerkenwell was noted in the 17-18th cent. were *Bagnigge Wells*, in King's Cross Road (formerly Bagnigge Wells Road); the *London Spa*, at the corner of Rosoman St. and Exmouth St., the assembly room of which became in 1779 the first chapel of the Countess of Huntingdon's Connexion (now the Spa Fields Church in Lloyd Square); *Hockley-in-the-Hole*, a bear garden to the N.W. of Clerkenwell Green; and *Sadler's Wells*, later a theatre (in Rosebery Avenue; rebuilt in 1928-29 as the future 'Old Vic' of N. London, comp. p. 32). The *New River Head* (Pl. R 36), adjoining, marks the end of the *New River*, 28 M. in length, constructed by Sir Hugh Myddelton in 1608-13 to supply London with water from the Lea valley (p. 480); in front of the reservoirs are the offices of the *Metropolitan Water Board* (p. xxxv), by H. Austen Hall (1915). The panelling, fireplace, and ceiling of the Oak Room in the demolished Water House (1693) of the New River Company are incorporated in the modern building. The 17th cent. *Red Bull Theatre* was situated in Woodbridge St.

The *Clerkenwell House of Detention* (closed in 1877) was the scene in 1867 of a murderous attempt to rescue Fenian prisoners by blowing up the wall. — *Spa Fields* (now built over) are remembered for the Reform Riot of 1816. At the junction of Farringdon Road and Rosebery Avenue is the *Mount Pleasant* office of the G.P.O. (Pl. B 32, 36; p. 266). — Among famous residents of Clerkenwell were John Wilkes (born in St. John's Square in 1727), Swedenborg, who died at 26 Great Bath St. in 1772, and Thackeray, who boarded at 28 Clerkenwell Road (tablet) while a pupil at the Charterhouse. — The S. part of Goswell Road (Pl. B 36, 40) was formerly Goswell St., familiar to readers of 'Pickwick'. George Baxter, the colour-printer (1804-67), lived for sixteen years at 11 Northampton Square (Pl. B 36; tablet).

Clerkenwell Road is continued E. by Old Street (Pl. R B 40, 44), which leads to Shoreditch (p. 399). *St. Luke's*, built in 1732-33 by George Dance the elder (who is buried there), has a fluted obelisk as a spire. St. Luke's Printing Works (p. 285) were formerly a lunatic asylum, built by the younger Dance in 1782-84. In Bunhill Row (r.) Milton lived from 1662 till his death here in 1674 (house demolished; tablet on No. 125), writing part of 'Paradise Lost' (completed in 1664) and 'Paradise Regained' (1671).

Bunhill Fields (Pl. R 40, 44), the 'Campo Santo of the Dissenters', set apart in 1665 for the burial of victims of the plague (but never so used) and subsequently laid out as Tindal's Burial Ground, have been disused since 1852. Over 123,000 bodies were buried here.

Among the graves are those of John Bunyan (1628-88; comp. p. 263; sarcophagus with recumbent figure, to the S. of the central walk); Dr. Daniel Williams (1643?-1716; p. 196); Daniel Defoe (1661?-1731; obelisk erected in 1870, to the N. of the central walk); Dr. Isaac Watts (1674-1748; altar-tomb to the E. of Defoe); Susannah Wesley (d. 1742; mother of John and Charles Wesley); William Blake (1757-1827; buried in a common grave near the simple headstone set up in 1927); Dr. John Owen (1616-83); Henry, Richard, and William Cromwell (descendants of the Protector); Charles Fleetwood (d. 1692), son-in-law of the Protector; Nathanael Mather (1631-97), the Congregational divine; Thomas Stothard, the painter (1755-1834); etc. A guide (with plan; 6*d.*) is sold by the keeper.

A little to the W., in Roscoe St., is the *Friends' Burial Ground*, with the grave of George Fox (1624-90/91), founder of the Quakers.

Immediately to the S. of Bunhill Fields are the headquarters (Armoury House, 1734; entrance in City Road) and parade ground of the **Honourable Artillery Company** (Pl. R 40, 44), the oldest military body in the kingdom.

The H.A.C., as it is generally called, received its charter of incorporation, under the title of the Guild or Fraternity of St. George, from Henry VIII. in 1537, and its rights and privileges have been confirmed by upwards of twenty royal warrants, the last dated March 1889. Since 1660 the Captain-General and Colonel has usually been either the King or the Prince of Wales. The names of Milton, Prince Rupert, Pepys, and the Duke of Monmouth are on the roll of former members. The company, which has occupied its present ground since 1641, consists of two batteries of horse artillery and one battalion of infantry, increased during the War to six batteries of horse artillery, one siege battery, and three battalions of infantry. Of the 12,847 soldiers who served in its ranks, 1564 lost their lives and over 4000 were promoted to commissions. The H.A.C. takes precedence after the regular forces and the special reserve, and is one of the few regiments allowed to march through the City with fixed bayonets. The Ancient and Honorable Artillery Company of Boston (Mass.), the oldest military body in America, was founded in 1638 by Capt. Robert Keayne (p. 457) and other emigrant members of the H.A.C.

City Road (Pl. R B 44) leads N.W. to the Angel at Islington (p. 381) and S. to Finsbury Pavement. *Finsbury Barracks*, adjoining the entrance of Armoury House, are the headquarters of the City Territorials. Facing Bunhill Fields is **Wesley's Chapel** (Pl. R 44), the 'Cathedral of Methodism', opened in 1778. John Wesley (1703-1791) is buried behind the chapel, and in front of it is his statue, by J. A. Acton (1891). His mother (p. 273) and his brother Charles (1707-88; p. 374) are commemorated in the chapel. *Wesley's House* (No. 47), adjacent, which he built in 1779 (tablet), is fitted up as a museum (open 10-1 & 2-4, 6*d*.). The study, the bedroom in which he died, and the small adjoining room which was the scene of his private devotions are shown, containing his furniture, books, autographs, portraits, and personal relics. — The *City of London Maternity Hospital* (102 City Road, corner of Old St.) is the oldest institution of its kind in the kingdom (1750). Farther N. is the *Royal London Ophthalmic Hospital* (the earliest in the country; founded in 1804, removed hither in 1899; 113 beds).

Beyond FINSBURY SQUARE (Pl. R 44), which was built by the younger Dance in 1777-91, City Road is continued S. by FINSBURY PAVEMENT, which reaches the City at South Place and is then continued by MOORGATE (Pl. R 44, 39, *III*). John Keats was born in 1795 at the livery stables of the 'Swan & Hoop', No. 28 The Pavement (pulled down). Defoe (p. 273) died in lodgings in Ropemaker St. (r.). The name of *Moorfields*, a street parallel with Moorgate on the W., preserves the memory of the moor or fen (comp. 'Finsbury') outside the city walls on the N. (drained in 1527).

From the three *Moorgate Stations* (Appx., pp. 50, 55, 56) West St. leads E. to the ovate FINSBURY CIRCUS (Pl. R 44, *III*; 1·83 acres), now surrounded by offices, including *Britannic House* (Anglo-Persian Oil Co.), by Lutyens (1921). In the centre are gardens with a bowling green and three mulberry trees, the first fruits of which are presented to the Lord Mayor. On the N. side is the *School of Oriental Studies* (a school of the University of London, p. 309), opened in 1917 and providing instruction in 46 Oriental and African languages for over 500 students. — The church of *St. Mary, Moorfields*, in Eldon St., was built in 1903 from the designs of George Sherrin but represents the earliest post-Reformation Rom. Cath. mission in London (founded in Lime St. in 1686).

Beyond its intersection with London Wall (p. 282), where the old Moorgate stood till 1762, Moorgate passes the *Institute of Chartered Accountants* (in Moorgate Place), with a fine hall by John Belcher (1893), and *Ocean Building*, by Sir Aston Webb (1926). It ends at Lothbury (p. 286), on the N. side of the Bank of England.

22. Cheapside. Guildhall.

UNDERGROUND. *Post Office*, on the Central London Tube (Appx., p. 52); *Bank*, see p. 284; *Moorgate*, see p. 267; *Aldersgate*, on the Metropolitan (Appx., p. 50); *Mansion House*, on the District (Appx., p. 52).

Cheapside (Pl. R 39, *III*), beginning at the N.E. corner of St. Paul's Churchyard (p. 260) and forming the continuation of Newgate St. (p. 264), runs E. towards the Bank (p. 285). Formerly called *Chepe* or *West Chepe* (from 'ceap', to barter), it was once the market of London, and the names of the side-streets commemorate the position of the stalls of the different tradespeople. Its jewellers and mercers were famous. Tournaments and pageants were held here, and on great days the conduits in Chepe ran with wine. Cheapside Cross, one of the memorials erected by Edward I. to Queen Eleanor (p. 69), was destroyed by the Puritans in 1643. Jane Shore (d. 1527), mistress of Edward IV., Robert Herrick (1591-1674), a goldsmith's son, and Sir William Blackstone (1723-80), son of a silk mercer, were born in Cheapside.

At the W. end of Cheapside is a statue of *Sir Robert Peel* (1788-1850), by William Behnes (1855).

Foster Lane leads N. past *St. Vedast's* (open 12-3, except Sat.), rebuilt by Wren in 1670-73, with a graceful tower. The church, first mentioned in the 13th cent., is dedicated to St. Vedast or Vaast, bishop of Arras (500-540). Observe the reredos, pulpit, and plaster ceiling. Herrick was baptized here on Aug. 24th, 1591. The adjoining schoolhouse dates from 1691.

Goldsmiths' Hall (Pl. R 39, *III*), in Foster Lane, at the corner of Gresham St., was rebuilt in the Renaissance style by Philip Hardwick in 1829-35 and has a sumptuous interior, with much panelling of the late 17th century. The company, first mentioned in 1180, incorporated by royal charter in 1327, and housed on this site since 1340, has still a large number of goldsmiths and bankers among its members. It has the duty of assaying and stamping gold and silver plate, its hall-mark being the leopard's head. The 'Trial of the Pyx', i.e. the testing of the gold and silver coinage issued from the Mint (p. 398), takes place here every year. Coins issued by the overseas branch mints are also tested. — Visitors, on written application to the Clerk, are admitted on Mon., 3-4.30 (except bank holidays and in Aug. and Sept.). The statuary is uncovered only on state occasions. The assay office is never shown. Staircase: Gilded statue of St. Dunstan, patron of the company; statues of the Seasons, by *Samuel Nixon;* bust of Edward III., by *H. H. Armstead;* The Libyan Sibyl and Cleopatra, by *W. W. Story.* In the anteroom: Medea, by *Story.* Committee Room: St. Dunstan and the Virgin, by *Giulio Romano;* portraits of Sir Martin Bowes (with the Bowes Cup, see below), ascribed to *Holbein*, and Sir Hugh Myddelton (p. 272) by *Cornelius Janssen;* Roman altar with a figure of Diana, found in 1830 in digging the foundations of the hall. Court Dining Room: George III. and Queen Charlotte, by *Allan Ramsay.* Livery Hall: portraits of Queen Victoria by *Sir George Hayter*, Prince Albert by *Franz Winterhalter*, and Queen Adelaide by *Sir Martin Archer Shee;* busts of George III., George IV., and William IV., by *Sir Francis Chantrey.* — The company possesses a very fine collection of plate (not shown), which includes the Cressener Cup (1503), the Bowes Cup (1554; out of which Queen Elizabeth drank at her coronation banquet), the Gibbon Salt (1576), the Rogers Salt (1601), the Seymour Salt (c. 1662; mentioned by Pepys), and several pieces by Paul Lamerie.

At the corner of Old Change and Watling St., on the other side of Cheapside, is *St. Augustine's* (open 11-2, except Sat.), rebuilt by Wren in 1680-87 (spire added in 1695), when the parish of St. Faith (p. 259) was united with it. Good reredos, pulpit, and font.

On the left in Cheapside is *Saddlers' Hall* (No. 141; adm. on introduction only). The company claims to have received a charter from Edward I. and thus to be the oldest in the City; its hall, completely burnt down in 1821, was rebuilt by Jesse Gibson in 1822. Among its treasures is a crimson velvet pall of c. 1520. — At the corner of Wood St., on the site of St. Peter's Westcheap, stands an old plane-tree, protected in the leases of the adjoining houses. Holman Hunt (1827-1910) was the son of a warehouseman in Wood St. Between Friday St. and Bread St. (r.) stood the *Mermaid Tavern*, frequented, according to Beaumont's 'Epistle to Ben Jonson', by most of the wits of Shakespeare's time. John Milton (1608-74), son of a scrivener, was born in Bread St. (tablet on the house at the corner of Watling St.); another tablet on the outer wall of Bow Church commemorates his baptism in All Hallows, Bread St. (pulled down in 1876-77). Sir Thomas More (1478-1535) was born in Milk St., "the brightest star that ever shone in that Via Lactea".

Bow Church, or *St. Mary-le-Bow* (Pl. R 39, *III*), rebuilt by Wren in 1670-80, derives its name from the stone arches of its crypt. The *Tower (completed in 1783), one of Wren's best works, is 222 ft. high, and is said by Wren to stand upon a Roman causeway; at the top is a dragon 9 ft. long. The balcony on the tower is a memorial of the stone balcony set up by Edward III. to view the joustings in Cheapside. Persons born within the sound of Bow bells are 'Cockneys', i.e. true Londoners; the bells are twelve in number, eight of which were recast in Whitechapel (see p. 401) in 1762. The church is open daily 10-5; adm. to crypt 3*d*., to tower 6*d*. Good woodwork (pulpit, reredos, etc.).

The Norman CRYPT is probably a relic of the church built, according to Stow, in the reign of William the Conqueror and is thus the oldest surviving ecclesiastical structure in the City. It is supported by three of the original circular columns and by a heavy brick pier of the 17th century. The brick vaulting also is Wren's work. Some of the relieving arches are of Roman bricks. In the S. bay of the W. wall are the remains of one of the original narrow windows. The S. aisle of the crypt is sealed up.

The *Court of Arches* (the principal court of the Archbishop of Canterbury, first mentioned in 1272) takes its name from Bow Church, and the confirmation of the election of bishops in the Southern Province, part of its duty, is still held here. — William III. granted to Holy Trinity Church, in Broadway, New York, a vestry with the same rights as that of St. Mary-le-Bow; and in 1914 a stone from the crypt of Bow Church was sent to Holy Trinity as a record of this connection.

Farther on KING STREET and QUEEN STREET (named after Charles II. and Catherine of Braganza) lead left and right to the Guildhall (p. 277) and to Southwark Bridge (p. 294) respectively.

At No. 86 Cheapside is **Mercers' Hall** (introduction necessary), The Mercers, who were incorporated in 1393, take precedence among the twelve great companies (p. 55).

The hall occupies the site of the church of the hospital of St. Thomas of Acon, which was founded (c. 1190) in memory of Thomas à Becket on the traditional site of the house in which he was born (c. 1118). The Mercers obtained possession of the church in 1541; their hall was destroyed in the Fire and rebuilt by Edward Jarman (1682). The Cheapside front dates from 1880, and a N.W. block of offices was added in 1909. The Mercers are now the only City company possessing a private chapel. This, which appears to represent the choir of the hospital church, retains its late 17th cent. fittings and has modern frescoes of Becket's martyrdom and the Ascension. The 'ambulatory' perhaps represents the nave and transepts of the hospital church, and in its N. wall, which may date from the 16th cent., is a fine doorway with a portcullis (late 17th cent.). Above are the hall, with beautifully carved panels, and the court room, with a carved overmantel. There is another 17th cent. overmantel in the corridor to the S. of the hall. The company possesses portraits of Colet and Gresham and the *Leigh and Northampton Cups (1499, 1616).

Old Jewry, to the E. of Mercers' Hall, was the quarter inhabited by the Jews until their expulsion by Edward I. in 1290. In this street are the headquarters of the *City Police* (p. xxxvi; No. 26), rebuilt in 1929-30, and the *National Debt Office* (1903). In Church Court (entrance at No. 33) are the tower and W. front of *St. Olave's*, built by Wren in 1670-79 (body of the church pulled down in 1888).

The continuation of Cheapside towards the Bank (p. 285) is called the Poultry, once the street of the poulterers. Thomas Hood (p. 373) was born here in 1799. The sculptured panels on Nos. 12-13 (r.) refer to royal processions that passed through the street in 1546, 1561, 1660, and 1844. The head offices of the *Midland Bank* here were built by Messrs. Gotch & Saunders in collaboration with Sir Edwin Lutyens (1925-28). Grocers' Hall Court (l.) leads to *Grocers' Hall* (main entrance in Princes St.; adm. on written application to the wardens), the guild-house of the grocers or 'pepperers'. This company was first mentioned in 1180, revived as a fraternity in 1345, and incorporated in 1428; the present hall dates from 1890. At the corner of Princes St. is the *National Provincial Bank* (Union Bank office), by Sir Edwin Cooper (begun in 1929).

From Cheapside we follow King St. (p. 276) N. to Gresham St. (p. 266), in which, at the corner of Guildhall Yard, stands the church of **St. Lawrence Jewry** (open 10-4, except Sat.), once situated in the mediæval ghetto (comp. above) and rebuilt by Wren in 1670-1686, with a gridiron as a weather-vane.

The organ-case and the pulpit are particularly fine. The original organ was by Renatus Harris. The church contains the marble monument of Archbishop John Tillotson (1630-94; N. wall of chancel), a monument (to Mary Browning, d. 1697; N. aisle) by C. G. Cibber, and a window (1900) commemorating Sir Thomas More (p. 276). The Lord Mayor and Corporation, carrying bouquets, attend service at this church on Michaelmas Day, before electing the new Lord Mayor (p. 278). On the S. side is the Corporation pew, with a sword-rest behind the Lord Mayor's chair. The *Vestry has fine woodwork, a ceiling-painting of St. Lawrence by Isaac Fuller the younger (1678), in an exquisite plaster setting, and a painting of the Martyrdom of St. Lawrence, ascribed to Ribera.

The **Guildhall** (Pl. R 39, *III*), or Council Hall of the Corporation of the City of London, was originally erected in the early years of the 15th cent. for the assemblies of the citizens and as the seat of municipal government, in place of an earlier hall in Aldermanbury (p. 282). It was seriously injured by the Great Fire, but was immediately repaired, probably by Wren, the original walls being utilized as far as possible. In spite of numerous restorations the Guildhall is still substantially a 15th cent. building, the beautifully vaulted S. porch (finished in 1425) and the E. crypt (p. 279) being excellent examples of the period. The façade towards Guildhall Yard, crowned with the arms of the City (the sword in which is the emblem of St. Paul) and the motto 'Domine dirige nos', was erected in 1788 by the younger George Dance; the part E. of the porch was rebuilt in the same style in 1909 by Sydney Perks.

The city plate includes the silver-gilt *Mace* (1735); the *Crystal Mace* or *Sceptre*, in gold and crystal (possibly Anglo-Saxon, with 15th cent. head); the *Pearl Sword;* the *City Purse*, said to have been given by Elizabeth; and the *Collar* of SS. worn by the Lord Mayor (1545). — Guide (1s.), by *Sir J. J. Baddeley*.

The Great Hall (open all day), 151$^1/_2$ ft. long, 48 ft. broad, and 89 ft. high, is used for various municipal meetings, the election of the Lord Mayor (Sept. 29th, Michaelmas Day) and Sheriffs (June 24th), and public meetings of the citizens of London. On Nov. 8th the Lord Mayor is here admitted to office with picturesque ceremony, and on the following day the Lord Mayor and Sheriffs give a public banquet to the members of the Cabinet, ambassadors, judges, archbishops, and others, which is attended by nearly a thousand guests (comp. p. 284). Simultaneously a meal is given to over two thousand poor persons in the East End. In this hall took place the trials of Anne Askew (p. 267), the Earl of Surrey (p. 389), Lady Jane Grey and Lord Guildford Dudley (p. 390), and others (comp. the tablet near the entrance to the crypt).

The present timber roof and the screen and gallery at the W. end were designed by Sir Horace Jones (1864-65). The walling, with much of its stone panelling, is original, and the window tracery, where it is modern, follows the original form. In the S.W. corner of the hall is a 15th cent. side-window with its ancient glass. Below the corresponding window opposite are the official standards of length. The glass in the E. window was presented by Lancashire operatives in acknowledgment of London's generosity during the cotton famine (1862-65); that in the W. window is a memorial of the Prince Consort. The subjects of the other windows are taken from the history of the city. The banners are those of sixteen of the livery companies (p. 55). By the N. wall are monuments to the Earl of Chatham, by John Bacon, with an inscription by Burke; Wellington, by John Bell; and Nelson, by James Smith, with an inscription by Sheridan. On the S. wall are monuments to William Pitt, by J. G. Bubb, with an inscription by Canning, and Lord Mayor Beckford, by F. J. Moore (bearing on the pedestal his famous but probably fabulous address to George III.). The two wooden figures (14$^1/_2$ ft. high) above the gallery, carved by Capt. Richard Saunders in 1707-8, are called *Gog* (l.) and *Magog* (r.). Their wickerwork and pasteboard predecessors, mentioned in 1558 as Gogmagog and Corineus, were used as effigies in pageants.

On the N. side of the great hall is the entrance to the council chamber. In the ante-lobby are busts of Nelson (by Anne Damer), Wellington, Havelock, Gen. Gordon, the Duke of Cambridge, and Cecil Rhodes, and in the main vestibule are busts of Canning, Palmerston, Cobden, Beaconsfield, Gladstone, Chamberlain, etc. The COMMON COUNCIL CHAMBER (apply to an attendant), a twelve-sided apartment, was constructed by Sir Horace Jones in 1884 and contains a statue of George III., by Chantrey, and several royal busts. The clerestory windows represent the cardinal virtues; above are faded frescoes depicting the crafts of twenty-four livery companies. The chamber proper is separated from a surrounding corridor by screens glazed with the arms of the other fifty-three companies. Above the corridor is the public gallery. It was in the first council chamber (built in 1614) that Charles I. demanded the surrender of the Five Members (p. xxiii), who had taken refuge in the City. — The *ALDERMEN'S COURT ROOM (said to date from the early 17th cent. but rebuilt after the Fire) contains an elaborate plaster ceiling, with panels painted by Sir James Thornhill in 1727, and carved panels and stained glass exhibiting the arms of Lord Mayors. The painting over the fireplace in also by Thornhill. The royal arms above the Lord Mayor's chair are believed to be unique in including the arms of Hanover ensigned with the 'electoral bonnet'. — The NEW COURT ROOM (1908) is used for the sittings of the Lord Mayor's and City of London Court, under the Recorder of London.

On the N. side of the great hall, beneath the ladies' gallery, is a doorway leading to a staircase, which descends to the **Crypt** (early 15th cent.), below the great hall. It is divided by a wall into two parts. The *East Crypt ($73^3/_4$ ft. long, $45^1/_2$ ft. wide, 13 ft. high) rivals St. Stephen's Crypt (p. 126) both in interest and in size. It is supported by six columns of Purbeck marble, and at the intersections of the ribbed vaulting are large carved bosses. Several sarcophagi, including one of the 4th cent. from Clapton, and other Roman antiquities, besides the stone coffin of 'Godfrey the Trumpeter' (late 13th or early 14th cent.; from the old Guildhall chapel), are placed here. In the S.W. corner is a mahogany staircase (18th cent.) from New Broad St. The West Crypt (no adm.), less ornate, collapsed during the Great Fire and was hastily repaired.

From the E. end of the crypt we enter the ***Guildhall Museum** (week-days 10-4 or 5, except on holidays and from Nov. 6th to Nov. 12th; catalogue 1*s.*), which occupies the sunk floor below the library (p. 280) and has its principal entrance in Basinghall St. It comprises a collection of Roman, Saxon, and mediæval antiquities found within the City of London.

Among the Roman antiquities in the N.E. part of the museum are a tessellated pavement from Bucklersbury ($20^1/_4$ ft. by $12^1/_2$ ft.; probably of the time of Hadrian), considered the finest found in London (comp. p. xxvii); the lower part of a sculpture of the three Mother-Goddesses, from Seething Lane; the tombstone of a soldier (perhaps the best example in Britain of the so-called 'legionary sculpture') and a damaged portrait-head, both from the Camomile St. bastion; the fragment of a relief representing the Rape of the Sabines (?); and an hexagonal column in memory of Claudia Martina, from Ludgate Hill. Also a large collection of smaller antiquities (terracotta figures, lamps, vases, dishes, goblets, trinkets, spoons, pins, needles, etc.). — At the S. end are the mediæval antiquities, among which is a collection of shop and tavern signs, including (at the foot of the staircase) that of the Boar's Head in Eastcheap (1668; p. 297). Several cases contain pottery, ironwork, coins and medals, leather-work, staves, and interesting autographs; and one (at the S. end) has glass of various periods, including a 'yard of ale'. In the centre, the broken sword of Admiral Blanquet, surrendered to Nelson after the Battle of the Nile, and presented by him to the Corporation (with autograph letter); opposite, the sword of honour presented to Nelson by the Corporation in 1800. In a case nearer the N. end is part of a hoard of early 17th cent. *Jewellery (possibly a jeweller's stock-in-trade), found in 1912 at the corner of Friday St. and Cheapside; the remainder is in the London Museum (p. 169), British Museum (not shown), and Victoria and Albert Museum (p. 333). In the S.E. corner (above) are figures of Raving and Melancholy Madness, by C. G. Cibber, and instruments of restraint, from old Bethlem (p. 468). By a column at the N.W. end are the whipping post and manacles from Newgate (p. 264). Behind, at the foot of the stairs, are two fragments of the Eleanor Cross in Cheapside (p. 275). — We ascend the staircase (parish boundary and property marks; opposite, the coat-of-arms of the Hanseatic League, carved by Cibber, from the Steelyard, p. 294) to the principal entrance, with a model of the last state barge (1807) and early playing cards. Thence another staircase, on which are three stone statues from the façade of the old Guildhall chapel (Elizabeth, by Nicholas Stone, originally erected c. 1625 at the first Royal Exchange, p. 285; Edward VI.; Charles I.), ascends to the newspaper room, adjoining which is a room containing a collection of clocks and watches.

The library is reached also by a corridor leading E. from the Guildhall porch past a bronze copy of the She-Wolf of the Capitol (presented in 1928 by Prince Potenziani, Governor of Rome), a collection of fire insurance marks, and statues of Sir John Cutler and Charles II. by Stephen Colein (1683), from the old College of Physicians.

The **Guildhall Library** (week-days 10-6, except holidays and Nov. 6-12th), founded in 1828 and opened to the public in 1873, contains 6000 MSS. and about 200,000 volumes and pamphlets, including several good specimens of early printing, and an unrivalled collection of works on London, its history, antiquities, and famous citizens. The City's original collection of books, formed by Richard Whittington in 1423, was borrowed in 1549 by the Protector Somerset, who omitted to return it. Readers are admitted on signing their names and addresses in the register, and books are fetched with greater expedition than at the British Museum. The reading room (entrance through the newspaper room), designed by Sir Horace Jones in the Gothic style in 1871-72, is 100 ft. long and 65 ft. wide. On the timber ceiling are the arms of the twelve great City companies (p. 55) and of the Leathersellers and Broderers. The N. window illustrates the introduction of printing into England; the S. window is emblazoned with the arms of twenty-one minor livery companies. On the right are busts of Chaucer, by Sir George Frampton, and Tennyson, by F. J. Williamson.

Among the notable possessions of the library (accessible to students) may be mentioned the purchase-deed of a house in Blackfriars bearing Shakespeare's signature (p. 292); Ralph Agas's map of Elizabethan London, of which only one other copy is known to exist (in the Pepys Library at Cambridge); an illuminated missal from St. Botolph Aldersgate (1st half of 15th cent.); the first edition of Froissart (Paris, 1495); the original journal (1672-83) of Robert Hooke, the experimental philosopher; many thousands of volumes of MS. records of the City churches, etc.

The **Corporation Art Gallery** (week-days 10-4 or 5, except holidays and Nov. 6-12th), entered from Guildhall Yard by a door to the right of the main porch, was established in 1886. It consists mainly of British paintings of the 19th cent., popular in appeal, and includes over a hundred works by Sir John Gilbert (1817-97), the Gassiot Bequest of 127 works, etc.

Gallery I. Above are hung portraits, by *J. M. Wright*, of the judges who settled claims arising out of the Great Fire (comp. p. 240). Left: *W. Collins*, 646. Borrowdale, 647. The nutting party; 1029. *Neils M. Lund*, The heart of the Empire; *A. Chevallier Tayler*, 1007. Earl Beatty, 1006. Earl Haig; above, 1055. *Byam Shaw*, The Blessed Damozel; 858. *Marcus Stone*, Married for love; 692. *B. W. Leader*, Churchyard at Bettws-y-Coed; 529. *Gilbert*, 'Ego et rex meus'. — Exit to the library and museum. — 860. *Frank Brangwyn*, Tower Bridge; 634. *Arnesby Brown*, River bank; 732. *Clarkson Stanfield*, Great Tor, Oxwich Bay; 635. *H. S. Tuke*, Ruby, gold, and malachite; 616. *W. L. Wyllie*, Commerce and sea power; *Orpen*, Lord Bearsted. In the middle of the room are a bronze statuette of Edward I. by *Sir Hamo Thornycroft*, a collection of miniatures by *J. S. Stump*, and drawings by *J. M. Swan*. — On the balcony: 43. *J. S. Copley*, Defeat of floating batteries, Gibraltar, in 1782; 344. *Leader*, The stream in summer time.

Gallery II. Left: 590. *Lawrence*, Sir William Grant; 655. *Sidney Cooper*, Landscape and cattle; *Patrick Nasmyth*, 708. Meeting of the Avon and Severn, 707. View in Hampshire; 734. *Stanfield*, The 'Victory' being towed into Gibraltar in 1805; 45. *Reynolds*, Thomas Tomkins (perhaps the master's last work); 703. *W. J. Müller*, On the Medway; 729. *Stanfield*, Old Holland; 986. *G. F. Watts*, Ariadne in Naxos; 685. *J. C. Hook*, The Bonxie, Shetland; 643. *W. Collins*, Barmouth sands; 830. *Daniel Maclise*, Banquet scene from 'Macbeth'; 989. *David Roberts*, St. Paul's Cathedral; *Samuel Scott*, 47. Old London Bridge, 46. Fleet River. In the centre: a marble statue of Sir Henry Irving, by *Onslow Ford;* engravings of Old London. — In the corridor leading to Gallery III: 723-726. *Alfred Stevens*, The seasons; 970. *Henry Holiday*, The burgesses of Calais.

Gallery III contains water-colours by *Sir John Gilbert*, *Albert Goodwin*, *Millais* (Lorenzo and Isabella), *Birket Foster*, *Mrs. Allingham*, *Philip Norman* (524. Staple Inn), and others. In the centre, a marble bust of Clytie, by *G. F. Watts* (comp. p. 356).

Gallery IV. Left: 1059. *D. G. Rossetti*, La Ghirlandata; 1051. *G. P. Jacomb-Hood*, Raising of Jairus's daughter; 704. *W. J. Müller*, Gillingham on the Medway; *Millais*, 701. My first sermon, 702. My second sermon; 1014. *Sir Edward Poynter*, Israel in Egypt; 871. *Albert Goodwin*, The toilers' return; 737. *James Tissot*, The last evening; 711. *John Phillip*, A chat round the brasero; 668. *Willem Geets*, Charles V. and Jeanne Vandergeynst; 661. *William Dyce*, Henry VI. during the battle of Towton; 1027. *Sir John Lavery*, Portrait of Lady Lavery; 771. *H. H. La Thangue*, Mowing bracken; 881. *Fantin-Latour*, Gladioli and roses; 1033. *Holman Hunt*, Eve of St. Agnes; *660. *Dyce*, George Herbert at Bemerton; 649. *Constable*, Fording the river; *927. *W. S. Burton*, The wounded cavalier; 1041. *Corot*, Outskirts of a wood; 698. *J. Linnell*, The timber waggon; 1039. *Leighton*, Music lesson; 1015. *Millais*, The woodman's daughter.

At the corner of BASINGHALL STREET, close to the Guildhall, stands *Gresham College*, founded by Sir Thomas Gresham (p. 285) in 1579 for the delivery of lectures by seven professors, on law, divinity, physic, rhetoric, geometry, astronomy, and music. The present building dates from 1913. According to Gresham's will, some of the lectures were to be delivered in the middle of the day, and in Latin, but the speakers now deliver their courses of four lectures each in English, at 6 p.m. in Jan. and Feb. (adm. free). — In Basinghall St. are *Coopers' Hall* (No. 71; built in 1868) and the *Wool Exchange* (1874). Outside Australia and New Zealand the London wool sales are the most important in the world. The beautiful **Girdlers' Hall** (No. 39) was rebuilt in 1681-82 and remodelled in 1878-79. The hall has its original screen, overmantel, and heraldic glass and a Lahore carpet presented in 1634. The carved overmantel in the parlour encloses a landscape by Richard Wilson.

COLEMAN STREET (the street of the coalmen), the next parallel street on the E., contains the church of *St. Stephen*, rebuilt by Wren in 1674-1681. The relief of the Last Judgment over the churchyard gate (original, in wood, kept in the vestry), the communion table and rails, the pulpit, and the font are noteworthy (all late 17th cent.).

In ALDERMANBURY, to the W. of the Guildhall, is the church of *St. Mary the Virgin* (open 11-2.30), rebuilt by Wren in 1670-86. The three lower stages of the tower (refaced) probably date from 1437. Milton was married in the old church to his second wife, Catharine Woodcock (Nov. 12th, 1656). Judge Jeffreys (1644-89) was buried under the altar. John Heming (d. 1630) and Henry Condell (d. 1627), Shakespeare's brother actors, who edited and published the first folio edition of his plays (1623), were buried in the old church (monument in the churchyard, 1896).

Love Lane leads W. from St. Mary's to *St. Alban's* (open 12-3, except Sat.), at the corner of Wood St., a good example of late Gothic, rebuilt in 1633-34 by Inigo Jones and restored or rebuilt after the Fire by Wren (1682-87). The tower is certainly Wren's work. The pulpit is fitted with an hour-glass, and the church possesses a Laudian altar-frontal of black velvet (dated 1631). — At No. 18 Addle St., near its junction with Aldermanbury, is **Brewers' Hall** (open 11-3, Sat. 11-1), which has not been materially altered since its rebuilding in 1670-73. It has a fine entrance doorway, a livery hall with admirable panelling, carvings, and screen, a court room with panelling and old glass, and a quaint kitchen with a leaden cistern. The company owns a funeral pall of c. 1520. On No. 17½ Addle St. is a relief of a bear, dated 1670. — Silver St. (No. 24 in which is the quaint *Parish Clerks' Hall*, erected in 1669-72, but refaced; old panelling and heraldic glass) continues Addle St. to the W. to Monkwell St., the Coopers' Arms at the corner of which covers the site of the house where Shakespeare lodged in 1598-1604 with Christopher Mountjoy, a Huguenot wigmaker. Between Nos. 32 and 33 Monkwell St. is a passage leading to *Barbers' Hall* (Pl. R 40, *III*; adm. on application to the Clerk), which has an entrance doorway with a hood of 1671 and a staircase of the mid 17th century. The hall (formerly the court room), built by Inigo Jones in 1636, has a fine plaster ceiling, a portrait of Inigo Jones by Van Dyck, and a work ascribed to Holbein, representing Henry VIII. granting the charter in 1541 under which the barbers and the surgeons were united in one company until 1745.

Aldermanbury intersects LONDON WALL (Pl. R 40, 44, *III*), on the site of the city wall (p. xxvi), of which a section (brick battlements, of the late 15th cent., on Roman foundations) is to be seen in the churchyard of *St. Alphege* (to the W.). The church, opposite, was pulled down in 1923, but the tower and the porch have been preserved (open 11-2.30, except Sat. & Sun.). These are relics of the chapel of the *Elsing Spital,* a priory of Austin canons with a hospital for a hundred blind men, founded by William de Elsing, a mercer, in 1329. In the porch are the monument of Sir Rowland Hayward (d. 1593) and a carving of the Martyrdom of St. Stephen (Spanish work of the 16th cent.?).

No. 6 London Wall (at its W. end) is *Curriers' Hall* (1874). — Farther E., at the corner of London Wall and Coleman St., is *Armourers' and Brasiers' Hall* (Pl. R 39, 40, *III*), rebuilt in 1840 and containing a valuable collection of armour and old plate (steeple cups, mazers, etc.). Beyond Moorgate (p. 274) is *Carpenters' Hall,* at the corner of Throgmorton Avenue, rebuilt in 1876; from the old hall it retains overmantels (late 17th cent.), carved panels (1579), heraldic glass (17th cent.), and three tempera paintings (mid 16th cent.). *All Hallows-on-the-Wall* (Pl. R 43, *III*) was rebuilt in 1765-67 by George Dance the younger. The vestry occupies the site of a Roman bastion of the city wall, a mediæval section of which adjoins the church. The pulpit is entered by a flight of steps leading from the vestry through the wall of the church.

Aldermanbury ends at FORE STREET, in or near which Daniel Defoe (1661?-1731) was born. **St. Giles Cripplegate** (Pl. R 40, *III;* open 10-4, Sat. 10-1; guide-book 6*d.*), at the W. end of the street, escaped the Great Fire. The lower part of the tower dates from the 15th cent. (with a top story of 1683-84), and the body of the church was rebuilt after a fire in 1545. The N. porch was added in 1660, and the E. window inserted in 1704. The church was much restored in the 19th century. Near the N. door is a statue of *John Milton* (1608-74), with reliefs from 'Comus' and 'Paradise Lost' on the pedestal, by Horace Montford (1904). On the S. side of the churchyard are the remains of the bastion that stood at the N.W. angle of the mediæval city wall. Cripplegate (Anglo-Saxon Crepulgeat, perhaps 'covered way') was a gate in the wall at this point.

Milton is commemorated within the church by a good bust, by John Bacon (1793), now placed on a cenotaph of 1862; his supposed resting-place is marked by a stone in front of the chancel-rail. St. Giles contains also the tombs of John Foxe, martyrologist (1516-87; tablet by the N.W. window); Sir Martin Frobisher, voyager (1535?-94; tablet on the S. wall, behind the organ); and John Speed, topographer (1552?-1629; half-length figure under the clock). Oliver Cromwell was married to Elizabeth Bourchier in this church (Aug. 22nd, 1620), and the register contains an entry of the burial of Defoe (p. 273). The monument of Constance Whitney (d. 1628; N. wall), which shows her answering the Resurrection call, gave rise to a legend that she was buried alive and resuscitated by the attempt of a thief to steal her ring. The pulpit and reredos (1704), and the font-cover, are ascribed to John Saunders. The reredos in the N. aisle (late 17th cent.) came from St. Bartholomew Exchange (comp. p. 298). The organ is by Renatus Harris (1705-6). The window at the W. end of the S. aisle commemorates Edward Alleyn (p. 422).

Milton St., running N. from Fore St. to Chiswell St., was till 1830 the 'Grub Street' of unsavoury literary reputation. — Playhouse Yard, between Whitecross St. and Golden Lane, to the N. of St. Giles, marks the site of the *Fortune Theatre,* built in 1601 for Henslowe and Alleyn (p. 412) and closed in 1649. The *Cripplegate Institute* (for physical and mental recreation), in Golden Lane, was founded in 1894.

23. Mansion House. Bank of England. Royal Exchange. Bishopsgate.

Underground. *Bank*, on the Central London, City & S. London, and Waterloo & City Tubes (Appx., pp. 52, 55, 56); *Mansion House* and *Cannon Street*, on the District (Appx., p. 52); *Liverpool Street*, on the Metropolitan and the Central London Tube (Appx., pp. 50, 52); *Moorgate*, see p. 267.

The open space enclosed by the Mansion House, the Bank, and the Royal Exchange is the centre of the City and one of the most congested points in London.

The **Mansion House** (Pl. R 39, *III*), residence of the Lord Mayor during his year of office, was erected on the site of the Stocks Market by George Dance the elder in 1739-53. The tympanum of the Corinthian hexastyle portico contains an allegorical relief by Sir Robert Taylor.

In the interior, to the left of the entrance, is the Lord Mayor's justice room or police court. Permission to view the state rooms is usually granted to visitors applying in writing to the Lord Mayor's secretary. The principal room is the *Egyptian Hall* (90 ft. long and 60 ft. wide), in which the Lord Mayor gives his banquets and balls, said to be a reproduction of the hall described under that name by Vitruvius. The hall contains sculptures (mostly purchased at the close of the Great Exhibition of 1851, p. 182): the nymph Egeria, by J. H. Foley; Genius and the Morning Star, by E. H. Baily; Comus, by J. G. Lough; Griselda, by W. C. Marshall; and Alexander the Great, by J. S. Westmacott. Other rooms are the *Saloon*, adorned with tapestry and sculpture (Caractacus, a fine work by Foley); the *State Drawing Rooms*; the *Long Parlour*; the *Venetian Parlour* or Lord Mayor's business room; the *Old Ball Room*; etc.

The Lord Mayor is chosen on Michaelmas Day (Sept. 29th) from among the aldermen who have served as sheriff and is installed on Nov. 9th, when the 'Lord Mayor's Show', an interesting but somewhat undignified procession dating from 1209 (till 1858 partly by water), escorts the Lord Mayor in his state coach from the Guildhall to the Law Courts, where he takes the oath before the Court of King's Bench. He then returns to preside at the Guildhall Banquet (p. 278), at which important political speeches are delivered. — As chief magistrate, the Lord Mayor enjoys precedence within the City after the sovereign. In company with peers, privy councillors, and the Lord Mayor of York, he enjoys the title of 'Right Honourable'.

The *Interior of *St. Stephen Walbrook* (open 8-5), behind the Mansion House, with its dome supported by Corinthian columns, is one of Wren's masterpieces (1672-87). The first church on this site was erected in 1429. Fine woodwork (reredos, pulpit, communion table, font-cover, organ-case). On the N. wall hangs the Stoning of St. Stephen, one of the best works of Benjamin West. A tablet on the S. wall commemorates John Dunstable (d. 1453), "father of English harmony". Sir John Vanbrugh (1664-1726), architect and dramatist, is buried here but has no monument. — Walbrook, a street marking the course of a stream that once intersected the city from N. to S. and now flows through a sewer (comp. p. xxvi), leads to Cannon Street Station (p. 294).

In Threadneedle Street (which is perhaps named after a shop sign of the 'Three Needles'), opposite the Mansion House, stands the **Bank of England** (Pl. R 39, 43, *III*), sometimes known as 'The Old Lady of Threadneedle Street'. The nucleus of the building was designed by George Sampson and opened in 1734, but the external blank wall was the work of Sir John Soane (p. 111), who was architect to the Bank from 1788 to 1833. The N.W. angle was copied from the Temple of the Sibyl at Tivoli. The interior courtyard was formerly the burial-ground of St. Christopher Stocks and contains a bronze statue of St. Christopher, set up as a war memorial. The edifice covers an area of over four acres but no longer accommodates the Bank's ever-increasing business; its reconstruction on a loftier scale (but with the retention of the external wall) was begun in 1924 from the designs of Sir Herbert Baker.

The Bank was founded in 1694, the first suggestion of it apparently emanating from William Paterson, a wealthy City merchant, and the bill for its establishment being introduced by Charles Montagu, afterwards Earl of Halifax. It is a joint stock bank, and was the first of the kind established in the kingdom. Having exclusive privileges, secured by royal charter, it continued to be the only joint stock bank in London till 1834, when the London and Westminster Bank, soon to be followed by many others, was established. The Bank of England is the only bank in England and Wales which has the power of issuing paper money (p. xiii). Its capital, originally 1,200,000*l.*, is now 14,553,000*l.* The Bank acts as the agent of the government in all business transactions connected with the National Debt (amounting on March 31st, 1929, to 7,620,853,547*l.*), receives and registers transfers of stock, and pays the quarterly dividends on the various kinds of stock; it also carries on business like other banks in discounting bills, receiving deposits, and lending money. The Bank of England is the 'bankers' bank', their reserves consisting of their accounts with it; in this way it has the exclusive custody of the entire banking reserve of the country. It is bound to buy all gold bullion brought to it, at the rate of 77*s.* 9*d.* per troy ounce, and holders of legal tender may demand from it bar gold in exchange for notes at the rate of 77*s.* 10$^1/_2$*d.* per troy ounce, but only in bars containing 400 oz. of fine gold. The government of the Bank is vested in a Governor, a Deputy Governor, and twenty-four Directors. Since the Gordon Riots (1780) the premises have been protected at night by a detachment of Foot Guards. The printing department of the Bank was transferred in 1918 to St. Luke's (p. 273). — The Bank is open for business on week-days from 9 to 3.30 (Sat. 9-12), but is not shown to visitors.

The **Royal Exchange** (Pl. R 43, *III*), built in 1842-44 from the designs of Sir William Tite, is the third building of the kind on the same site. The first Exchange, erected in 1566-71 on the model of the Bourse at Antwerp by Sir Thomas Gresham, was destroyed in the Great Fire, and its successor, by Edward Jarman (1667-69), was burned down in 1838. The present building is preceded by a Corinthian portico and approached by a broad flight of steps. The group in the tympanum is by Richard Westmacott the younger. On the architrave is the inscription: "The Earth is the Lord's and the fulness thereof". On the E. front of the campanile (180 ft. high) is a statue of Gresham, and at the top is a gilded vane in the shape of a grasshopper (Gresham's crest). The thirteen bells of the Royal Exchange are rung at 9, 12, 3, and 6.

The interior of the Exchange (open on week-days 10-3, Sat. 10-1) forms a quadrangular court surrounded by colonnades and roofed with glass in 1880. It no longer serves any business purpose. The tessellated pavement of Turkish honestone (relaid) is a relic of Gresham's Exchange. In the centre is a statue of Queen Victoria, by *Sir Hamo Thornycroft* (1895); in the N.E. and S.E. corners are statues of Queen Elizabeth, by *M. L. Watson* (d. 1847), and *Charles II., by *John Spiller* the younger (1763-94; his sole surviving work, replacing the original statue by Arnold Quellin, 1684); in the S.W. corner, Prince Albert, by *J. G. Lough* (1847); in the N.W. corner, an heroic bust of Abraham Lincoln, hewn of Indiana limestone by *Andrew O'Connor*, the American sculptor (on loan).

The panels of the walls were filled in 1892-1927 with HISTORICAL PAINTINGS (on canvas, fixed on slate slabs); some of them are badly lighted and are illuminated on application to the picturesquely costumed 'constables'. To the left from the main (W.) entrance: Phœnicians bartering with the ancient Britons in Cornwall, by *Lord Leighton;* Nathan Meyer Rothschild (1777-1836; p. 295), by *E. Horwitz;* Alfred repairing the walls of London, by *Frank O. Salisbury;* William the Conqueror granting a charter to the citizens of London, by *Seymour Lucas;* Antony Gibbs (1756-1815), financier, after *John Downman;* William II. building the Tower, by *C. G. Anderson;* Women's work in the Great War, by *Lucy Kemp-Welch;* King John sealing Magna Charta, by *Ernest Normand;* King George and Queen Mary visiting the battlefields in 1917, and Peace thanksgiving service at St. Paul's (1919), by *F. O. Salisbury;* Sir Henry Picard, Master of the Vintners' Company, entertaining five kings in 1363, by *A. Chevallier Tayler;* Sir John Houblon (1631-1712), first governor of the Bank of England, by *A. R. Haywood;* Destruction of the second Royal Exchange, by *Stanhope Forbes;* Whittington dispensing his charities, by *Henrietta Rae;* Pascoe Grenfell (1761-1838), abolitionist and financier, by *George Harcourt;* Philip the Good presenting the charter to the Merchant Adventurers, by *E. A. Cox;* Trained bands marching to the battle of Barnet in 1471, by *J. H. Amschewitz;* Sir Francis Baring (1740-1810; p. 288), after *Lawrence;* Blocking of Zeebrugge (1918), by *W. L. Wyllie;* Reconciliation of the Skinners' and Merchant Taylors' Companies in 1484, by *Edwin A. Abbey;* Sir Richard Glyn (1755-1838), banker, after *Zoffany;* Crown offered to Richard III. in 1483, by *Sigismund Goetze;* Foundation of St. Paul's School, by *William F. Yeames;* Opening of the first Royal Exchange by Queen Elizabeth, by *Ernest Crofts;* Charles I. demanding the Five Members at the Guildhall, by *Solomon J. Solomon;* The Fire of London, by *Stanhope Forbes;* Founding of the Bank of England, by *George Harcourt;* John Julius Angerstein (1735-1823; the "Father of Lloyd's"; comp. p. 72) and his wife, after *Lawrence;* Nelson leaving Portsmouth to join the 'Victory', by *A. C. Gow;* Opening of the Royal Exchange by Queen Victoria, by *R. W. Macbeth;* Abel Smith (1717-88), banker, by *George Harcourt;* Modern Commerce, by *Frank Brangwyn.*

In front of the Royal Exchange are an equestrian statue (stirrupless) of the *Duke of Wellington*, by Chantrey (1844), and a war memorial to the *London Troops*, designed by Sir Aston Webb (1920), with bronze figures of an infantryman and an artilleryman by Alfred Drury. Behind the Exchange are a seated bronze figure of *George Peabody* (1795-1869; p. 56), by W. W. Story (1871), and a fountain with a bronze group of *Motherhood by Jules Dalou (1879). Near the S.E. corner of the Exchange is a pump dating from 1799.

In LOTHBURY, on the N. side of the Bank, are the head office of the *Westminster Bank*, by Mewes & Davis (1927-29), and *St. Margaret's* (open 9-6), rebuilt by Wren in 1686-95, with a 17th cent. choir-screen (presented by Theodore Jacobson, a descendant of the Hanse merchants, to All Hallows the Great, Upper Thames St., which was demolished in 1893), a font ascribed to Grinling Gibbons, and the bronze bust of Sir Peter le Maire (d. 1631; from St. Christopher Stocks, p. 285; in the vestry).

THROGMORTON STREET, continuing Lothbury E. to Old Broad St. (p. 288), was named after Sir Nicholas Throckmorton (p. 301). At No. 28 is *Drapers' Hall*, dating from 1667 but in great part rebuilt in 1866-70 (visitors usually admitted). It contains a portrait of Nelson by Beechey and a picture by Zucchero believed to represent Mary Queen of Scots and James I. The company received its first charter in 1364. The garden contains a mulberry-tree 300 years old.

The **Dutch Church** ('Jesus Temple'; open 9.30-4, Sat. 9.30-1) in AUSTIN FRIARS, behind the Drapers' Hall, is the preaching nave of a church of 1354, built for the Austin friars or Barefoot preachers, whose priory here was founded in 1253 by Humphrey de Bohun, Earl of Hereford and Essex.

The priory was presented to Sir William Paulet, afterwards Marquis of Winchester, at the Dissolution, and the church was assigned by Edward VI. in 1550 to the Dutch Protestant residents in London (who have retained it ever since). The spire, choir, transepts, and domestic buildings were then gradually demolished. The nave, which is remarkably spacious (153 ft. by 73 ft.), escaped the Great Fire, but was gutted by fire in 1862 and was completely restored in 1863-65. It contains numerous tombs of the 17-18th cent. and some forty brass-indents. The library, in the N. aisle, includes MS. letters from William the Silent and Albrecht Dürer. Richard Fitzalan (p. 389) was buried here, and his tomb was long an object of pilgrimage. Cornelius Johnson (Janssen van Ceulen), the painter, born in London of Dutch parentage, was baptized here in 1593.

At 12 Austin Friars are the offices of *Goschens & Cunliffe*, merchant bankers, founded in 1814 by William Henry Goschen, son of a Leipzig publisher.

Obscurely situated between Throgmorton St. and Threadneedle St., with its original entrance in Capel Court (reached from Bartholomew Lane), is the **Stock Exchange** (Pl. R 43, *III*), the members of which, about 4000 in number, are about equally divided between stock-brokers and stock-jobbers. The jobber confines his dealings to some particular group of securities; the broker is the intermediary between the public and the jobbers. The Stock Exchange was founded in 1773 in Change Alley (p. 299), though the exchange of stocks at the Royal Exchange dates from the end of the 17th cent.; the present building (familiarly known as the 'House') was opened in 1802, rebuilt in 1854, and enlarged in 1884 etc. Strangers are rigorously excluded.

The building belongs to a body of about 2900 proprietors and is managed by nine elected managers and trustees, to whom are paid the fees and subscriptions. The members of the Stock Exchange, all of whom are not necessarily proprietors, appoint a Committee for General Purposes, with thirty members, to regulate the methods by which business is carried on. Members pay an entrance fee of 600 guineas and an annual subscription of 100 guineas, but for those who have served as 'admitted clerks' the entrance fee is 300 guineas and the annual subscription 50 guineas. Bargains are made 'on the nod' and defaulters are 'hammered'. 'Bulls' speculate for a rise, 'bears' for a fall. After closing hours (4 p.m.) a 'street market' is carried on in Throgmorton St. and the adjoining courts.

OLD BROAD STREET, diverging left from Threadneedle St., is continued by NEW BROAD STREET to Liverpool Street Station (p. 290). Cardinal Newman was born in Old Broad St. in 1801 (site of house now occupied by No. 75) and lived at No. 17 (rebuilt) from 1808 till 1821. The *City of London Club* (No. 19), built by Philip Hardwick in 1832, occupies the site of the original *South Sea House*, which was erected in 1711 for the South Sea Company and destroyed by fire in 1826. Charles Lamb was employed there as a clerk from 1789 till 1792.

At 23 Great Winchester St. (off Old Broad St.) are the offices of *Morgan, Grenfell & Co.*, merchant bankers, founded by George Peabody (p. 56) in 1838 and now in close collaboration with J. P. Morgan & Co. of New York.

Farther along Threadneedle St. is the entrance (No. 30) to **Merchant Taylors' Hall** (adm. by previous arrangement with the Clerk). The company originated in the 13th cent. as the 'Gild and Fraternity of St. John the Baptist' and received charters from Edward III. (1327), Henry VII. (1503), etc.

The BANQUETING HALL lost its roof in the Great Fire, but retains the walls of the original building, begun soon after the site was purchased in 1347. The present roof and windows date from 1793 and the oak screen at the E. end from 1672-74, while the panelling is modern. The fan-vaulted 'buffet' for the display of plate, projecting to the N. of the dais end, was added in the mid 15th century. — The 'Great Parlour' block at the W. end of the hall was completed in 1683. On the STAIRCASE (panelled in 1728) hangs a late 16th cent. Brussels tapestry. Portraits of George III. and Queen Charlotte, after *Reynolds*. — The KING'S CHAMBER contains portraits of Charles II. and James II. by *Kneller*, and William III. and Mary II. by *Thomas Murray*. — PICTURE GALLERY (deal panelling of the 18th cent.). Portraits: Henry VIII., attributed to *Paris Bordone*, Duke of Wellington by *Wilkie*, Lord Chancellor Eldon by *H. W. Pickersgill*, and Frederick, Duke of York, by *Lawrence*. The two beautiful palls date from 1490-1512 and 1520-30 respectively. — GREAT PARLOUR (panelling of 1683). Portraits: Charles I., William Pitt by *Hoppner*, Lord Chancellor Cave by *Gerald Kelly*, and former Clerks by *Thomas Hudson*, *John Opie*, *George Richmond*, and *William Nicholson*. — COURT ROOM (1878-79). Portraits of former Masters, three by *Kneller* and one by *Cornelius Janssen*. — The CLOISTER was designed by *Sir Herbert Baker* (1928). — The chapel has disappeared, but its CRYPT (c. 1375) is shown. — The KITCHEN, dating from c. 1425-32, is interesting. — The fountain in the garden bears a figure of St. John the Baptist by *Gilbert Bayes*.

Threadneedle St. ends at **Bishopsgate**, in which, near the point of junction, is the head office of the *National Provincial Bank* (No. 15), by John Gibson (1866). Opposite are the offices (No. 8, by Norman Shaw) of *Baring Bros & Co.*, merchant bankers, founded in 1763 by John and Sir Francis Baring, sons of John Baring of Bremen, and the *Wesleyan Centenary Hall* (1901), headquarters of the Wesleyan Missionary Society.

Great St. Helens, entered by an archway on the right, leads to ***St. Helen's Bishopsgate** (Pl. R 43, *III*; open daily, except Sat., 11.30-4; handbook 6*d*.), a church first mentioned in the middle of the 12th cent. and connected with a priory of Benedictine nuns established between 1204 and 1216. The priory was under the patronage of the dean and chapter of St. Paul's, and the nuns were mostly the daughters of city merchants. The present building, mainly 13th cent., consists of two parallel naves, separated by an arcade of 1475 and adjoined on the S.E. by a double chapel (built before 1363). The S. nave was used for parochial purposes, while that on the N. was the nuns' choir. The S. porch dates from 1633.

INTERIOR. In the N. wall of the nuns' choir (l.) is a series of openings (now blocked) that connected the church with the conventual buildings: a staircase in the wall (probably the nuns' night stairs), squints, and doorways. The six diagonal apertures in the lower portion of the Easter Sepulchre (E. end; 1525) afforded a view of the altar from the sacristy. — St. Helen's is styled the 'Westminster Abbey of the City', from its numerous monuments to city dignitaries, including eighteen removed from the demolished church of St. Martin Outwich in 1874. Near the W. end of the N. wall of the nuns' choir are the monuments of *Hugh Pemberton* (d. 1500; from St. Martin Outwich) and *John Robinson* (d. 1599); at the E. end is an inscription (1877) to *Alberico Gentili* (1552-1608), the Italian jurist and professor of civil law at Oxford, who is buried near it. Close by are the altar-tombs of *Sir Thomas Gresham* (1519?-79; p. 285) and *Sir Julius Cæsar* (1558-1636), Master of the Rolls in the reign of James I., the latter by Nicholas Stone. On the E. wall is a monument to *Sir Andrew Judd* (d. 1558), founder of Tonbridge School. On the N. and S. sides of the chancel are the *Tombs of *Sir William Pickering* (1516-75), ambassador to France, and of *Sir John Crosby* (d. 1476; p. 364) and his first wife Agnes. By the S. wall is the monument (by Nicholas Johnson) of *Sir John Spencer* (d. 1610), ancestor of the Marquis of Northampton. The nuns' stalls (15th cent.) now do duty in the parish church; the pulpit is Jacobean; the font probably dates from 1632; and the organ and its case are by Thomas Griffin, 1742. The sword-rest on the S. side of the parish chancel is dated 1665. Among the monuments in the S. chapel is that believed to commemorate *John de Oteswich* and his wife (late 14th cent.; from St. Martin Outwich). The roundels of old glass in the N.E. window commemorate Sir John Crosby, and among the brasses (covered with mats) on the floor are those of *Nicholas Wotton* (rector of St. Martin Outwich, d. 1482) and of *Thomas* (d. 1495) and *Margaret Wylliams*. The third window from the W. end of the nuns' choir was erected in 1884 to the memory of Shakespeare, because a certain William Shakespeare (possibly the dramatist) is rated in the parish books for 1598 for *5l. 13s. 4d.*

In 1922, in the course of excavations in St. Helen's Place, the foundations of the original Saxon or Norman church and nearly the whole plan of the mediæval priory were discovered; certain features of the sacristy and of the S. walk of the cloisters have been preserved. — In St. Helen's Place is *Leathersellers' Hall* (1878). The old hall, pulled down in 1799, was originally the dorter of the priory.

On the opposite side of Bishopsgate (No. 41) is *Hambro's Bank*, a handsome building by Niven & Wigglesworth (1925); the firm was founded in 1839 by Charles Joachim Hambro, son of Joseph Hambro, court banker to the three Scandinavian kingdoms. On the S. side, with a fine archway spanning the entrance to St. Helen's Place, are the offices of the *Hudson's Bay Company*, by Mewes & Davis (1927). — The tiny church of *St. Ethelburga* (entrance between Nos. 70 and 74; open 12-4, except Sat.) escaped the Great Fire; it dates for the most part from c. 1390-1400 and is dedicated to the first abbess of Barking (p. 474).

Flanking the 15th cent. porch of St. Ethelburga's are two shops dating from 1577 and 1615 but threatened with demolition. The church consists of a nave and a single aisle, divided by Perp. arches, and measures only 54 ft. by 25 ft. Just inside the porch is a font with a palindrome inscription in Greek. Three windows (by Leonard Walker, 1928-30) commemorate Henry Hudson, who took communion here with his crew on April 19th, 1607, before sailing on his first voyage of discovery.

The site of the gate (removed in 1760) which gave name to Bishopsgate is indicated by tablets on the houses at the corner of Camomile St. and Wormwood St.; the gate derived its name from the right of the Bishop of London to one stick from every cartload of firewood entering it. On the left, opposite Houndsditch (p. 304), is *St. Botolph Bishopsgate* (open 8-6, Sat. 8-2), first mentioned in 1274 and rebuilt by James Gold in 1725-28. St. Botolph (d. about 700) was a Lincolnshire saint, patron of mariners. Alleyn (p. 422) was baptized here on Sept. 2nd, 1566, and Keats (p. 274) on Oct. 31st, 1795. On the staircase to the N. of the chancel is a monument to Sir Paul Pindar (d. 1650; comp. p. 328). The churchyard contains one of the earliest war memorials (Aug. 1916). Bishopsgate then passes (l.) Liverpool St. (named in honour of the Earl of Liverpool, prime minister in 1812-27), with *Liverpool Street Station* (1875), terminus of the L. & N. E. R. (p. 24), and *Broad Street Station*, terminus of the L. M. & S. R. In the booking hall of Liverpool Street Station is a memorial to Captain Fryatt, of the mail-steamer 'Brussels', who was shot by the Germans at Brussels in 1916. — On the opposite side of Bishopsgate is the *Bishopsgate Institute* (by C. H. Townsend, 1894), with a library and a collection of prints of Old London. Concerts and lectures are given here. — Norton Folgate continues Bishopsgate to Shoreditch (p. 399).

24. Blackfriars. Queen Victoria Street.

UNDERGROUND. *Blackfriars* and *Mansion House*, on the District (Appx., p. 52); *Bank*, see p. 284.

Blackfriars Bridge (Pl. R 34, 35, *II*), at the E. end of the Thames Embankment (p. 159), was built from the designs of Joseph Cubitt in 1865-69 in place of a stone bridge of 1760-69. It consists of five iron arches supported by granite piers and is 424 yds. in length. Widened in 1907-8, it is now the broadest bridge across the Thames (105 ft.). Just below it, and spoiling the view to the E., is a railway bridge of the S.R. At the N. end of Blackfriars Bridge is a bronze statue of *Queen Victoria*, by C. B. Birch (1896); on the right, at the beginning of New Bridge St. (p. 242), is *Blackfriars Station* (Appx., p. 52).

Queen Victoria Street (Pl. R 39, *II, III*), $^2/_3$ M. in length, constructed in 1867-71, leads E. from Blackfriars Bridge to the Bank. At its W. end is (r.) *St. Paul's Station* of the S.R.

In Water Lane (l.) stands *Apothecaries' Hall* (adm. on written application). The E. and N. sides of the courtyard date from 1670, the W. and S. sides from 1786. The hall, court room, and library have good panelling and woodwork. In the hall is a marble bust of Gideon de Laune, apothecary to Anne of Denmark. The Society of Apothecaries, separated from the Grocers in 1617 and now consisting almost entirely of medical men, grants a diploma for the practice of medicine and surgery and certificates to dispense medicines.

The narrow UPPER THAMES STREET (Pl. R 39, *II, III*), which diverges to the right at St. Paul's Station, runs parallel with the Thames as far as London Bridge. It is the centre of the wholesale paper and fur trades. Near its W. end is *St. Benet's* (usually open only for Sun. services), rebuilt by Wren in 1677-85 and used since 1879 as a Welsh church. Inigo Jones (d. 1652) was buried in the earlier church (modern tablet in the sanctuary), and Henry Fielding was married here to his second wife in 1747. Farther on is the tower of *St. Mary Somerset*, rebuilt by Wren in 1686-94, the body of which was pulled down in 1871. In Little Trinity Lane (l.) is *Painter-Stainers' Hall* (No. 9; introduction necessary), rebuilt in 1668-71, with a well-carved doorway, valuable portraits, and 17th cent. glass; the Painted Chamber is adorned with panel-paintings of the early 18th century. Queenhithe (r.) leads to *Queenhithe Dock*, first mentioned in 899 and once of equal importance to Billingsgate (p. 298). In Garlick Hill (l.) is *St. James Garlickhithe* (open 11.30-2.30, Sat. 11.30-1), rebuilt by Wren in 1674-87, with a figure of St. James over the clock. Note the pulpit, the font, the iron hat-stands, and the figures of lions and unicorns surmounting the fronts of the pews. The organ is by Father Smith (p. 107; 1697).

No. 68 Upper Thames St. is **Vintners' Hall** (adm. on application to the Clerk), rebuilt in 1671 and remodelled externally in the 18th century. Its finest features are the ornate staircase and the woodwork of the court room. The hall has a screen and a buffet (for the display of plate). The company, incorporated in 1436-37, possesses portraits of Charles II., James II., etc., a painting of St. Martin sharing his cloak with a beggar, ascribed to Rubens, valuable tapestries (St. Dunstan saying Mass, St. Martin; 1466) and plate, and a funeral pall of c. 1520. The wine cellars are perhaps of early 17th cent. date. On the 2nd Thurs. in July the new Master and Wardens attend service at St. James Garlickhithe or St. Michael Paternoster Royal (p. 294), the white-smocked Tackle-Porters sweeping a passage through the streets for them. The company, together with the Dyers' Company (p. 294), has the royal privilege of keeping swans on the Thames, and in July it makes a voyage on the river between Southwark Bridge and Henley for the purpose of marking the cygnets ('swan upping'). Chaucer, whose father was a vintner, was probably born in the *Vintry*, as this part of the city was once known.

Beyond Queen St. (p. 276), which leads (r.) to Southwark Bridge, Upper Thames St. passes under Cannon Street Station (p. 294); beyond Fishmongers' Hall (p. 298) and London Bridge (p. 297) it is continued to the Tower by Lower Thames St. (p. 298).

On the left in Queen Victoria St. is the office of *The Times* (Pl. R 35, *II*), the leading British newspaper (p. 48), first published on Jan. 1st, 1788, as the successor to the 'Universal Register' (1785). The founder was John Walter (1739-1812), and the chief shareholders in The Times Publishing Co. (formed in 1908) are Mr. John Walter, of the fifth generation, and Major the Hon. John Jacob Astor. The printing office is in Printing House Square, where the King's Printing House was situated from 1667 till 1770; over the entrance is a tablet erected by public subscription in 1841 to commemorate the "exertions of the Times in the exposure of a remarkable fraud".

In this corner of the City, where the Fleet joined the Thames, once rose two Norman castles, *Baynard's Castle* (site commemorated by Castle Baynard Wharf in Upper Thames St.) and the tower of *Mountfiquit* (demolished to provide materials for the Dominican friary, see below). The former, built by Ralph Baynard, a follower of William the Conqueror, seems to have been destroyed by King John in 1212. A second Baynard's Castle, built after 1428 by Humphrey, Duke of Gloucester, and given as a residence to Anne of Cleves in 1540, lay farther E. but was burnt down in the Great Fire.

The district of **Blackfriars** derives its name from a Dominican friary, founded in Holborn by Hubert de Burgh in 1221 and transferred to this site in 1282. To accommodate the buildings a portion of the city wall was pulled down and rebuilt farther W. Parliament met here in 1311 and 1523, and Wycliffe's doctrines were condemned in 1382 by a council sitting in the great hall. Charles V. was lodged at the monastery in 1522, and here, in 1529, Catherine of Aragon's case was heard before Cardinal Campeggio. At the Dissolution the friary was pulled down, but its privileges as a 'liberty' were not finally abolished till 1735. *Blackfriars Theatre*, constructed by James Burbage in 1596 out of the monastic hall and refectory, stood till 1655, and its site is commemorated by a tablet in Printing House Square. This theatre was from 1608 or 1609 onwards the winter house of the King's Company, a syndicate including Shakespeare, Richard and Cuthbert Burbage, Heming, and Condell. Ben Jonson dated the dedication of 'Volpone' from his house in Blackfriars (1607), and Shakespeare bought a house in Ireland Yard in 1613 for 140*l.* (probably as an investment only; comp. pp. 209, 281); other residents in the precincts were Lord Herbert of Cherbury, Van Dyck (1632-41), and Cornelius Johnson (p. 287).

Farther on in Queen Victoria St. is *St. Andrew by the Wardrobe* (open 12-2), rebuilt by Wren in 1685-95, with a fine ceiling and a bust by the elder Bacon of the Rev. William Romaine (d. 1795). The King's Great Wardrobe (i.e. storehouse) stood close by till 1666. — Adjacent, on the E., are the headquarters of the *British and Foreign Bible Society* (Pl. R 35, 39, *II*), founded in 1804.

Visitors (week-days 10-4, except Sat.) are shown the library, containing an unrivalled collection of Bibles and portions of the Scriptures, in some 870 different languages, including copies of scarce editions of early printed English, German, Hebrew, Greek, and other Bibles (among which is the only complete collection of pre-Lutheran German versions); missionary versions, including the first Bible printed in America (John Eliot's Bible for the Indians of Massachusetts); the Codex Zacynthius, a palimpsest of St. Luke from Zante; and the earliest MS. of St. John's Gospel in Coptic, written on papyrus about the end of the 4th century.

The **College of Arms** (Pl. R 39, *III*), or *Heralds' College*, originally the town house of the Earls of Derby, was given to the heralds by Queen Mary in 1555 and rebuilt after the Great Fire (c. 1670-77; apparently from the designs of Morris Emmott). The S. part of the building was pulled down on the laying-out of Queen Victoria St.

The office of Earl Marshal, president of Heralds' College, is hereditary in the person of the Duke of Norfolk. The college, incorporated by Richard III., consists of three kings of arms (Garter, Clarenceux, and Norroy) six heralds (Lancaster, York, Somerset, Chester, Richmond, and Windsor), and four pursuivants (Portcullis, Rouge Croix, Bluemantle, and Rouge Dragon). The main duty of the officers of arms is to make out and preserve the pedigrees and armorial bearings of noble families and to conduct certain royal ceremonials. The kings of arms grant arms and royal warrants of precedence, and changes of name are carried out through the officers of arms. The fittings of the Court Room are handsome. The library contains a sword, dagger, and ring belonging to James IV. of Scotland, who fell at Flodden in 1513; the Warwick Roll, a series of portraits of the Earls of Warwick from the Conquest to the time of Richard III. (executed by John Rous, d. 1491); a curious genealogy of the Saxon kings, illustrated with drawings of the time of Henry VIII.; and a portrait of John Talbot, Earl of Shrewsbury (d. 1493), from his tomb in Old St. Paul's.

On the S. side of Queen Victoria St. (No. 101) are the international headquarters of the **Salvation Army.**

The Salvation Army was founded as the East London Revival Society in 1865 (comp p. 402), its first 'General' being William Booth (1829-1912), whose son Bramwell Booth (1856-1929) was succeeded by Edward J. Higgins. In London the Army has 200 corps and institutions, the latter being open to inspection on application at the headquarters. — Training College, see p. 415.

On the left is *St. Nicholas Cole Abbey* (open 8-4), by Wren (1671-81), the first church rebuilt after the Great Fire, with a much-criticized tower; it contains good woodwork (reredos and screens) and a brass candelabrum. The earliest mention of the church is in 1241-59. The designation 'Cole Abbey', formerly 'Coldabbey', is thought to be similar in origin to Coldharbour (probably a shelter for wayfarers). Next comes *St. Mildred's, Bread Street* (open 12-2), likewise rebuilt by Wren (1681-87). The interior, which has an ornate plaster ceiling with a saucer-dome, and the fittings (pews, pulpit, reredos, communion table, candelabra, and marble font) are comparatively unaltered. Shelley married Mary Godwin here on Dec. 30th, 1816 (certificate hung on the wall of the vestry). Queen Victoria St. then intersects Cannon St. (p. 294); on the right is *Mansion House Station* (Appx., p. 52). We next cross Queen St. (p. 276), to the left beyond which, with its W. front in Bow Lane, is *St. Mary Aldermary* (open 12-3), "elder than any church of St. Marie in the Citie" (Stow). The lowest stage of the tower dates from 1511-18, the second stage probably from the early 17th century. The church (reopened in 1682) is the finest example of Wren's Gothic style and was rebuilt from a bequest of Henry Rogers, who insisted on its being a copy of the old church. The plaster fan-vaulting is fine. There is a sword-rest of 1682. Milton was married here to his third wife, Elizabeth Minshull (Feb. 24th, 1662-63).

WATLING STREET (l.), originally Atheling St., has probably no connection with the great highway of that name from Dover to Chester (p. xxvii). At Nos. 63-66 are the headquarters of the *London Salvage Corps*, a fire brigade founded (1866) and maintained by the insurance companies. — BUDGE ROW (r.) derived its name from the dealers in budge or lambs' fur. TOWER ROYAL marks the site of a tower originally occupied by merchants from La Réole near Bordeaux. SISE LANE is called after St. Osyth, a Saxon princess, martyred by the Danes.

A little farther on Queen Victoria St. debouches in the open space in front of the Bank of England (p. 285).

25. London Bridge. Monument. Lower Thames Street.

Underground. *Cannon Street*, *Monument*, and *Mark Lane*, on the District (Appx., pp. 52, 50); *Bank*, see p. 284; *London Bridge*, on the City & South London Tube (Appx., p. 55).

From St. Paul's to London Bridge the most direct route is Cannon Street (Pl. R 39, 43, *III*), which was opened in 1854. Its E. part, beyond Walbrook, was formerly known as Candlewick St., as being the street of the wax-chandlers. This street intersects Queen Victoria St. (p. 290) and Queen St. (p. 276).

Queen St. leads S. to **Southwark Bridge** (Pl. R 38, *III*), reconstructed in steel, with masonry piers, by Sir Ernest George in 1913-21. The original bridge was built by John Rennie in 1815-19.

The first turning on the right beyond Queen St. is College Hill, in which stood the house of Richard Whittington (d. 1423; mercer, merchant adventurer, and thrice mayor of London, in 1396-97, 1406, and 1419), on the site now occupied by Nos. 21 and 22, which, with the picturesque 'gatehouse' fronting the street, probably date from the late 17th century. Whittington was buried (monument destroyed in the Fire) in the adjoining church of *St. Michael Paternoster Royal* (open 8.30-6, Sat. 8.30-12, when the verger is not otherwise engaged), which was rebuilt by Wren in 1686-94 (tower, with an elaborate stone lantern, finished in 1713) and contains good woodwork and a brass candelabrum. Of the college (of St. Spirit and St. Mary) and almshouses established beside the church by Whittington's bequest in 1424, the former was suppressed in 1548, the latter were removed to Highgate in 1808 (comp. p. 388). The site and buildings were occupied by the Mercers' School (p. 262) until 1894. — College Hill, Garlick Hill, and the lower parts of Queen St. (p. 276) and Upper Thames St. (p. 291) are the centre of the wholesale fur trade (auctions at the sale rooms of Messrs. C. M. Lampson & Co., College Hill, and the Hudson's Bay Company, Garlick Hill).

College St. leads E. from St. Michael's to Dowgate Hill, passing the *Innholders' Hall* (No. 28), completed in 1670. The hall, with its fireplace and a carved figure of St. Julian, patron of the company, and the Old Court Room, with a fine ceiling and fireplace, are interesting. — On the left in Dowgate Hill (which descends towards the ancient *Dowgate Dock*) is *Skinners' Hall* (No. 8; introduction necessary), dating from c. 1670. The Dowgate Hill front was rebuilt c. 1778-79. The hall, entered by a fine doorway, has been modernized (paintings by Frank Brangwyn, 1904), and the court room has woodwork of 1737, but the main staircase, the fireplace in the committee room, and the Cedar Room, with its beautiful fireplace, are original. The Oak Parlour has been restored. The plate of this company, which was incorporated in 1327, includes loving cups in the form of cocks (bequeathed by William Cokagne, 1598) and of a peahen with her chicks (given in 1642 by Mary, wife of James Peacock). No. 4 is the *Tallow Chandlers' Hall*, rebuilt in 1671-72 but much altered in 1881; the court room retains its original arrangements, and the ceiling and fittings of the reception room are noteworthy. No. 10 is the *Dyers' Hall* (comp. p. 291).

In Cannon St., immediately beyond Dowgate Hill, is *Cannon Street Station* of the S. R. (p. 24; hotel, see p. 10), below which is a District station (Appx., p. 52). The construction of the terminus in 1866 swept away the *Steelyard*, the staple or emporium of the Hanse merchants or Easterlings (expelled in 1598), with its guildhall. Opposite stands the church of *St. Swithin*, rebuilt by

Wren in 1677-87 (open 12-3, except Sat.), with a domed interior. Good woodwork and an iron sword-rest of 1710 (S.E. corner). John Dryden was married here to Elisabeth Howard on Dec. 1st, 1663. Built into the S. wall of the church and protected by an iron grating is the *London Stone*, removed from the opposite side of the street in 1742 and set up in its present position in 1798. Camden considered it to have been a Roman milestone. Against it Jack Cade struck his staff in 1450, exclaiming "Now is Mortimer lord of the city" (Shakespeare, 'Henry VI.', Part II, iv. 6).

At 1 Oxford Court is the *London Chamber of Commerce*, with nearly 8000 members, founded in 1881. — In St. Swithin's Lane is New Court, with the offices of *N. M. Rothschild & Sons*, the financial house of the greatest prestige in London, founded in 1805 by Nathan Meyer Rothschild (1777-1836) of Frankfurt. Close by is *Salters' Hall* (Nos. 11 & 12; shown on introduction), with portraits of George III. and Queen Charlotte by Reynolds, and near it was Salters' Hall Chapel, founded by the ejected minister Richard Mayo in 1667 and pulled down in 1820. — In Abchurch Lane, the next turning on the left, is *St. Mary Abchurch* (open 8-9.30 & 12-3, except Sat.), rebuilt by Wren in 1681-87, with an internal dome (painted, probably in 1708, with figures of the Heavenly Virtues), good woodwork (pulpit, reredos, communion table, font-cover, etc.), and the monument of Sir Patience Ward (Lord Mayor in 1681; d. 1696). — Nos. 1 & 2 in Laurence Pountney Hill, on the S. side of Cannon St., have hooded doorways of 1703.

Cannon St. joins King William St. not far from the Monument, beyond which it is continued by Eastcheap. On the left, at the corner of Rood Lane, is *St. Margaret Pattens* (open 11-3), rebuilt by Wren in 1684-89 and containing fine woodwork (oak foliage) and a marble pulpit of the late 17th century. One of the canopied pews bears Wren's initials.

At the E. end of Great Tower Street (the continuation of Eastcheap), close to Tower Hill (p. 397), is **All Hallows Barking** or 'Berkyngechirche' (Pl. R 42, *III;* open 10.30-2 and 3-4 or 5), which belonged as early as 1303 to Barking Abbey (p. 474). The church, which had a narrow escape from the Great Fire (see Pepys's Diary, Sept. 5th, 1666) and was damaged by an explosion in 1650, is mainly Perp. (15th cent.; nave arcades c. 1230-40, E. window early 14th cent.), but was drastically restored in the 19th century. The tower (1659) is interesting as an example of Cromwellian architecture.

On the N. porch (in Byward St.), which was designed by J. L. Pearson (1884), are statues of St. Ethelburga, first abbess of Barking, and Bishop Andrewes (p. 410), who was born in the parish and baptized here. The baptism of William Penn (Oct. 23rd, 1644) is commemorated by a bronze tablet and banner (given in 1911 by the Pennsylvania Society of New York) in the S. aisle. Archbishop Laud and many others executed on Tower Hill were buried here, but Laud's body was removed in 1663 to St. John's College, Oxford. Judge Jeffreys was married here in 1667, and John Quincy Adams in 1797. All Hallows is noted for its seventeen brasses, the oldest of which (1389) is that of William de Tonge in the S. chapel, while the finest is that of Andrewe Evyngar, a Flemish brass of 1533, in front of the Litany desk. Near the font is the brass of William Thynne (d. 1546), editor of Chaucer. The pulpit dates from 1613, its sounding board from 1638; the font and font-cover are late 17th cent.;

the reredos and communion table date from 1685, the sanctuary screens from c. 1705, and the brass communion rails from 1750. The fine ironwork includes the hand-rail of the pulpit (c. 1705) and the 18th cent. sword-rests and hat-peg. The organ was originally built by Renatus Harris in 1675. The churchwardens' pews at the W. end have beautifully carved panels. The windows include a few pieces of heraldic glass (1666). Under the E. half of the S. chapel is a small, probably mid-14th cent. crypt, opened out in 1927 and fitted up as a chapel of St. Francis of Assisi.

All Hallows has been since 1922 the guild church of **'Toc H'**, an interdenominational religious society founded in 1915 at Talbot House, Poperinghe, by the Rev. P. B. Clayton (now vicar of All Hallows). The houses and branches of Toc H, which is spreading throughout and beyond the Empire, now number a thousand. Members are trained in early manhood to give regular personal service as scoutmasters, boys' club leaders, and helpers of the blind, the deaf, the poor, the sick, and prisoners. At the E. end of the N. aisle, on the altar-tomb of Alderman John Croke (1477), are the first 'Lamp of Maintenance', presented by the Prince of Wales in 1922, and Lord Kitchener's Omdurman sword. Above hang a banner presented by Toc H Australia and the Red Cross flag from Essex Farm, the main dressing station of the Ypres Salient. In front is a recumbent figure of Alfred Forster, by Cecil Thomas (1927).

No. 34 Great Tower St. is a good example of a city merchant's mansion of c. 1670. Close by is the Tower of London (p. 389).

From the Bank to London Bridge the direct route is by KING WILLIAM STREET (Pl. R 43, *III*), rebuilt since 1906. At the corner of Lombard St. (l.) is *St. Mary Woolnoth* (open 10-4, Sat. 10-12), first mentioned in 1191, a sombre but majestic church, rebuilt by Nicholas Hawksmoor in 1716-27, with a sumptuous interior. It contains memorials to Sir William Phipps (1651-95), governor of Massachusetts, and to John Newton (1725-1807), friend of Cowper and rector of the parish from 1779, with an epitaph by himself. Newton's remains were removed to Olney in 1893. The organ was originally built by Father Smith (p. 107; 1681). Close to it, in accordance with the will of Lord Mayor Sir Martin Bowes (d. 1566; p. 275), whose tomb was destroyed in the Great Fire, hang the banners of the Goldsmiths' Company, and in a glass case are his helmet, gauntlets, spurs, wooden sword, and coat-of-arms. The front of the church is disfigured by the entrance to the *Bank Station* of the City & South London Tube (Appx., p. 55). The offices of the London Life Association (No. 81; l.) are by W. Curtis Green (1927).

In Sherborne Lane (r.), over the entrance to Phœnix House, is an emblematical group in Coade's artificial stone, after Lady Diana Beauclerk's illustrations for Dryden's fables (c. 1800). In Clement's Lane (l.) is *St. Clement Eastcheap* (open 8-10 & 12-4, except Sat.), rebuilt by Wren in 1683-87 and containing good woodwork (pulpit, reredos, font-cover), a beautiful plaster ceiling (renewed in 1925, when the oval wreath of flowers and foliage was reset), and a window and brass tablets commemorating Thomas Fuller (1608-61), John Pearson (1613-86), Bishop of Chester and author of the 'Exposition of the Creed', which was delivered here, and Brian Walton (1600?-61), Bishop of Chester and editor of the Polyglot Bible. The organ (rebuilt) is by Renatus Harris.

At the point where King William St., Gracechurch St. (p. 302), Eastcheap (p. 295), and Cannon St. (p. 294) converge, on a site once occupied by Falstaff's 'Boar's Head', is a poor statue of *William IV.*, by Samuel Nixon (1844). Adjacent is the *Monument Station* (Appx., p. 52). To the left, in Fish Street Hill, is the Monument (see below). On the left of the approach to the bridge rises *Adelaide House*, a dignified block of offices by Sir John J. Burnet (1924), with a garden, orchard, and putting green on the roof (170 ft. above the ground). At Imrie House (1928), opposite, is the *Iron and Steel Exchange.*

London Bridge (Pl. R 42, *III*), until 1749 (comp. p. 160) the only bridge over the Thames in London, and still the most important, connects the City with the Borough (p. 409). The present five-arched granite bridge was designed by John Rennie and completed by his sons Sir John and George Rennie (1824-31). It is 928 ft. long and was widened to 63 ft. in 1902-4. The lamp-posts were cast from cannon captured in the Peninsular War.

The first bridge over the Thames was in all probability erected by the Romans, but there is no positive proof of its existence and no certain knowledge as to its site. The first historical mention of London Bridge, which was constructed of timber, is in Edgar's time (963-975). At length in 1175 Henry II. instructed Peter, chaplain of St. Mary Colechurch in Cheapside, to construct a stone bridge (at a point 60 yds. lower down the river than the present one), but the work was not completed till 1209. A chapel, dedicated to St. Thomas of Canterbury, was built in the middle of the bridge, and a row of houses sprang up on each side, so that the bridge resembled a continuous street. It had nineteen arches, and a drawbridge permitted the passage of boats. It was terminated on both banks by fortified gates, on the pinnacles of which the heads of traitors used to be exposed. These houses were finally removed in 1761, to permit a widening of the bridge. — The Bridge House Trust has a rent roll of 150,000*l.* a year from property left in the past for the special upkeep of London Bridge. It now maintains all the City bridges, and Tower Bridge (p. 398) was erected out of its surplus funds.

London Bridge divides the Thames into 'above' and 'below' bridge. Looking down the river we survey the Port of London (p. 406), the part immediately below the bridge being called the *Pool*. Sea-going vessels ascend the river to this point, but the busiest and most crowded part of the port now lies below Tower Bridge, of which a good view is obtained hence. Dutch eel-boats are always to be seen moored off Billingsgate (p. 298). Above bridge the traffic is carried on chiefly by steam-tugs and barges. Near the S. end of the bridge lie London Bridge Station (p. 413) and Southwark Cathedral (p. 409).

An admirable survey of the traffic on the bridge as well as on the river is obtained from the **Monument** (Pl. R 43, *III*), at the junction of Fish Street Hill and Monument St. This consists of a fluted Doric column, 202 ft. in height, designed by Wren and erected in 1671-77 at the approach to Old London Bridge. It commemorates the GREAT FIRE OF LONDON, which, on Sept. 2nd-7th, 1666, destroyed 460 streets with some 89 churches, 44 halls of city companies, and 13,200 houses, valued at 7,335,000*l.*

The height of the Monument is said to equal its distance to the W. of the house in *Pudding Lane* (No. 25, belonging to Farynor, the king's baker) in which the fire broke out. A winding staircase (week-days 9-6, in winter 9-4; adm. 3*d.*) of 311 black marble steps ascends to a platform enclosed by an iron cage (added in 1842 to put a stop to suicides), above which rises a copper-gilt finial simulating a ball of fire, 42 ft. in height. The pedestal bears inscriptions and an allegorical relief by C. G. Cibber; the dragons are by Edward Pierce. An inscription added in 1681, at the time of the Titus Oates plot, ascribed the Fire to the work of Papists, but this was removed in 1831.

Steps at the end of London Bridge descend to Upper Thames St. (p. 291). Immediately W. of the bridge, from which it is entered, stands **Fishmongers' Hall**, rebuilt in 1831-33 by Henry Roberts.

The company, which existed prior to the reign of Henry II. and received its first charter from Edward I., originally consisted of two separate trades, that of the Saltfishmongers and that of the Stockfishmongers, which were united to form the present body in 1537. The company exercises its right of seizing and condemning bad fish at Billingsgate, makes bacteriological examinations of shell-fish, etc., and it has a branch at Edinburgh in connection with the salmon fisheries. Among the objects of interest in the dignified interior (visitors admitted by previous arrangement with the Clerk) are an embroidered pall of c. 1536 (in the centre, a piece of Florentine velvet of the late 15th cent.), a statue (carved from the trunk of an elm-tree by *Edward Pierce*) of Sir William Walworth, a member of the company, and the dagger with which he slew Wat Tyler (p. 267); portraits of Isaac Penington (p. 492) by *Cornelius Janssen* and of the Margrave and Margravine of Anspach by *Romney;* and a chair made out of part of the first pile driven in the construction of Old London Bridge.

Lower Thames Street (Pl. R 42, *III*) runs E. from this point to the Tower. Close to the bridge stands (r.) the handsome church of **St. Magnus the Martyr** (open 8-9 & 11.30-6), first mentioned in 1067 and rebuilt by Wren in 1671-87, with a *Tower (185 ft. high) completed in 1705. In 1762 the aisles were shortened by one bay at the W. end to allow the footway on the E. side of Old London Bridge to pass beneath the tower.

The organ-case, reredos, pulpit, W. screen, iron communion rails (1683), and sword-rest (1708) are noteworthy. The organ, built by Jordan in 1712, incorporates the earliest swell-organ. The plate includes a pre-Reformation paten (c. 1500) and alms-dish (1524), from St. Michael's Crooked Lane, and the Falstaff Cup (1590). Miles Coverdale, Bishop of Exeter (1488-1568), author of the first complete printed English version of the Bible (1535), was rector of St. Magnus', and his remains were transferred hither from St. Bartholomew Exchange when it was pulled down in 1841.

On No. 6 is the stone sign (1670) of the vanished Bear Quay. — Farther E., by the Thames, is **Billingsgate Market** (so called from a water-gate of old London, named, as tradition says, after the mythical Belin, king of the Britons), the chief fish market of London, the bad language once used at which has become proverbial. Billingsgate wharf, first mentioned in 949, is the oldest on the Thames. This was once a market for all kinds of provisions, but since the reign of William III. it has been used for fish only (now 600-700 tons daily, nearly all land-borne). The building is by Sir Horace Jones (1877). The market lasts from 5 to 10 a.m. The porters wear quaint leather hats.

Adjoining the fish market is the **Custom House** (headquarters of the Board of Customs and Excise), built by David Laing in 1813-17, with an imposing façade towards the Thames (490 ft. in length) partly rebuilt by Sir Robert Smirke in 1826-28. In the 'Long Room' (196 ft. by 66 ft.) masters of ships attend to report their arrival from overseas.

The first custom house was built in 1382 (or shortly before) by Sheriff John Churchman. A larger building erected by the 1st Marquis of Winchester in 1559 perished in the Great Fire, and Wren designed its successor (1668-71) with a broad quay between it and the river that was intended to be part of a riverside boulevard. Wren's building was almost entirely destroyed by fire in 1715 and was replaced by a building designed by Thomas Ripley. In 1811 a long length of quays to the W. was purchased, and the present structure was begun in 1813. Ripley's building, together with its priceless departmental records, was in its turn entirely destroyed by fire in 1814.

The *Coal Exchange*, at the corner of St. Mary at Hill, is an iron structure erected in 1847-49 by J. B. Bunning (business hours 2-4.30 on Mon., Wed., and Fri.). The flooring of wood mosaic in the circular hall represents a mariner's compass. In the basement are the remains of a Roman bath (shown on application to the Clerk), consisting of a small apsed chamber heated by a pillared hypocaust.

The domed church of *St. Mary-at-Hill* (open 10-3) was rebuilt by Wren in 1670-76. The tower and W. end date from 1848-49. The carved woodwork, of the late 17th cent., was altered and added to by W. Gibbs Rogers in 1848-49. There are six sword-stands. — *Watermen's Hall*, 18 St. Mary at Hill, was built in 1786. — At the convergence of St. Dunstan's Hill and Idol Lane is **St. Dunstan-in-the-East** (open 10-4), of which the *Tower and lantern-steeple (resembling that of Newcastle Cathedral) were rebuilt by Wren in 1698, the nave by David Laing in 1817-18. The canopy (1820) over the altar is an unusual feature. In the S. aisle is the monument of Sir William Russell (d. 1705), by C. G. Cibber. The anniversary of the hoisting of the British flag in Australia (at Port Jackson, now Sydney, in 1788) is commemorated by a service here on Jan. 26th. In the vestry are a model of Wren's church, carved in chestnut, and the carved arms of Archbishop Tenison. The churchyard contains an old plane-tree, mentioned in Sir Walter Raleigh's diary. — *Bakers' Hall*, in Harp Lane, was rebuilt after a fire in 1715 and restored by James Elmes in 1825.

26. Cornhill. Lombard Street. Aldgate.

UNDERGROUND. *Bank*, see p. 284; *Aldgate*, on the Metropolitan (Appx., p. 50); *Aldgate East*, on the District (Appx., p. 50).

Cornhill (Pl. R 43, *III*) leads E. past the S. side of the Royal Exchange (p. 285). On the right are *Lloyds Bank*, by Sir John J. Burnet (1928-30; main entrance in Lombard St.), and the *Commercial Union Assurance Co.*, by Sir Aston Webb (1929). CHANGE ALLEY (r.) was the centre of excitement during the South Sea Bubble (1720-21); its coffee houses included Garraway's, the first in London (1620; tablet on No. 3), where tea was popularized towards the end of the 17th cent., and Jonathan's, the cradle of the Stock Exchange (p. 287). No. 39 Cornhill (tablet) occupies the site of the house where Thomas Gray (1716-71), son of an Exchange broker, was born. *St. Michael's* was rebuilt by Wren in 1670-77 and restored by Sir George Gilbert Scott in 1860 (open 12-3.45, except Sat.; noted choral services and organ recitals). The tower (130 ft. high) was built by Wren (1715-21) in the Gothic manner and is reminiscent of Magdalen Tower, Oxford. Nearly all the original fittings of the church were removed in 1868. The organ, by Renatus Harris, was reconstructed in 1926. Farther on is *St. Peter's*, built by Wren in 1677-87 (open 10-4, Wed. and Sat. 10-12). According to a 17th cent. tablet in the vestry, it was founded in A.D. 179 by "Lucius, the first Christian king of this land, then called Britaine".

The brick tower is of unusual, almost Italian design. The chancel-screen is the only one erected by Wren and still in its place. On the W. wall of the church is an old bread-shelf. The organ (renovated) is by Father Smith (1681; p. 107), and its old manual, now in the vestry, was used by Mendelssohn. The vestry contains also an illuminated MS. of St. Jerome's Vulgate (c. 1270).

Leadenhall Street (Pl. R 43, *III*), which continues Cornhill beyond Bishopsgate (p. 288; l.) and Gracechurch St. (p. 302; r.), is the heart of the British shipping industry, though passenger business is mainly carried on in Cockspur St. (p. 163).

WHITTINGTON AVENUE (r.), with the *Metal Exchange* (1881), where copper, tin, lead, and spelter (zinc) are dealt in daily from 12 to 1.30, leads to *Leadenhall Market* (1881), for meat, poultry, fish, and provisions, now devoted mainly to retail trade. The site, once occupied by the Roman basilica (p. xxvii), has been used as a market since the early 14th century.

Farther on in Leadenhall St. is (r.) the new building of **Lloyd's**, designed by Sir Edwin Cooper (1925-28).

Lloyd's is a body of underwriters (1417 'names' in 1929) and 263 insurance brokers, incorporated in 1871 for the collection and distribution of shipping intelligence. The name is derived from a coffee house kept by Edward Lloyd (d. 1712), at first (c. 1689) in Tower St. and afterwards in Lombard St. (1691; tablet on No. 15), and frequented by men interested in shipping. Another migration took place in 1769 to Pope's Head Alley, where a society was formally founded in 1771, and in 1774 to rooms on the first floor at the E. end of the Royal Exchange (p. 285). There are about 1500 Lloyd's agents in all parts of the world, and a number of Lloyd's signal stations round the coasts of the British Isles. Lloyd's is still better known as the largest insurance institution in the world, each member carrying on business on his individual responsibility. Marine insurance is the chief concern of Lloyd's, but insurance of any description (except life insurance) may be effected. The entrance fees for the various classes of members vary from 250*l*. to 500*l*., and the total amount deposited by the members as security exceeds 12,000,000*l*. The daily newspaper known as 'Lloyd's List and Shipping Gazette', first issued c. 1696 as 'Lloyd's News', has been published regularly since 1734.

'The Room' used by underwriters, 130 ft. sq., is covered with a dome and decorated with symbolical reliefs in fibrous plaster, portrait-medallions, and stained glass. In the centre is the caller's rostrum, with the bell of the 'Lutine' (a vessel wrecked with a quantity of gold in 1799), which is rung to demand silence for important announcements. In the anteroom is a war memorial by Lutyens (1922). The oak-panelled Captains' Room is used as a luncheon room. — Lloyd's Register of Shipping, see p. 303.

Lloyd's occupies the site of *East India House*, the offices of the East India Company (incorporated in 1600 and dissolved in 1858), where

Charles Lamb (1792-1825), James Mill (1819-36), John Stuart Mill (1823-1858), and Thomas Love Peacock (1819-56) were clerks.

Royal Mail House, adjoining Lloyd's on the E., is likewise by Sir Edwin Cooper (1929). — At the corner of St. Mary Axe is **St. Andrew Undershaft** (open 12-3, Sat. 12-2; the 'undershaft' probably a socket to hold a maypole), rebuilt in 1520-32. The lower part of the tower is 15th century.

The chancel was designed by Sir Arthur Blomfield (1875-76). In the N. aisle is the tomb of John Stow, the antiquary (d. 1605; p. xxxviii), by Nicholas Johnson; a memorial service is held in April, at which the quill pen is renewed. Near it is the monument of Sir Hugh Hamersley (Lord Mayor; d. 1636), and on the E. wall of the aisle is the brass of Nicholas Leveson (1539) and his wife (1560). On the N. side of the chancel is the monument of Sir Thomas Offley (Lord Mayor in 1556; d. 1582), by Gerard Johnson. The font is by Nicholas Stone, the pulpit and churchwardens' pews are late 17th cent., and the organ is said to have been originally built by Renatus Harris (1696). The W. window has 17th cent. glass, and the heraldic glass in the aisles commemorates the contributors to the rebuilding of the church in 1532. Hans Holbein resided in this parish, dying of the plague in 1543 (tablet in the S. aisle).

At No. 24 ST. MARY AXE is the *Baltic Exchange*, built by T. H. Smith and W. Wimble in 1900-3, the members of which (over 2500 in number) are produce merchants and brokers, shipowners and shipbrokers, etc., trading with every part of the world. Its grain market is the most important in Europe. The adjoining *Chamber of Shipping of the United Kingdom* (No. 28) is an association of shipowners.

In LIME STREET, to the S., is *Pewterers' Hall* (No. 15; modern). The old hall, adjacent on the W. and now let out as offices, was rebuilt in 1668-69 and has good ceilings.

Farther on in Leadenhall St. is (l.) **St. Katharine Cree** (open 12-2), an interesting 'Laudian' church, rebuilt after 1628 (traditionally from the designs of Inigo Jones), with a tower probably rebuilt in 1504. The character of the services held at the consecration by Archbishop Laud in 1631 formed one of the charges at his trial.

The plaster vaulting is adorned with the arms of the City companies. The font (c. 1630-40) bears the arms of Sir John Gayer (Lord Mayor in 1646; d. 1649). The organ (altered) is by Father Smith (1683 or 1686; p. 107). On the S. side of the chancel is the monument of Sir Nicholas Throckmorton (1515-71), the diplomatist. A pillar of the old church has been retained at the W. end, showing that the level has been raised 15 ft. The 'Lion Sermon' preached here annually since 1645 on Oct. 16th commemorates Sir John Gayer's escape from an African lion. St. Katharine Cree derives its name from its position within the former precincts of the priory of Holy Trinity or Christ Church, founded for Austin canons by Matilda, queen of Henry I., in 1108 (tablet in Mitre Square).

A tablet on No. 5 CREECHURCH LANE marks the site of the first synagogue erected by the Spanish and Portuguese Jews after their settlement in this country in 1657.

Lombard St. and Fenchurch St. form a loop on the S. of Cornhill and Leadenhall St. **Lombard Street** (Pl. R 43, *III*), for ages the most noted street in London for banking and finance, inherited its name from the Lombard or Langobard merchants (whence also the name of the Langbourne Ward), who settled in London in the 12th cent. and took the place of the Jews (p. 277) as money-lenders. Many of the banks still display their old-fashioned signs. Alexander

Pope (1688-1744) was born in Lombard St., the son of a Roman Catholic linen-draper. At 12 Abchurch Lane, on the S. side of Lombard St., is *Martins Bank*, founded c. 1677 and contesting with Child's (p. 239) the title of the oldest bank in London. On the N. side are the offices (No. 67) of *Glyn, Mills & Co.*, founded in 1740 by Sir Richard Glyn and now the only private bank in the London Clearing House (see below); it absorbed Child's (p. 239) in 1924. On the same side is the church of *St. Edmund King and Martyr* (week-days, except Sat., 11-3), rebuilt (and oriented N. and S.) by Wren in 1670-79. Good woodwork (reredos with paintings by Etty, screen, pulpit, etc.). In the W. window of the tower are the arms of Queen Anne (1707). Addison was married here to the Dowager Countess of Warwick on Aug. 9th, 1716. In a case by the W. wall are fragments of the German bomb that wrecked the church on July 7th, 1917. A few yards farther is George Yard, with the *George & Vulture* (established in 1600), of 'Pickwick' fame.

On the same side is the entrance to **All Hallows** (open 11-3.30, except Sat.), likewise rebuilt by Wren (1686-94).

The church is built on the site of the Roman Forum (p. xxvii). Its advowson has been held by the Dean and Chapter of Canterbury since 1053. The interior of the church was much altered in 1880 and was restored in 1923. The former entrance from Lombard St. is now placed against the internal W. wall of the tower. The *Woodwork (reredos, pulpit, stalls, etc.) was erected at the charge of the parishioners; among these was Sir John Sweetapple, who kept 'running cashes' opposite the church (from 1673 onwards) and whose sign, a blackamoor's head, was hung again in 1928 at 39 Lombard St. The font-cover (late 17th cent.) bears the arms of Sir John Langley, goldsmith and Lord Mayor in 1576-77. The organ is by Renatus Harris (1701). The bread-shelves in the vestibule and the brass candelabrum in the chancel are noteworthy. Among the monuments on the S. wall is that of Edward Tyson (1650-1708; by Edward Stanton), who c. 1695 lectured to the College of Surgeons on the evolution of man from the 'pygmy' monkey. John Wesley preached his first extempore sermon in this church (1738).

In Post Office Court, on the S. side of Lombard St., is the *London Bankers' Clearing House* (founded in 1773), a useful institution through which bankers obtain the amount of cheques and bills in their hands without the trouble of collecting them at the various banks on which they are drawn. The bills and cheques received by the various bankers during the day are here compared, and the difference settled by a cheque on the Bank of England. The amount changing hands here reached in 1928 the sum of 44,204,729,000*l.*

Lombard St. ends at GRACECHURCH STREET, which continues Bishopsgate (p. 288) S. to King William's statue (p. 297) and derives its name from the hay and corn market held outside the church of St. Benet Grasschurch (pulled down in 1867-68). On No. 4 Corbet Court (entrance between Nos. 5 & 6 Gracechurch St.) is a stone sign (1669) with a half-figure of the Virgin, for the Mercers' Company.

Fenchurch Street (Pl. R 43, *III*) also is probably called after the hay ('fœnum') market at Grasschurch. It is itself devoid of antiquarian interest.

On the right is Mincing Lane, so called, according to Stow, from the 'minchens', or nuns of St. Helen's (p. 288), and now the centre of the wholesale colonial trade. Tea, coffee, cocoa, sugar, rice, dried fruit, canned goods, hides, ivory, tortoise-shell, etc., are sold here at the *London Commercial Sale Rooms* (1811, rebuilt 1896), and opposite is the *Rubber Exchange*, where a large proportion of the world's rubber trade is transacted. *Clothworkers' Hall* (adm. by introduction), No. 41, was rebuilt in 1860; the company was incorporated in 1528 and owns a loving cup presented by Pepys (who was Master in 1677), the College Cups (1657), gilded statues of James I. and Charles I. (1679), and seven heraldic shields in glass (late 17th cent.). — A little to the E., in Mark Lane (originally Mart Lane), are the *Old* and the *New Corn Exchange* (Mon., Wed., and Fri., 12-3; amalgamated in 1929), the former founded in 1750 and rebuilt in 1872-81, the latter dating from 1828. No. 33 (entered by a passage between Nos. 31 & 34), with a handsome doorway and staircase, is a good example of a city merchant's mansion (early 18th cent.). The 15th cent. tower of *All Hallows Staining*, reached viâ Star Alley (on the W. side), survived the Great Fire; the rest of the church was removed in 1870.

On the E. side of Mark Lane is Hart Street, with ***St. Olave's** (Pl. R 43, *III;* open 8-6, Sat. 8-2; handbook 1s.), which escaped the Great Fire and is of special interest as the church frequented by Samuel Pepys (1633-1703). Dedicated to St. Olaf of Norway (995-1030), ally of Ethelred against the Danes, it dates in its present form from the 15th century. The W. wall of the nave and the small crypt below it are remains of an earlier church mentioned c. 1270. The church was repaired in 1632-33, refaced in 1693, and extensively restored in modern times. The top story of the tower is 18th century. The picturesque interior, with its beautiful wooden roof (15th cent.), contains numerous monuments, some brought from All Hallows Staining and St. Katharine Coleman. On the S. wall is a memorial with a bust of Pepys (unveiled by James Russell Lowell in 1884; annual commemoration service early in June), marking the position of the gallery with his pew (now swept away); on the N. side of the chancel is the monument erected by Pepys to his wife Elizabeth (d. 1669), with a charming bust ascribed to John Bushnell. Both are buried beneath the chancel. Below Mrs. Pepys are monuments, with coloured effigies, to Andrew and Paul Bayninge (d. 1610, 1616); and in the S.E. corner of the church are the brasses of Sir Richard Haddon (lord mayor in 1506 and 1512; d. 1516) and of John Orgone (d. 1584; quaint epitaph). The church has four 18th cent. sword-stands and two hat-stands (on the organ gallery). The pulpit, font, panelling, and part of the seating are late 17th century. The vestry, entered by a door probably of the 15th cent., dates from 1661. The corporation of Trinity House (p. 397) attends service here on Trinity Monday. The churchyard, entered by a skull-decorated gateway in Seething Lane, is described by Dickens in 'The Uncommercial Traveller' (chapter xxi) under the name of 'Saint Ghastly Grim.'

Hart St. is continued E. by Crutched Friars, which derives its name from a convent of 'Crouched' or 'Crossed Friars' founded c. 1298. The Navy Office, originally in Mark Lane, was situated here from 1656 till its removal to Somerset House in 1786. Pepys, while secretary to the Navy Office, lived at first in Seething Lane, but afterwards in the official residence. — Crutched Friars is continued to Aldgate by Jewry Street, in which is the *Sir John Cass Technical Institute*, founded in 1902 from funds left by Alderman Sir John Cass (d. 1718). A section of the Roman wall (p. xxvi), 40 ft. long and 8-9 ft. high, is partly visible in the basement of Roman Wall House, 1 Crutched Friars, and the finest section of all, 110 ft. long and 35 ft. high, retaining the sentinel's walk and a projecting bulwark, is enclosed in the vaults of Joseph Barber & Co., 10 Cooper's Row.

Railway Place, near the E. end of Fenchurch St., leads S. to *Fenchurch Street Station* (p. 24). Farther E. is *Lloyd's Register of Shipping* (No. 71), designed by T. E. Collcutt (1901).

Lloyd's Register, founded in 1760 and reconstituted in 1834, is a society voluntarily maintained by the shipping community. Its functions are the survey and classification of merchant vessels, yachts, etc. (both new and old); the annual publication of a Register Book containing particulars of the world's sea-going vessels of 100 tons and upwards; the assignment of load lines; the testing of steel and other materials; and the survey of refrigerating machinery. The society maintains a staff of ship and engineer surveyors in every part of the world. The symbol 'A 1' originated with Lloyd's Register in 1775.

In **Aldgate** (Pl. 43, 47, *III*), at the junction of Fenchurch St. and Leadenhall St., stands *Aldgate Pump*, a 'draught' on which used to be a cant term for a bad bill. The gatehouse of the Aldgate or Alegate, leased to Chaucer from 1374 to 1386, stood near the corner of Duke St. until 1760 (tablet). From Houndsditch (see below) Aldgate High St. runs E., passing *St. Botolph Aldgate* (Pl. R 47, *III;* open 12.30-1.30, except Sat.), which was rebuilt by the elder George Dance in 1741-44 and is wrongly orientated. The organ is by Renatus Harris (1676). In the W. gallery is a monument (probably dating from c. 1560) to Lord Darcy and Sir Nicholas Carew (beheaded 1537 and 1539). The supposed head of the Duke of Suffolk (executed 1554), preserved in the vestry, is shown on written application to the vicar. — Beyond *Aldgate Station* (Appx., p. 50) and Middlesex St., which marks the City limits, begins Whitechapel High St. (p. 401).

Aldgate lies on the verge of the great Jewish quarter of London, where the Jews settled after their return from their expulsion from Old Jewry (p. 277) by Edward I. Among the synagogues in this neighbourhood are the *Great Synagogue* (1789) in St. James's Place and the *Spanish and Portuguese Synagogue* (1700-1) in Bevis Marks. The latter, founded in Creechurch Lane in 1657, is the oldest in England. The building is practically unaltered and contains all its original fittings.

On the site of the City ditch lies HOUNDSDITCH (Pl. R 43, *III*), the quarter of dealers in cheap fancy goods and second-hand clothing. In Cutler St., to the E., is a huge warehouse of the *Port of London Authority* (p. 406; 5 acres in area, with a floor space of nearly 1,000,000 sq. ft.), formerly belonging to the East India Company (p. 300) and now containing costly wares from the East, including carpets, silk, porcelain, tea, tobacco in every form, feathers, drugs, and spices. Since the War London has taken the place of Constantinople as the world's chief distributing centre for Oriental carpets.

The MINORIES (pron. 'minneries'; Pl. R 47, *III*) continues Houndsditch S. to Tower Hill (p. 397). In St. Clare St., leading E., is *Holy Trinity*, rebuilt in 1706-8, on the site of the abbey of St. Clare (or Nuns Minoresses), founded by Queen Blanche of Navarre in 1294. The N. wall is believed to be a relic of the abbey church. Inside the church are mural tablets to William Legge (d. 1670) and his son, the first Baron Dartmouth (1618-91), on both of which are the arms (stars and stripes) of the Washington family. The church is now used as a parish institute for St. Botolph Aldgate (adm. on written application to the vicar). At the S. end of the Minories is (l.) the *Institute of Marine Engineers*. — Parallel with the Minories on the W. is an interesting relic of the 18th cent., consisting of Vine St., America Square, the Crescent, and the Circus. — In Great Alie St., to the E., stood from 1729 to 1802 *Goodman's Fields Theatre*, in which Garrick, in the character of Richard III., made his first public appearance on a London stage (Oct. 19th, 1741).

III. WEST AND NORTH LONDON.

27. Knightsbridge. Kensington.

Underground. *Hyde Park Corner* and *Knightsbridge*, on the Piccadilly Tube (Appx., p. 54); *High Street Kensington*, on the Metropolitan (Appx., p. 51); *Holland Park*, on the Central London Tube (Appx., p. 52).

Close to the S. edge of Hyde Park (p. 182), beginning at Hyde Park Corner (p. 178), runs **Knightsbridge** (Pl. R 13, 17). At its E. end is *St. George's Hospital* (337 beds), originally Lanesborough House, founded as a hospital in 1733 and rebuilt by William Wilkins in 1828 32. Over the gateway of the medical school, facing the park, is a bronze *Bust of John Hunter (1728-93; surgeon to the hospital from 1768), by Alfred Gilbert (1899).

St. Paul's, Knightsbridge, in Wilton Place (l.), is a fashionable church for weddings. Outside is a crucifix-memorial to *General Sir Stanley Maude* (1864-1917), conqueror of Bagdad.

By the Albert Gate of Hyde Park are the *French Embassy* (E. side) and the *Royal Thames Yacht Club* (with a ship's mast in front of it). At the junction of Knightsbridge with Sloane St. (p. 159) and Brompton Road is an equestrian statue of *Field-Marshal Lord Strathnairn* (1801-85), by Onslow Ford (1895). The statue is cast from guns taken in the Indian Mutiny. No. 70 Knightsbridge (tablet; then 2 Albert Terrace), on the right, was the home of Charles Reade from about 1868 to 1882.

Brompton Road (l.), a busy shopping street, with *Harrod's Stores* (p. 44; rebuilt 1901-5), leads hence to South Kensington (p. 322). — On Knightsbridge Green, at the beginning of Brompton Road, is *Tattersalls*, founded by Richard Tattersall in 1766, where auction sales of thoroughbred horses are held on Mon. at 11 a.m. (also on Thurs. in spring). The horses are on view on Sat. and Sun. (11-5). 'Tattersalls', the principal ring at all race meetings, has no connection with the business, but 'Tattersalls Committee', which settles questions with regard to bets, meets at the Subscription Room at Knightsbridge.

Farther on we pass *Knightsbridge Cavalry Barracks* (r.).

Knightsbridge is continued by **Kensington Road** (Pl. R 1, 9). The terraces facing the park go by various names (Rutland Gate, Princes Gate, Kensington Gore, Hyde Park Gate). In Ennismore Gardens is *All Saints, Knightsbridge*, built by Lewis Vulliamy in 1849, in the style of San Zeno at Verona, with 'sgraffito' mural decorations by Heywood Sumner (1897) and bas-reliefs by Derwent Wood. Beyond Ennismore Gardens is *Kingston House* (Dowager Countess of Listowel), built for the Duchess of Kingston in 1757-1758. At No. 14 Princes Gate is the *American Embassy* (chancery, see p. 159), a house presented to the United States government in 1922 by Mr. John Pierpont Morgan; Earl Haig (1861-1928) died at No. 21. Beyond Exhibition Road (p. 308), which diverges opposite the Alexandra Gate of Hyde Park, begins Kensington Gore. The

Royal Geographical Society, founded in 1830, has since 1913 occupied Lowther Lodge, at the corner here, designed by Norman Shaw (1874). A lecture hall and library were added in 1929-30 from the designs of Messrs. Kennedy & Nightingale. The society possesses a collection of 60,000 books and 200,000 maps and a museum of relics of explorers. In the forecourt is a bust of Sir Clements Markham (1830-1916), historian of Peru, erected by the Peruvian nation in 1921. Albert Hall Mansions were the first block of flats to be built in London (1881).

Farther on, within the railings of Kensington Gardens, rises the **Albert Memorial** (Pl. R 9), a gorgeous monument to Prince Albert of Saxe-Coburg-Gotha (1819-61), consort of Queen Victoria, erected in 1872 at a cost of 120,000*l.* (half of which was defrayed by voluntary contributions) and from the designs of *Sir George Gilbert Scott.*

On a platform rises a podium, with reliefs representing artists of every period (178 figures): S., poets and musicians, and E., painters, by *H. H. Armstead;* N., architects, and W., sculptors, by *J. B. Philip.* At the angles are Agriculture by *W. C. Marshall*, Manufacture by *Henry Weekes*, Commerce by *Thomas Thornycroft*, and Engineering by *J. Lawlor.* Under a Gothic canopy (175 ft. high) sits the bronze-gilt figure (15 ft. high) of Prince Albert, wearing the robes of the Garter, by *J. H. Foley* (1876). At the corners of the steps are Europe by *Patrick Macdowell*, Asia by *Foley*, Africa by *William Theed*, and America by *John Bell.*

Opposite stands the **Royal Albert Hall,** used for concerts (p. 34), political meetings, bazaars, balls, boxing matches, etc. The building, constructed in the Italian Renaissance style in 1867-71 by Capt. Francis Fowke, is oval in form (measuring 270 ft. by 240 ft.) and can accommodate over 10,000 people. The terracotta frieze illustrates the triumphs of science and art, from designs by Edward Armitage, H. W. Pickersgill, H. S. Marks, and Sir Edward Poynter. The organ, by Willis, is one of the largest in the country (9562 pipes). Visitors are admitted to view the hall on application at the box office (fee 3*d.*).

The Albert Hall stands nearly on the site of *Gore House*, which from 1808 to 1821 was the residence of William Wilberforce. From 1836 to 1849 it was the abode of Lady Blessington, who held here a salon attended by men of letters, art, and science. Count D'Orsay was her next-door neighbour and a frequent visitor.

On the W. side of the Albert Hall are *Queen Alexandra's House*, a hostel for women students (established in 1885 by Sir Francis Cook, p. 436), and the *Royal College of Organists.* — We next pass the wide Queen's Gate (p. 317), at the top of which is an equestrian statue of *Lord Napier of Magdala* (1810-90), by Sir Edgar Boehm (1891). Sir John Millais died in 1896 at 2 Palace Gate (tablet), a house designed for him by Philip Hardwick in 1878, and Alfred Stevens occupied 7 Canning Place (to the E.) in 1853-58.

Where the gardens end we enter KENSINGTON HIGH STREET (Pl. R 5), a busy shopping street. It intersects the "old court suburb" of **Kensington,** a royal borough (comp. p. 457) and residential district with 175,859 inhabitants.

Thackeray died in 1863 at No. 2 Palace Green (tablet), the house he built for himself in 1861 in KENSINGTON PALACE GARDENS (Pl. R 6). 'Vanity Fair', 'Pendennis', and 'Esmond' were written during his residence from 1847 to 1853 at 13 (now 16) Young St. (tablet), on the S. side of Kensington High St. Young St. leads to KENSINGTON SQUARE, with several Queen Anne houses (c. 1700). Thackeray's 'Lady Castlewood' lived at No. 7, John Stuart Mill at No. 18 from 1837 to 1851 (tablet), Talleyrand at Nos. 36-37, Burne-Jones at No. 11 in 1864-67. — No. 13 Kensington Palace Gardens was built for the Earl of Carlisle in 1868 by Philip Webb and was decorated by his partners Morris and Burne-Jones. In Palace Gardens Terrace is the *Second Church of Christ Scientist*, by Sir John J. Burnet (1928). James Clerk Maxwell lived at No. 16 (tablet) in 1861-65, while professor of natural philosophy at King's College (p. 106).

At the corner of Church St. is *St. Mary Abbots*, rebuilt by Sir George Gilbert Scott in 1869-72, with a spire 278 ft. high, but retaining the pulpit (1697) and numerous 17-18th cent. monuments from the old church. Elizabeth Inchbald (1753-1821), dramatist and novelist, is buried in the graveyard (tombstone in the N.W. corner).

In CHURCH STREET (noted for its antique shops), which leads N. to Notting Hill Gate (p. 192), is the *Carmelite Church*, by E. W. Pugin (1865). — To the W. of Church St. lies **Campden Hill.** Campden House, built in 1612 by Baptist Hicks, Viscount Campden, has been pulled down, but *Little Campden House*, dating from 1691 and occupied by Princess (afterwards Queen) Anne, still exists in Hornton St. In Campden Hill Road is *King's College of Household and Social Science* (comp. p. 310; by Messrs. Adams, Holden & Pearson, 1915). *Holly Lodge*, in Campden Hill, was the home of Lord Macaulay from 1856 till his death here in 1859 (tablet).

The station of *High Street Kensington* (Appx., p. 51) occupies the site of a house (with a seed farm of four acres) inhabited by William Cobbett from 1821 to 1831. To the S.W. of the station are the *Seventh Church of Christ Scientist* (by Paul Phipps, 1929), in Wright's Lane, and the small *Armenian Church* of St. Sarkis (1922), in Iverna Gardens. No. 144 High St. was occupied in 1813-1824 by Sir David Wilkie (tablet). The Rom. Cath. church of *Our Lady of Victories* (r.) is by Joseph Goldie (1869). Beyond Earl's Court Road the street resumes its original name of KENSINGTON ROAD. The *Kensington Cinema* (l.) was designed by W. F. Granger and J. R. Leathart (1926).

On a hill to the right stands **Holland House** (Pl. R 1), built for Sir Walter Cope in 1605-40, from designs 'perfected' by John Thorpe. It soon passed into the hands of Henry Rich, Earl of Holland (in Lincolnshire), Cope's son-in-law, who was executed in 1649 for deserting the parliamentary party. Fairfax, Cromwell, and Ireton held their deliberations at Holland House; Penn, when in favour with Charles II., was daily assailed here by a host of petitioners; and it was here, in 1719, that Addison showed his dissolute stepson "how a Christian can die". In 1762 the house was sold to Henry Fox, afterwards Baron Holland, father of Charles James Fox, and it now belongs to the Earl of Ilchester, a descendant of a brother of Henry Fox. The house (no adm.) contains a good collection of paintings, and the extensive park and gardens are very beautiful. On the N. lawn is a statue of the *3rd Baron Holland* (1773-1840), the Whig statesman, by G. F. Watts and Sir Edgar Boehm (1872).

No. 12 Holland Park Road is **Leighton House** (Pl. R 1), the residence of Lord Leighton from 1866 till his death in 1896 and now the property of the Kensington Borough Council (open free on Mon., Tues., and Thurs. 11-3, Wed. and Fri. 11-1, and Sat. 11-5). It contains an *Arab Hall, approached by a 'twilight passage' and decorated with old tiles, lattice-work, and a mosaic frieze by Walter Crane. The other rooms contain drawings, sketches, and studies by Lord Leighton, Burne-Jones, G. F. Watts, and others, pottery by William de Morgan (p. 363), sculptures, etc. On the first floor of the new wing (1928) is a gallery for temporary exhibitions. Leighton House is the headquarters of the Oriana Madrigal Society.

This neighbourhood, like Campden Hill, is much favoured by artists. In MELBURY ROAD, close by, is Little Holland House (No. 6; tablet), the residence of G. F. Watts from 1876 till his death here in 1904, designed and built by him after the demolition of the old Little Holland House, where he and Ellen Terry spent their brief married life (1864-65). No. 8 was the residence of Marcus Stone (1840-1921), and No. 9 was built for himself by William Burges, the architect (1827-81). Holman Hunt lived at No. 18 from 1903 till his death here in 1910 (tablet). — ILCHESTER PLACE, to the N., was designed by Leonard Martin (1924-28).

EDWARDES SQUARE, to the S. of Kensington Road, dates from the early 19th century. Leigh Hunt lived at No. 32 from 1840 to 1851.

In ADDISON ROAD is the *Cardinal Vaughan Memorial School* (Rom. Cath.). No. 2 is the residence of Mr. Lloyd George. No. 8 is completely covered with tiles by Halsey Ricardo.

Beyond Addison Road railway bridge Kensington Road merges in Hammersmith Road (p. 367).

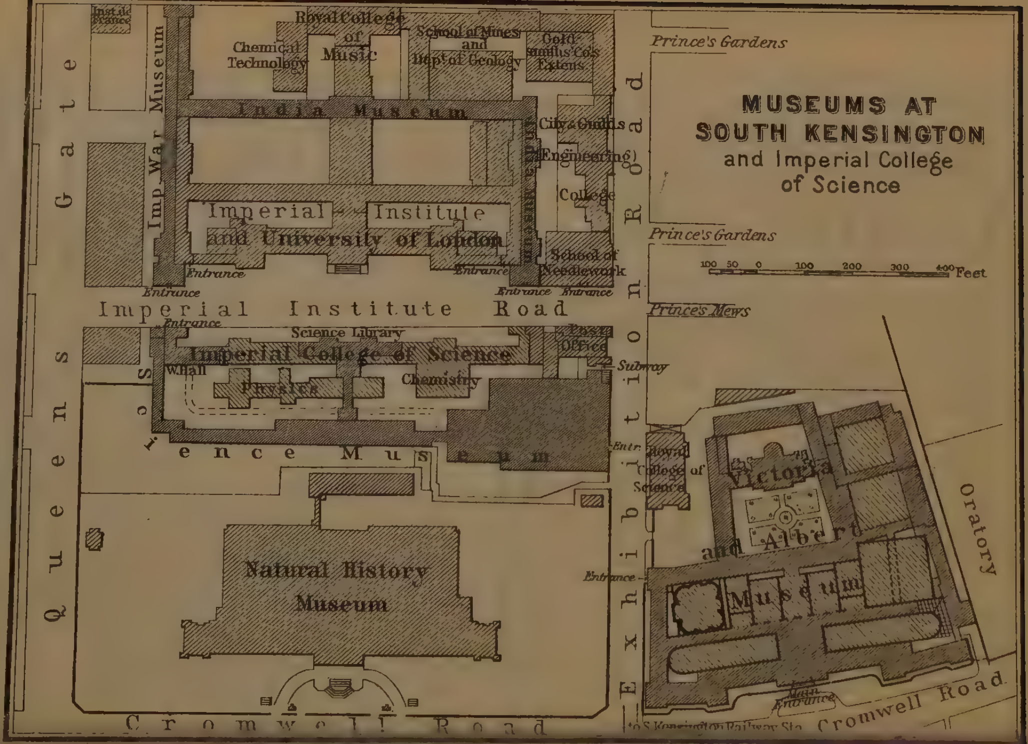
28. Imperial Institute. Imperial War Museum. Science Museum. Natural History Museum.

UNDERGROUND. *Brompton Road*, on the Piccadilly Tube (Appx., p. 54); *South Kensington*, on the District and the Piccadilly Tube (Appx., pp. 51, 54). A subway leads from South Kensington Station to the Natural History and Science Museums.

On the S. side of the Albert Hall (Pl. R 9; p. 306) is a monument commemorating the Exhibition of 1851 (p. 182), by Joseph Durham (1863), with a statue of *Prince Albert* and seated figures of Europe, Asia, Africa, and America. It overlooks the site of the gardens of the Royal Horticultural Society (p. 158), which were purchased by government out of the profits of the exhibition and are now occupied by public buildings. The district is intersected from E. to W. by Prince Consort Road and Imperial Institute Road. EXHIBITION ROAD, running from Kensington Road to Cromwell Road, passes the E. ends of these roads.

In PRINCE CONSORT ROAD is the **Royal College of Music** (Pl. R 9), founded in 1883 and numbering 700 students. The present building, designed by Sir Arthur Blomfield, was opened in 1894 (concert hall by Sidney R. J. Smith, 1901). Sir Hugh Allen is the director.

Associates (A.R.C.M.) are elected by examination, Fellows (F.R.C.M.) and Graduates (G.R.C.M.) are elected by the Council. — The college contains the DONALDSON MUSEUM OF ANCIENT MUSICAL INSTRUMENTS (open free on week-days in term-time, except Sat., 10-1 and 3-5; apply at the



MUSEUMS AT SOUTH KENSINGTON and Imperial College of Science office), comprising over 200 instruments (15-19th cent.) and musical MSS. By the entrance wall, Louis XV.'s guitar, clavicembalo of 1531, and Benjamin Franklin's harmonica. By the opposite wall, clavicytherium of the 15th cent., believed to be the earliest keyboard stringed instrument in existence; Italian gradual (15th cent.). In the centre: bust of Gluck, by Houdon; guitar believed to have belonged to Rizzio; cetera once owned by Titian and by Rossini; MSS. of Mozart, Spohr, Paganini, etc. — The valuable LIBRARY includes the collections of the 'King's Antient Concerts', presented by Queen Victoria, and of the Sacred Harmonic Society.

The church of *Holy Trinity*, near the W. end of Prince Consort Road, was built by G. F. Bodley (1901-3).

The **Imperial Institute** (Pl. R 9) was erected in 1887-93 as a memorial of Queen Victoria's Jubilee, and is in a free Renaissance style, with a frontage to IMPERIAL INSTITUTE ROAD 600 ft. in length and a tower 280 ft. high (fine peal of bells). The architect was Thomas E. Collcutt. The institute, reorganized in 1916 and 1925, is now under the control of the Department of Overseas Trade. Its principal function is to promote trade in raw materials between the various countries of the Empire by means of research, exhibitions, and the supply of information.

The *Exhibition Galleries* (entrances at the W. and E. ends of the façade; open free 10-5, Sun. 2.30-6) illustrate the natural and economic resources of the British Empire. The galleries are divided into courts representing various countries. The exhibits include samples of raw products and photographs, pictures, diagrams, models, maps, and dioramas illustrating the scenery and conditions of life in the countries represented. The South African section is housed in the Upper West Gallery (reached by a staircase from the Canadian section), and in the Upper East Gallery is the *Imperial Gallery of Art* (varying exhibitions of paintings, drawings, engravings, and sculptures by artists of Great Britain and the Dominions). There is also a cinema of the Empire Marketing Board (adm. free), at which films are shown on week-days at 10.15, 11.35, 2.15, and 3.35, on Sun. at 2.45 and 4.15. Information and publications may be obtained at a stand in the central gallery. — Other departments deal with plant and animal products (foodstuffs, oil-seeds, essential oils, fibres, tobacco, timber, gums and resins, etc.) and with mineral resources.

Since 1900 the E. wing and the central block of the Imperial Institute building have been occupied by the offices and library of the **University of London,** which was formerly established in Burlington Gardens (p. 177) and is to be removed to a new site in Bloomsbury (p. 195). The university, founded by royal charter in 1836, received a supplementary charter in 1878, which admitted women to all degrees. Until 1900 it existed as an examining board only, granting degrees in arts, science, medicine, music, and law, at first to students in certain affiliated colleges but after 1863 to candidates wherever educated. In 1900 it was reorganized so as to become also a teaching university, the instruction being given in previously existing institutions. *University College* (p. 194) and *King's College* (p. 106) are 'integral parts' of the university. Thirty-six institutions are 'Schools of the University', and their teachers, together with certain 'recognized' teachers in twenty-two other institutions (minor medical schools, polytechnics, training colleges, and schools of music), are organized in eight faculties: Theology, Arts, Laws, Music, Medicine, Science, Engineering, and Economics & Political Science. In July 1928 there were 9662 'internal' students attending the colleges and schools of the university, besides 7000 'external' students presenting themselves for examinations only. The teaching staff comprises 271 'appointed' and 831 'recognized' teachers. — The graduates return one member to Parliament. The 'Presentation Day' ceremony of the university takes place at the Albert Hall in May.

Schools of the University. In the faculty of Theology: *Hackney and New College* (p. 383; Congregational); *King's College, Theological Department* (p. 106; Church of England); *Wesleyan College*, Richmond (p. 436); and *St. John's Hall*, Highbury (Church of England). — In Arts, Science, and Engineering: *East London College* (p. 402). — In Arts and Science: *Royal Holloway College* (p. 456); *Bedford College for Women* (p. 376); and *Birkbeck College* (p. 241; for evening and part-time students). — In Arts: *Westfield College* (p. 383); *London Day Training College* (p. 197); *School of Oriental Studies* (p. 274). — In Medicine: the medical schools of the chief hospitals, viz. *St. Bartholomew's* (p. 267), *London* (p. 401), *Guy's* (p. 413), *St. Thomas's* (p. 416), *St. George's* (p. 305), *Middlesex* (p. 378), *St. Mary's* (p. 371), *Charing Cross* (p. 104), *Westminster* (p. 154), *University College* (p. 195), and *King's College* (p. 415); *Lister Institute of Preventive Medicine* (p. 361); *London School of Medicine for Women* (p. 380); *London School of Hygiene and Tropical Medicine* (p. 194); *Royal Army Medical College* (p. 345); *Royal Dental Hospital*, 32 Leicester Square; *Royal Naval Medical School*, at the Royal Naval College (p. 428); *Maudsley Hospital* (p. 415); *Bethlem Royal Hospital* (p. 468); the *School of Pharmacy*, 17 Bloomsbury Square, W. C. 1; and the *Cancer Hospital* (p. 366). — In Science and Engineering: *Imperial College of Science and Technology* (p. 313). — In Science: *King's College of Household and Social Science* (p. 307); *South-Eastern Agricultural College*, Wye, Kent. — In Arts, Laws, and Economics & Political Science: *London School of Economics and Political Science* (p. 109).

The following institutions are maintained by the university: *Brown Animal Sanatory Institution*, 149 Wandsworth Road, S.W. 8, with a veterinary hospital; *Goldsmiths' College*, New Cross, S.E. 14; *Francis Galton Laboratory for National Eugenics* (p. 194); *Bartlett School of Architecture* (p. 194); and *Institute of Historical Research* (p. 195).

On the E. side of the Imperial Institute is the *India Museum* (p. 341), and on the W. is the ***Imperial War Museum** (Pl. R 9; open free on week-days 10-6, Sun. 2.30-6; closed on Christmas Day and Good Friday), housed from 1920 to 1923 at the Crystal Palace (p. 426) and now occupying the W. galleries of the Science Museum. Every phase of the Great War of 1914-18 is illustrated by means of models, dioramas, photographs, cinematograph machines, etc. The air force section is at present in the Science Museum (p. 315); the central offices, with the maps, library, and photographs (over 100,000 in number), are at 178 Queen's Gate, close by (open on week-days 10-5, Sat. 10-1).

Vestibule. Stall for the sale of catalogues (works of art only, 1*s.* 6*d.*), picture post-cards, photographs, etc. Models of Vimy Ridge and Gallipoli; tablet commemorating the 9,296,691 men who served in the British forces and the 1,089,919 who died for the Empire. — Howitzer from the 'Vindictive'; swords of the Allies; medals and decorations; fragment of one of the boats of the 'Hampshire', the cruiser in which Lord Kitchener was drowned on June 8th, 1916; relics of famous airmen; military documents; the white flag flown at the surrender of Jerusalem; above, bas-reliefs by C. S. Jagger and Gilbert Ledward. — Farther on, in the passage and at the foot of the staircase: recruiting posters; the wardrobe in which a soldier was concealed behind the German lines from Jan. 1915 to Oct. 1918; left, model of a Red Cross advanced aid post and a German travelling periscope; above, flags; right, contraband articles intercepted by the censor; German war-time substitutes; articles used by spies for sending messages; propaganda literature dropped from balloons. Full-size model of a dug-out.

Gallery I. British artillery, including the gun that fired the first round; German bomb-throwers, etc. Above, a notice from the Hôtel de Ville at Péronne ('Nicht ärgern, nur wundern'). Right: British uniforms and equipment; shells, fuses, etc.; fragmentations of shells; charges; cartridges of the first (comp. p. 392) and last rounds fired by anti-aircraft guns in London. Left (as we return): sound-ranging apparatus; signal rockets and ground flares; visual signals; map of the anti-aircraft defences of London; uniforms of the Indian army; in front, the first British sword to draw blood; German shoulder-straps, uniforms, and decorations.

Gallery II. German howitzer; machine-guns. Right: swords, saddlery, cavalry equipment; motor machine-gun. Left: machine-guns, trench-mortars, revolvers.

Gallery III. Model of support-line trench; French light tank; models of tanks; model of Ypres in 1918; bayonets, grenades, sign-posts from Palestine. Right: models illustrating camouflage; recognition marks and signs; notice-boards; armour and helmets; model of front-line trench. Left: German man-traps: camouflage; German observation post in the form of a pollard willow; gas cylinders and flame-throwers; gas-masks.

The **Naval Section** begins in Gallery IV. Models of naval vessels; naval camouflage.

Gallery V. Naval guns; the gun which fired the first shot in the naval operations; gun from the 'Vindictive'; gun served by Jack Cornwell (p. 477); mines. Right: flags and life-belts; naval relics (Captain Fryatt's record of service); relics of the 'Bulwark'; torpedoes; models of submarines. Left: paravanes; depth-charges; naval insignia; ships' badges; model of a 'Q' or 'mystery' ship; commander-in-chief's flag worn by the 'Iron Duke' at the battle of Jutland; steering wheel and other relics of the 'Vindictive' and of the raid on Zeebrugge. Wall-list of over 5000 ships that served in the British Navy.

Gallery VI (parallel with the last). German naval relics; guns; bust of Marshal Foch, by F. Derwent Wood; model of a military cemetery; upper portion of the original Cenotaph (p. 119). Right: rifles; uniforms of the Allies; above, the famous sign from Verdun ('On ne passe pas'). Left: headstones; photographs of war memorials. — We now ascend the staircase at the end of Gallery V. Models of a motorbus and other vehicles; models of bridges; exhibits of the Royal Veterinary Corps and the Royal Army Medical Corps. Bronze bust of Lord Fisher, by Jacob Epstein.

Gallery VII. **Women's Work.** Machine-tool work; Belgian refugees; canteens; prisoners of war; concert parties. Left: bust and relics of Nurse Cavell; surgical supplies; bust (by Ivan Meštrović) and relics of Dr. Elsie Inglis; land-workers; Young Women's Christian Association; Women's Royal Naval Service. Right: Women's Auxiliary Army Corps; Women's Royal Air Force; substitution; munition work. — We now reach the beginning of the **Art Gallery** (over 4500 works, of which only 900 can be shown). In the centre, drawings by *Augustus John, James McBey, Muirhead Bone*, and *Herbert Hillier.*

Gallery VIII. In the centre, drawings by *John S. Sargent, Lovat Fraser, James McBey, Henry Tonks*, etc. The walls are hung with oil-paintings by *Sir John Lavery*, including 1257. A convoy in the North Sea, 1265. Arrival of the German delegates on board the 'Queen Elizabeth', 4219. Surrender of the German navy, and 2616. Troops embarking at Southampton.

Gallery IX. Left: 2242. *Paul Nash*, Menin road; 1922. *Henry Tonks*, Advanced dressing station; 3177. *C. R. Nevinson*, The mitrailleuse; *Sir William Orpen*, To the Unknown British Soldier; 2746. *Henry Lamb*, Irish troops in the Judæan hills; 2268. *Stanley Spencer*, Dressing station in Macedonia; 2626. *Sir D. Y. Cameron*, Battlefield of Ypres; 2855. *Orpen*, Peace conference at the Quai d'Orsay; 1460. *Sargent*, Gassed; 2856. *Orpen*, Signing of the peace at Versailles; 2282. *Charles Sims*, Old German front line; 1921. *Nevinson*, Harvest of battle. Portraits by *Glyn Philpot.* In the centre, German and Austrian satirical medals; model of a town in the devastated area; statuettes by *F. Derwent Wood;* bronze head of an American soldier, by *Jacob Epstein;* medals of Great Britain and the Allies.

Gallery X is devoted to portraits and other paintings by *Sir William Orpen.* In the centre: Sergeant Hunter, by *Epstein;* German medals.

Gallery XI. Left to right: *Nevinson*, 519. After a push, 516. Arras-Bapaume road; 2241. *Bernard Meninsky*, Arrival of a leave train; 2234. *Francis Dodd*, Interrogation; 2243. *John Nash*, Oppy Wood; 2599. *James McBey*, Entry into Jerusalem; 1984. *Sir George Clausen*, In the gun factory at Woolwich Arsenal; 2451,

2452. *Norman Wilkinson*, Landing at Suvla Bay; 1881. *Alfred Hayward*, Staff train at Charing Cross; 513. *Nevinson*, Reliefs at dawn; 4208. *Herbert A. Olivier*, The terms of the Armistice; 1216. *Sir Charles Holmes*, Steel-works; above, 935. *Walter Bayes*, The underworld; 2623. *William Rothenstein*, Watch on the Rhine; 1998. *Sir H. Hughes-Stanton*, St. Quentin Canal; 3070. *Augustus John*, Fraternity; 2274. *Colin Gill*, Heavy artillery. In the centre, models of hospital ships, etc.

Gallery XII, at the top of the staircase descending to the exit. Quick-firing and machine guns; escaped prisoners' clothing, etc.; flying corps uniforms; a painting of the Supreme War Council at Versailles in 1919, by *Herbert A. Olivier;* crayon-portraits by *Francis Dodd.*

At the corner of Imperial Institute Road and Exhibition Road is the *Royal School of Needlework* (open 10-6, Sat. 10-1), founded in 1872 and built in 1903, with ancient and modern needlework, embroidery, furniture, etc. (articles for sale and orders taken). At the opposite corner, above the post office, is the *Meteorological Office*, a department of the Air Ministry. At No. 40 Princes Gardens, on the E. of Exhibition Road, Joseph Chamberlain lived from 1882 till his death here in 1914 (tablet).

Adjoining the School of Needlework on the N., in Exhibition Road, is the *City and Guilds (Engineering) College*, with the Goldsmiths' Company's extension on the N., while farther S., on the opposite side of the road, is the *Royal College of Science* (1872; departments of aeronautics, mathematics, zoology, and entomology). Facing the Imperial Institute, in Imperial Institute Road, is the new building (1905) of the Royal College of Science, comprising the departments of physics and chemistry and the offices of Imperial College. In Prince Consort Road, adjoining the Royal College of Music on the E., are the *Royal School of Mines* and the department of geology of the Royal College of Science; on the W., the department of chemical technology (fuel, refractory materials, and chemical engineering); on the opposite side of the road, immediately S. of the Albert Hall, are the departments of botany and plant technology and the Imperial College Union and Hostel. These institutions are now amalgamated to form the **Imperial College of Science and Technology**, incorporated in 1907 for "the most advanced training and research in various branches of Science, especially in its application to Industry". The number of its students and research workers in 1928-29 was 1077, and the teaching staff totalled 163, including 30 professors.

Farther S. in Exhibition Road are (r.) the main entrance of the Science Museum and (l.) the side-entrance of the *Victoria and Albert Museum* (p. 322).

The ***Science Museum** (Pl. R 9), which was founded in 1853 and until 1909 formed a department of the Victoria and Albert Museum, is now a separate institution under the Board of Education. It is the National Museum of Science and its Application to Industry, and it comprises a valuable display of machinery, machine-models, and scientific apparatus, especially important from an educational point of view. For many years the museum has occupied galleries originally erected in connection with the Exhibitions of 1871-74, but these are being replaced by new buildings, of which the E. block, designed by Sir Richard Allison, was constructed in 1913-28.

ADMISSION. The museum is open free on week-days from 10 to 6, on Sun. from 2.30 to 6. It is closed on Good Friday and Christmas Day. — The collections are grouped in four divisions: (i) Industrial Engineering; (ii) Mechanical Engineering, Land Transport, and Construction; (iii) Water Transport and Air Transport; (iv) Science and Scientific Instruments. Some 60% of the exhibits are on loan, while 30% are gifts and 10% have been purchased or constructed in the museum workshops. Catalogues of the various collections and photographs and picture post-cards of many of the exhibits are on sale, but no general guide is at present obtainable. Some of the machinery and models are shown working or may be set in motion by the visitor. — *Guide-Lecturer* on week-days at 12 and 3 (on Sat. at 2.30 and 4.30). The times at which various demonstrations are given are posted in the entrance hall.

Ground Floor. From the vestibule of the main entrance in Exhibition Road we turn right to reach Gallery I, which at present contains the *George III. Collection* of scientific instruments (on loan from King's College, p. 106), many of which were employed at Kew Observatory for the instruction of the royal children.

The central portion of the East Hall is devoted to *Stationary Engines.* On either side are original examples of early date: right, Boulton & Watt rotative engines (1788 and 1797), a rotative beam engine (c. 1810), a Trevithick engine and boiler (1803-8), and Trevithick's high-pressure steam engine (1811); left, an atmospheric engine (1791), Boulton & Watt's pumping engine (1777), and Heslop's beam engine (1795). At the further end, *Turbines:* right, model of steam turbine installation by C. A. Parsons & Co. Ltd.

Gallery II (S. aisle). *Wind* and *Water Motors. Land Boilers* and *Boiler Details.* — III (N. aisle). *Engine Details.* — IV (outer N. aisle). *Locomotives.* Several original early examples are shown: 'Puffing Billy', made by William Hedley (1813); 'Agenoria', by Foster, Rastrick & Co. (1829); 'Rocket', by R. Stephenson & Co. (1829; relics of George Stephenson in an adjoining case); and 'Sans Pareil', by Timothy Hackworth (1829; note the original rails and stone sleepers of the Liverpool and Manchester railway). Here too is one of the original electric locomotives of the City & South London Railway.

Gallery V (at the W. end of the hall). *Rolling Stock.* Signalling appliances. *Internal Combustion Engines* (gas and oil).

On the N. side of Gallery IV is a reproduction of *James Watt's Workshop* in the attic of Heathfield Hall, Birmingham, with its original contents. In front are cases containing his books, tools, and sculptures. — Beyond this is Gallery IVa, leading to an exit in Imperial Institute Road and devoted to *Weighing* and *Measuring.*

We return to the East Hall, walk under Wilbur and Orville Wright's original aeroplane (1903; on loan), and pass (l.) the *Lecture Hall* and (r.) the *Lift.* — The next three galleries are devoted to *Aeronautics.* [Part of the War Museum collection is housed in the basement and is shown on week-days, 2-5 p.m., on application to the attendant.] Gallery VI. Original aeroplanes are suspended above: in the centre, Lilienthal glider (1895), Antoinette monoplane (1910), and the Vickers-Vimy biplane, with Rolls-Royce engines, that accomplished the first direct transatlantic flight (1919); l., Henson's flying machine (1842), Chanute glider (1895), and Avro biplane (1917); r., Roe triplane (1909) and Cody biplane (1912). The floor-cases contain aeroplane engines. In the S. aisle are relics of Stringfellow's model (1848) and a long wall-case with models showing the development of the aeroplane. The N. aisle is devoted to lighter-than-air craft (balloons and dirigibles).

Gallery VII (in the old buildings). Engines; parachutes. — VIII. Details of aeroplane and airship construction; air-screws; wireless and other navigation instruments. Above hang a Curtiss Seagull hydroplane (1924-25) and the observation car of a Zeppelin.

IX. *Railway Construction.* Rails, bridges, tunnelling machine, etc. [On the left, a 14th cent. striking clock from Wells Cathedral (on loan).] *Lifting Appliances.* — X (r.). *Marine Steam Turbines.* After-part and engine of the 'Turbinia' (1894), the first vessel to be propelled by the steam turbine invented by Sir Charles Parsons.

XI. *Fire Appliances. Power Transmission* (gears, etc.). — XII. *Docks.* Diving apparatus; logs. — XIII. *Marine Engines.* Left, the engine of the 'Comet', the first steamer to run commercially in Europe. At the end (l.), *Steering Gear.* — XIV. *Marine Boilers.* — XV. *Road Transport.* Road materials. Models of road-bridges and vehicles. Series showing the development of *Cycles.* Velocipede made for the Prince Consort about 1851. — XVII (with exit to Imperial Institute Road). Mail coach (1830), the original brougham (1838), sedan chair, etc. — We ascend the steps to Gallery XVIII. *Mechanical Road Transport.* Early and modern motor-cars and motor-bicycles. Engines and components.

First Floor. We return to the main entrance and ascend the staircase, in the well of which hangs a Foucault's pendulum. — XXI (E. gallery of East Hall). *Sailing Ships* and *Steamships of War.* — XXII (S. gallery). *Mining.* Models of mines; mining appliances; in the window-case, safety lamps. — XXIII (middle gallery). *Metallurgy.* Assaying apparatus; models of Bessemer steel works, iron works, and blast furnaces. — XXIV (N. gallery). *Textile Machinery.* Replicas of Hargreaves', Crompton's, and Arkwright's machines; artificial silk; sewing machines. — XXV. *Hand and Machine Tools.* Brandon gun-flint industry.

XXVI. Right, *Telegraphy and Telephony.* The original Reis telephone (1863); reproduction of Graham Bell's first telephone (1876). *Working model of the automatic telephone system (demonstrated at 3.30 p.m. on week-days). Left, *Electrical Engineering.* Dynamos, batteries; power plant for the automatic telephone system.

XXVII (old buildings). *Thermionic Valves.* Sir Ambrose Fleming's original valves (1889-1904). We ascend the stairs. — XXVIII. *Radio Communication.* Vinycomb's wave motion machine. Models of radio stations. Senator Marconi's and Sir Oliver Lodge's experimental apparatus. Demonstration of broadcasting reception on week-days, 4-5 p.m. — XXIX. *Agricultural Instruments.* Rev. Patrick Bell's original reaping machine (1826).

A corridor (XXX; r.) leads to the *Science Library* of works and periodicals on pure and applied science (over 195,000 vols.; open on week-days, 10-5.50; readers' tickets issued on application).

XXXI. *Ore Dressing.* — XXXII. *Lighting and Illumination.* — XXXIII. *Locks and Fastenings.* — XXXIV. *Printing Machinery.* Hand-press at which Benjamin Franklin is said to have worked. *Writing and Typewriting.* Wheatstone's original machines (1851-1860). *Paper Making. Glass Manufacture.* — XXXV. *Pottery and Brick Making.* Stairs descend to Gallery XIII (p. 315), but we return to the E. end of the building and ascend the staircase.

Second Floor. XLI. *Merchant Steamers.* — XLII (S. gallery). *Mathematical Instruments.* Napier's bones; calculating machines; drawing instruments. — XLIII (middle gallery). *Electrical Instruments. Acoustic Instruments.* Early phonographs and gramophones. Latest types of gramophones with electrical amplification (demonstrated on Mon.-Fri. 1.15-2 and on Sat. & Sun. afternoons). — XLIV (N. gallery). *Meteorology. Geophysics.* — XLV. *Thermal Instruments. Time Measurement.*

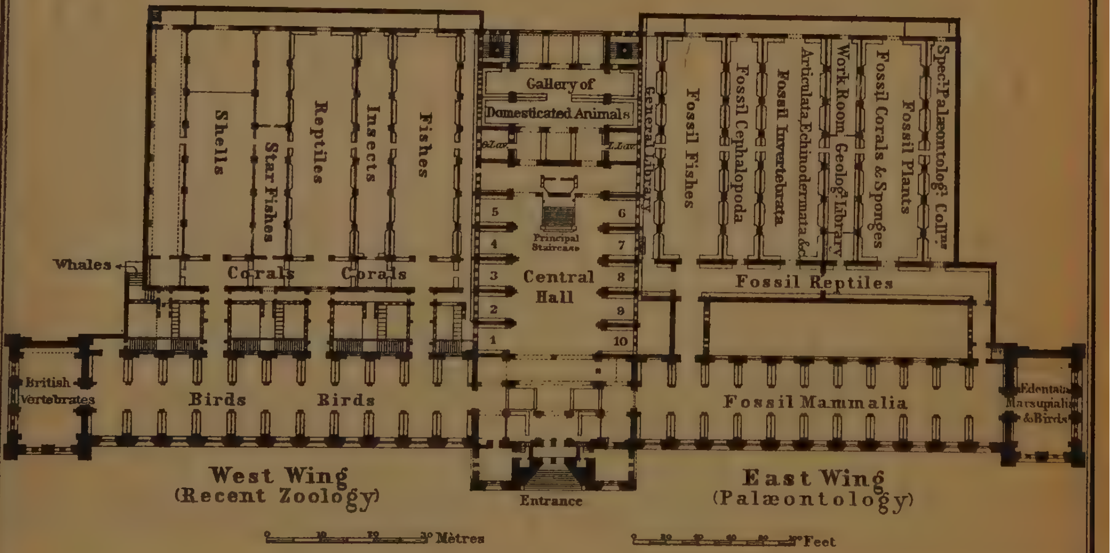
XLVI. Right, *Pumping Machinery.* Left, *Engineering Construction.* Early water-pipes. Models of Egyptian barrages. Roofs. Reinforced concrete. Sewage disposal.

Third Floor. LXI. *Small Craft.* — LXII (S. gallery). *Photography* and *Kinematography.* — LXIII (middle gallery). *Geodesy and Surveying.* — LXIV. *Astronomy.* Astrolabes and astronomical instruments. Model of the solar system. Astronomical photographs. — LXV. *Optical Instruments.* — LXVI. Right, *Chemistry.* Left, *Industrial Chemistry.* Models of a whisky distillery, Portland cement works, etc. Artificial silk.

On the S. side of the Science Museum is the site for the new buildings of the Geological Museum (p. 186). Farther on Exhibition Road crosses Cromwell Road (Pl. G R 5, 9), over 1 M. in length, a monotonous street with many private hotels. At 1-7 Cromwell

NATURAL HISTORY MUSEUM

Ground Floor



Wagner & Debes Geog.l Estab.t Leipzig

Gardens, corner of Exhibition Road, is the *Institut Français du Royaume Uni*, founded in 1910 and opened here in 1921 as the centre of French culture in London. Lectures by distinguished Frenchmen are given, and classes for adults held, and there are 'lycées' and bilingual commercial classes for boys and girls.

No. 185 Queen's Gate (Pl. R 9) is the *Maison de l'Institut de France*, a hostel for French scientists, artists, and scholars, endowed and presented to the institute by Baron Edmond de Rothschild in 1920. It is used also by individual members of the five Academies on their visits to London.

The ***Natural History Museum** (Pl. R 9), facing Cromwell Road, contains the natural history collections of the British Museum (p. 207). The building was erected in the Romanesque style in 1873-80, from a design by Alfred Waterhouse, and consists of a central structure, with wings flanked by towers 192 ft. high. The extreme length of the front is 675 ft.

Admission. The museum is open free daily from 10 to 5 or 6, on Sun. from 2.30 to 6. It is closed on Good Friday and Christmas Day. *Guide-Lecturer* on week-days at 12 and 3 o'clock. A Summary Guide (3*d.*), sectional guides and catalogues, and picture post-cards are on sale.

The most important part of the museum, from a scientific point of view, is the vast reserve or study collections (nearly a million birds, over five million insects, etc.). Tickets of admission to these, and to the library, are obtainable on the same conditions as for the reading room of the British Museum (see p. 238).

Ground Floor. At the entrance (cloak-room on the left) of the Central Hall are marble statues of Thomas Huxley (1825-95), by Onslow Ford, and Charles Darwin (1809-82), by Sir Edgar Boehm. The cases in front contain enlarged models of *Disease-Carrying Insects* (house-fly, sand-fly, horse-fly, mosquitoes, tsetse-flies, lice, itch-mite, and ticks) and an exhibit illustrating the locust plague. In the centre are Oceanic angler-fishes and an African and an Indian elephant, the cases around which illustrate (l. to r.) domestic poultry (various breeds from a single wild species); ruffs, reeves, and wild ducks (seasonal change of plumage); northern animals in summer and in winter dress; results of fisheries investigations; cuckoos' eggs (wall-case); mimicry; guillemots' eggs (wall-case); desert animals, showing the adaptation of colour to surroundings; albinism and melanism; hybrids between the hooded and the carrion crow; and pigeons (various domesticated breeds from a single wild stock). The bays on either side of the hall contain an incomplete *Index Museum:* left, mammals (including man; Bays I and II), birds (Bay III), reptiles (Bay IV), and fish (Bay V); right, seed-plants and trees (Bays X and VIII). Bay IX (r.) illustrates plants mentioned in the Bible. Bay VII is fitted up to represent a forest scene in S. Africa, showing a male and a female elephant and young (with varying light effects which the visitor may operate by means of a switch). Bay VI illustrates the 'Discovery' Committee's investigation of southern whales. Microscopes for the use of visitors show plague-fleas (Bay X) and fleas, lice, and bugs (Bay I).

Beyond the main staircase is the North Hall, the passages leading to which contain a case illustrating the oil menace to marine birds and another case with canaries (l.) and birds beneficial to agriculture (r.). The North Hall is devoted to *Domesticated Animals:* left, cattle and sheep (Spanish fighting bull, so-called wild cattle of Chillingham); in the centre, horses (skeletons of the racehorses 'Persimmon', 'St. Simon', and 'Eclipse'); right, dogs (many champions). At the staircase end is a section of a sequoia or 'Big Tree' of California, 16 ft. in diameter, with 1335 rings of annual growth. By the windows are the exhibits of *Economic Zoology,* showing insects of commercial value and injuries caused by insects and parasites; right, experiments in cross-breeding (end wall-case).

We return to the entrance and turn to the right to visit the Bird Gallery, which occupies the ground floor of the W. wing. The bays on either side contain specimens of the principal genera in systematic order: note the bower-birds and birds of paradise, in the first bay on the left; the ostriches and cassowaries, in the first and second bays on the right; a male argus-pheasant displaying, in the fourth bay on the right; a model and an oil painting (said to have been painted from life) of the dodo, in the sixth bay on the right; a model of the great auk, in the seventh bay on the right (left wall-case, at the bottom, left); and the birds of prey, in the ninth and tenth bays on the left. Down the middle of the gallery are groups of British birds with their nests. The pavilion at the far end contains *British Vertebrates,* with cases of hawks, mammals, and reptiles, sea-birds from the Bass Rock, and birds' eggs.

The Bird Gallery is connected with the Coral Gallery (N.) by three short transverse passages: the first (nearest the Central Hall) contains the Gould collection of humming birds; the third, marine boring animals. The long Coral Gallery contains black, red, and brain corals, and sponges (Euplectella or Venus's flower basket). — At right angles to this is a series of galleries, of which that nearest the Central Hall is the Fish Gallery. Note the lancelets, lampreys, sharks, rays, angler-fish, and sword-fishes. — The next is the Insect Gallery, with nests, models of plants injured by insects, the Walsingham and Buckler collections of British butterflies and moths, the Dollman collection of British beetles, representative and instructional series of insects, and a bust of J. H. Fabre (1823-1915). The S. half of this gallery is devoted to spiders, scorpions, crabs, and lobsters. Note the giant crabs of Japan, above the cases at the S. end. — In the Reptile Gallery are models also of three gigantic dinosaurs, the Iguanodon, the Triceratops, and the Diplodocus, the last 84 ft. 9 in. in length. — The small Starfish Gallery contains also polyzoa, the biology of waterworks, worms, and the beautiful crinoids or sea-lilies. — The Shell Gallery is devoted to the mollusca, cephalopods (octopuses), etc.

The narrow passage between and parallel with the Coral Gallery and the Bird Gallery contains the Balston collection of humming birds. — From the W. end of this passage a staircase descends to the WHALE ROOM, with the cetacea, including specimens of the False Killer Whale (thought to be extinct, but over a hundred of which were stranded in the Dornoch Firth in 1927), a rorqual or fin-whale, 69 ft. long, a sperm-whale or cachalot, 54 ft. long, a N. Atlantic right-whale, 49 ft. long, porpoises, dolphins, and narwhals.

The *PALÆONTOLOGICAL GALLERIES occupy the ground floor of the E. wing, on the opposite side of the entrance. The main gallery is devoted to fossil mammals. In the first bay to the right are remains of prehistoric man and of animals associated with him, including replicas of the Piltdown and Rhodesian skulls, the Java skull (Pithecanthropus), and the Galilee skull (Neanderthal man); also flint and stone implements. The other cases on the S. side contain bones of extinct Carnivora and Ungulata, and those on the N. are devoted to the Proboscidea. Between the sixth and seventh bays on the N. side is the skull of a Siberian mammoth. Down the middle are a skeleton of a Mastodon and a series of skulls of primitive elephants illustrating the evolution of the group; a skull of Elephas ganesa, with huge tusks; skeletons of *Elephas antiquus (from Upnor, Kent) and Elephas maximus (from India); skull of Elephas primigenius (from Ilford); skeletons of the extinct Irish deer; models of skeletons of Arsinoitherium, Toxodon, and Dinoceras; skeletons of the Northern sea-cow and Halitherium. In the pavilion at the end are the Edentata (Megatherium, Mylodon, and Glyptodon); marsupials (Diprotodon; in the wall-case immediately to the left); and (r.) birds (Archæopteryx, in desk-case 13; moas; eggs of the Æpyornis; skeleton of the dodo). — From the gallery of fossil mammals we turn to the left (N.) along a short passage (containing dinosaur eggs found in the Gobi Desert) into a long narrow gallery devoted to fossil reptiles. At the E. end are Pterodactyls; on the S. side, Ichthyosauria and Plesiosauria; and on the N. side and in the centre are remains of Dinosaurs (models of complete skeletons, see p. 318), including Scolosaurus, an armoured dinosaur from Alberta. At the W. end is the skeleton of a Pariasaurus. — At right angles to the fossil reptile gallery is a series of galleries, of which the nearest to the Central Hall contains fossil fishes. The next contains cephalopods (ammonites, etc.); the third invertebrates (mollusca, brachiopoda, worms, crustacea, etc.); the next but one corals, sponges, and plants (with a large collection from the coal measures); and the last is devoted to special collections (on the W. side, a stratigraphical collection, with a series of rock-specimens showing the geological formations of the British Isles; on the E. side, reptilian footprints).

First Floor. From the Central Hall we ascend the grand staircase, on the side-posts of which is placed part of the Gould collection of humming birds (p. 318). On the first landing is a bronze statue, by Brock, of Sir Richard Owen (1804-92), first director of the museum. We keep to the left, passing a mural memorial, by W. R. Colton, to Frederick Selous (1851-1917), the hunter. On the first floor is a *Refreshment Room.* The galleries of the Central Hall contain a fine series of African antelopes and, at the N. end of the E. corridor, the giraffes and their relatives the okapis, discovered by Sir Harry Johnston in 1891.

The LOWER MAMMAL GALLERY occupies the W. wing, above the Bird Gallery. In the first bay on the right are the Australian duck-billed platypus and the echidnas, the only mammals that lay eggs. The rest of the N. side and part of the S. side are devoted to the Marsupialia and the Ungulata (horses, cattle, etc.), the remainder of the S. side to the Carnivora and the Edentata (sloths, ant-eaters, armadillos, and pangolins). The rhinoceroses and elephant-seals (down the centre of the room) are noteworthy.

The *MINERAL GALLERY occupies the E. wing, above the Palæontological Gallery. Outside the entrance (l.) are polished specimens of ornamental stones, large specimens of quartz and calcite from the lead mines of Shropshire, and a case showing fluorescence of minerals in ultra-violet light. In the window-cases on the left are collections forming an introduction to the study of minerals and rocks. The window-cases on the right illustrate the classification of rocks. The general collection of minerals is exhibited in the desk-cases. Cases 1 and 2: Native elements (copper, silver, gold, platinum; sulphur, graphite, etc.); nuggets and models of nuggets, the 'Colenso' diamond (1 f), models of the 'Cullinan' (p. 396) and other famous diamonds (1 g). Cases 3-8: Sulphides, chlorides, etc., including cinnabar (3 h), pyrites (5 d), chalcopyrite (5 f), stibnite (6 e, f), and tetrahedrite (7 a, b). A large mass of 'blue john', a variety of fluor, is shown on a separate stand by the left window-wall. Cases 9-16: Oxides, including chrysoberyl (9 e), corundum (9 f; rubies and sapphires), spinel (10 e), uraninite and pitchblende (10 h), quartz (13-16; rock-crystal, amethyst, chalcedony, agate, and jasper). Cases 17-22: Carbonates, including calcite (18 e; beautiful crystals) and malachite (22 b). Cases 21-34: Silicates, including olivine (22 g), asbestos (24 c), jade (24 d), topaz (26 a), beryl and emerald (30 a), and tourmaline (33 a). Cases 33-40: Sulphates, phosphates, etc., including wolframite (33 h), borax (37 c), sodium nitrate (37 d), and turquoise (38 g). Case 41: Organic compounds (copal, amber, coal, petroleum, etc.). Case 42: Artificial minerals (rubies, sapphires), enclosures in crystals. Recent additions are exhibited in Case 43 and Case 42 c, d. By the entrance to the pavilion at the end of the gallery are Sir Arthur Church's collection of cut precious stones, brilliantly coloured minerals from N. Rhodesia (presented to the Prince of Wales in 1925), and precious stones mentioned in the

Bible. In the wall-cases of the pavilion are the larger mineral specimens. The central cases contain meteorites, including one weighing $3^1/_2$ tons, found near Melbourne (by the E. window); right, masses of Iceland spar, an introduction to the study of meteorites (Case 47a, b), John Ruskin's collection of varieties of silica (Case 47c, d), and pseudomorphs of various minerals (Cases 44-46).

Second Floor. On the wall above the statue of Sir Joseph Banks (1743-1820), by Chantrey, is a collection of skulls and horns of Indian big game. Close by is a tiger shot by the King.

The UPPER MAMMAL GALLERY, in the W. wing, contains (left) busts, skulls, and portraits of the different races of man and (right and centre) monkeys and apes, rodents, bats, etc. A case at the far end illustrates the structural differences between man and the apes. In another a group of gorillas in their natural surroundings is shown.

The BOTANICAL GALLERY is in the E. wing. On the landing: sections of British trees; insectivorous plants; fertilization of flowers; and plant abnormalities. The wall-cases contain (l. to r.) prepared specimens, drawings, etc., of dicotyledonous plants, followed by monocotyledonous plants, gymnosperms, and cryptogams. The series ends with models of British fungi. The desk-cases in the bays illustrate (l. to r.) the vegetation of Africa, climbing plants, adaptations for defence, xerophytes, parasitic plants, the distribution of fruits and seeds, British mycetozoa, etc. Down the middle: a mass of diatom earth, a Raoulia or 'vegetable sheep', sugar canes, etc. Palms are set up at the end of the gallery, and from the roof is suspended a bamboo 81 ft. long. British plants and coloured drawings of fungi are shown in radiating frames.

Among the herbaria in the students' department are those of Sir Hans Sloane (p. 362; 1660-1753), John Ray (1627-1705), James Sowerby (1757-1822; English plants), and Sir Joseph Banks (1743-1820; p. 440), the last including the Hortus Cliffortianus and the collection of Ceylon plants made by Hermann, both described by Linnæus, besides the collections of Gronovius, Jacquin, etc. The botanical drawings by Francis and Ferdinand Bauer form the finest collection of the kind in the world.

At the junction of Cromwell Road, Brompton Road (p. 305), and Fulham Road (p. 366), and adjoining the Victoria and Albert Museum on the E., is the **Oratory** (Pl. R 9, 13), a large and handsome church in the Italian baroque style, designed by Herbert Gribble (1880-84) and dedicated to the Immaculate Heart of Mary. The façade and the dome (200 ft. high), by George Sherrin, were completed in 1896-97. The church is served by the Oratorians, a congregation of secular priests, whose other house in England is at Birmingham. The institute, founded by St. Philip Neri at Rome in 1558, was introduced into England in 1847 by *Cardinal Newman* (1801-90; monument by L. J. Chavalliaud, 1896, in front of the N. wing).

The church is open daily (except Sat.) from 10.30 to 12.30, from 2.30 to 6.30, and from 7.30 to 10. Daily Masses every $^1/_2$ hr. from 6.30 to 10, on Sun. to 12 (comp. p. 53).

The sumptuous interior has pilasters of Devonshire marble (50 ft. high) and a domed ceiling of concrete. The nave is 51 ft. wide (10 ft. wider than St. Paul's), and the total length of the church is 240 ft. The redecoration of the nave is being carried out, in mosaics, marble, and reliefs, by *G. Formilli*. Between the pilasters are marble statues of the Apostles by *Mazzotti* (late 17th cent.), originally in Siena Cathedral. The first two side-chapels on the left are dedicated to the Sacred Heart and to St. Joseph; the next to the Seven Dolours, with a copy of *Francia's* Pietà (p. 84; in the lunette above the altarpiece); above the altar of the chapel of St. Philip Neri is a copy of *Guido Reni's* portrait of the saint, and left and right are St. Matthew and St. John, by *Guercino*. The sanctuary stalls are of carved walnut, the floor is of marquetry, and the altar rails are of Sicilian marble. The altar in the chapel of St. Wilfrid, to the right of the sanctuary, came from the church of St. Servatius at Maastricht (c. 1710). The walls of this chapel are faced with Mexican onyx. On the left is a copy of *Stefano Maderna's* figure of St. Cecilia in her church at Rome. In the E. transept is the *Lady Altar, from the former Dominican Church at Brescia (1693). The next bay is occupied by a Calvary, above which is the organ loft; the last two chapels are dedicated to St. Mary Magdalene and to St. Patrick. In the latter is the war memorial, by *Louis Berra*.

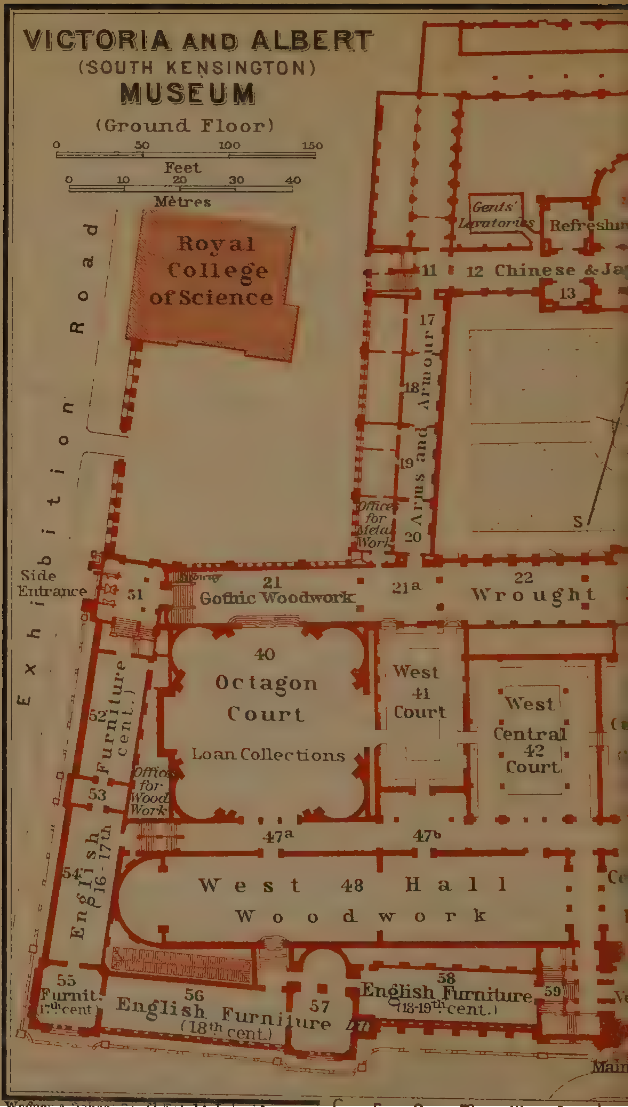
The upper-middle-class residential district of **South Kensington** dates mostly from 1860-80. Several houses are marked by tablets. Millais lived at 7 Cromwell Place (Pl. G 9) in 1862-78, Thackeray at 36 Onslow Square in 1854-62 (the period of 'The Virginians' and 'Philip'), George Borrow at 22 Hereford Square in 1860-74, Jenny Lind at 1 Moreton Gardens, The Boltons (Pl. G 5), in 1874-87, and Sir William S. Gilbert at 39 Harrington Gardens.

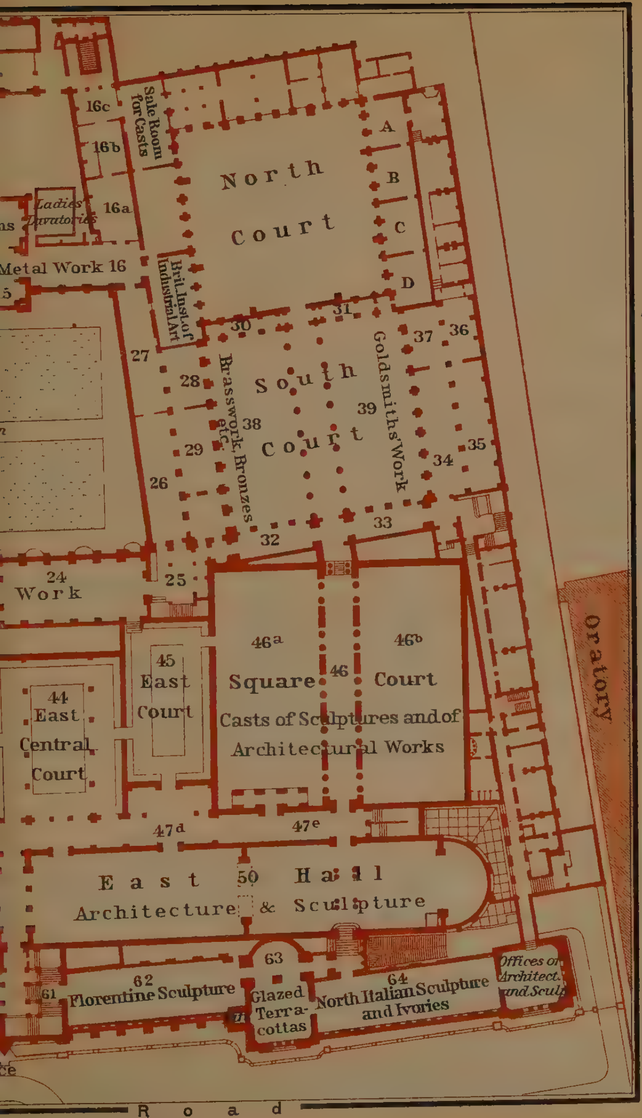
29. Victoria and Albert Museum. India Museum.

UNDERGROUND. *Brompton Road*, on the Piccadilly Tube (Appx., p. 54); *South Kensington*, on the District and the Piccadilly Tube (Appx., pp. 51, 54; subway to the Victoria and Albert Museum).

The ****Victoria and Albert Museum** (Pl. R 9), a museum of industrial art, known till 1909 as the *South Kensington Museum*, is situated at the corner of Exhibition Road and Cromwell Road, 1 M. to the S.W. of Hyde Park Corner. The museum, which originated in a Museum of Ornamental Art founded at Marlborough House (p. 165) in 1852, was opened here in 1857, the older parts of the present building being erected between 1860 and 1884, mainly from the designs of Captain Francis Fowke. The new buildings, constructed in 1899-1909 from the designs of Sir Aston Webb, form one of the most imposing museums in the world. The main façade, 700 ft. long, towards Cromwell Road, has an octagonal tower, crowned by a figure of Fame, rising above the principal entrance in the centre. Over the entrance are statues of Queen Victoria and Prince Albert, and between the windows on the upper floor are statues of painters, sculptors, and men of science.

The Victoria and Albert Museum, which is under the Board of Education, was founded as a museum of decorative and applied art, mainly for the instruction of craftsmen and students. It is largely indebted for its rapid progress to the generosity of private individuals, but the government


VICTORIA AND ALBERT (SOUTH KENSINGTON) MUSEUM (Ground Floor)


16c
Sale Room for Casts
16b
Ladies' Lavatories
16a
Metal Work 16
North Court
A
B
C
D
Brit. Inst. of Industrial Art
27
30
31
37
36
28
Brasswork, Bronzes etc.
South Court
Goldsmiths' Work
38
39
29
35
34
26
33
32
24
Work
25
46a
46b
45
East Court
46
Square
Court
Casts of Sculptures and of Architectural Works
44
East Central Court
Oratory
47d
47e
East Hall
50
Architecture & Sculpture
63
62
Florentine Sculpture
61
Glazed Terra-cottas
64
North Italian Sculpture and Ivories
Offices of Architect. and Sculp
Road

also has expended considerable sums in the acquisition of valuable objects. The collection, both in value and extent, is one of the finest in the world, magnificently housed and admirably displayed. It comprises nine departments: Architecture and Sculpture; Ceramics; Engraving, Illustration, and Design; Library; Metalwork; Paintings; Textiles; Woodwork; and Circulation (loans to local museums and schools; about 50,000 objects). The rooms, galleries, and halls are numbered consecutively from 1 to 145, and all the exhibits are provided with a notice of their origin and date of acquisition, and the names of the artist and (if on loan) owner. [The year of acquisition, which we omit for the sake of brevity, is an integral part of the official system of numbering, each year starting a new series of numbers.] The following is necessarily but a limited list of the chief objects of interest. Even a superficial glance at all the different departments occupies a whole day; but it is far more satisfactory, as well as less fatiguing, to pay repeated visits. A Brief Guide (3*d.*), catalogues and handbooks on special subjects, photographs, picture books, and picture post-cards are sold at stalls close to the entrances. — The Director and Secretary is *Eric Maclagan*, C.B.E.

In addition to the art collections the museum contains also a *Library* (p. 338; adm., see below). In the N.W. corner is the *Royal College of Art*, in which drawing, painting, and modelling are taught.

Admission. The main entrance is in Cromwell Road, but there is also a side entrance in Exhibition Road. The museum is open free from 10 to 5, on Thurs., Sat., and bank holidays from 10 to 9, on Sun. from 2.30 to 6; it is closed on Christmas Day and Good Friday. The library is open on week-days without formality at the same hours as the museum, but a ticket of admission must be obtained by those wishing to consult MSS. and the more valuable books. — *Guide-Lecturer* on week-days at 12 and 3 o'clock, and on Thurs. and Sat. at 7 p.m. Lectures are given also during the winter months in the Lecture Theatre, on Thurs. at 5.30 p.m. — *Concerts*, arranged by the League of Arts (p. 58), are given on Sat. afternoons in winter (adm. free). — There are two public *Lifts*, one on each side of the main entrance: one starting in R. 6 on the lower ground floor ascends through R. 57 (upper ground floor) and R. 123 (first floor) to R. 138 (second floor); the other starting in R. 9 ascends through R. 63 and R. 129 to R. 144. — On the N. side of the ground floor are *Refreshment Rooms* (p. 334). There are lavatories for ladies and gentlemen respectively to the right and left of the refreshment rooms and off R. 7 and R. 8 on the lower ground floor, to the W. and E. of the main entrance. — Cloaks, umbrellas, etc., may be left at the entrances (no fee).

The India Museum (p. 341) and Bethnal Green Museum (p. 403) are branches of the Victoria and Albert Museum, but the Science Museum (p. 314) is now distinct from it.

GROUND FLOOR.

The collections of *Sculpture and Architecture* are arranged in the E. half, and the *Woodwork* in the W. half of the main front building, while the *Metalwork* occupies the corridors surrounding the open quadrangle towards the rear and the South Court to the E.

On passing through the turnstiles at the main entrance we enter a vestibule leading to the Central Hall (p. 328). The front wings of the building, immediately to the E. and W. of the vestibule, include a semi-basement and an upper floor, known respectively as the Lower and Upper Ground Floor; but the rest of the ground floor is on one level. — Turning right (E.), we ascend the marble Staircase (Pl. 61) to the upper floor of the E. front wing and enter the department of **Sculpture.** On the staircase: A 3. Pandora, a statue by *John Gib-*

son; 239. Bust of Charles II., by *Honoré Pelle* (1684); A 35. Marble bust of Charles I., by *Hubert Le Sueur* (1631); beyond the entrance to R. 62, 7916. Bronze bust of Henry VII., ascribed to *Torrigiano.*

Room 62. Florentine Sculpture (13-15th cent.). First screen: *Donatello,* *7577. Christ in the Sepulchre, *7629. Ascension, with Christ delivering the keys to St. Peter, two bas-reliefs. The glass case on the left contains terracottas: School of *Donatello,* 253. Two children quarrelling, 4496. John the Baptist as a child; 414. After *Rossellino,* John the Baptist as a child. A 56 (pedestal-case), School of *Donatello,* Charity, in terracotta. In the desk-case by the window are bronze reliefs: *8717. *Donatello* (?), Relief encrusted with gold and silver (Martelli Mirror); 8552. *Donatello,* Lamentation over the dead Christ; 362. *Donatello* (?), Relief of the martyrdom of St. Sebastian. — Second screen: 57. *Donatello,* Madonna (gilt terracotta relief); right, 93. *Donatello* (?), Madonna enthroned with saints and angels (coloured stucco relief); at the back, 7619. *Donatello,* Scourging of Christ and the Crucifixion (terracotta sketch-relief for an altar). 7579 (pedestal-case), Boy with shield and bird (terracotta; 2nd half of 15th cent.). In the window, A 84. *Desiderio da Settignano,* Relief of the Virgin and Child. Third screen: A 14. *Agostino di Duccio,* Virgin and Child with angels; 66. *Desiderio da Settignano* (?), Relief of the Madonna and Child; *75. *Agostino di Duccio* (?), Tomb of St. Justina (Padua; c. 1450). In the case to the left are small 15th cent. bronzes. 4495 (pedestal-case), Virgin and Child (terracotta), perhaps by the youthful *Leonardo da Vinci.* Fourth screen: *240-242. *Benedetto da Maiano,* Terracotta studies for three reliefs on the pulpit in Santa Croce at Florence; 7593. *Benedetto da Maiano* (?), Birth of John the Baptist (terracotta). 7578 (pedestal-case), *Verrocchio* (?), Statuette of St. Jerome. Fifth screen: 251. *Francesco di Giorgio* (?), Discord (stucco relief). Case of terracottas: School of *Verrocchio,* 7402. David in a cuirass, 7602. David with the head of Goliath. — The following desk-case exhibits a fine collection of small bronze plaques (15-16th cent.), cameos, and intaglios. — *6742 (end-wall), *Andrea Ferrucci,* Large marble altarpiece from San Girolamo at Fiesole.

We return along the inner wall. 6862 (pedestal-case), *Agnolo di Polo,* Bust of Christ (terracotta). — *5899. *Matteo Civitale,* Marble panel from a tomb, with portrait. 6. *Domenico Rosselli,* Madonna (coloured stucco relief). — On a pillar of green and white marble (late 15th cent.), bearing the device of the Medici: *475. *Donatello,* Small bronze fountain-figure of Cupid. — *7671. *Antonio Rossellino,* Bust of Giovanni di San Miniato (signed and dated 1456). 7585. *Donatello,* Bust of a lady ('St. Cecilia'). 7573. *Florentine School,* Statuette of the Madonna, charming in pose. — By the exit, a case of Italian bronze statuettes (15-17th cent.).

Room 63. Enamelled Terracottas, mainly by the Della Robbia family of Florence. Among the examples by *Luca della Robbia* (1400-82), founder of the family, are *7632-7645 (near the window), Twelve medallions in blue and white, representing the months; *6740 (rear-wall), Large medallion with the arms of King René of Anjou; 7752 (W. side-wall), Adoration of the shepherds. By *Andrea della Robbia* (1435-1525), nephew of Luca, are 7630 (rear-wall), 7547 and 5633 (E. side-wall), Madonnas, and also two kneeling angels. 4412 (rear-wall), Adoration of the Magi (with Perugino looking over the shoulder of the king in the green robe and turban), is by *Giovanni della Robbia* (1469-1529), son of Andrea. — *7560. *Michelangelo*, Statue of Cupid, a youthful work (c. 1497); wax models by *Michelangelo;* bronze medals.

Room 64. North Italian Sculpture (15-17th cent.). 939 (pedestal-case), School of *Giovanni Bologna*, Hercules and Achelous contending for Deïaneira (wood). 4123 (pedestal-case), *Raphael* (more probably by *Lorenzetto* after Raphael), Terracotta sketch for the statue of Jonah. 2nd Screen: 4128. *Giovanni Bologna*, Terracotta sketch for the Rape of the Sabines. In the window-case are two bronze medallions of the Labours of Hercules series, probably by *Antico.* 3rd Screen: 328-330. *Giovanni Bologna*, Wax models for panels of scenes from the Passion. — We return along the inner wall. On the screen: 77. *Giovanni Bologna*, Stucco relief, cast from a bronze panel executed for the Cappella del Soccorso at Florence; 7386. *Baccio Bandinelli*, Relief of the Deposition from the Cross, in stucco. Terracotta statuettes and busts; bronze statuettes. 7595. *Iacopo Sansovino*, Model in gilt wood and wax for the Deposition from the Cross; 681. *Venetian School* (16th cent.), St. Stephen, in gilt wood. *Sculptures from the tomb of Gaston de Foix, by *Agostino Busti* (1523). — To the right, by the stairs descending to the East Hall: 31. Bust of Savonarola and other works by *Giovanni Bastianini* (1830-68), a clever imitator of the 15th cent. style. Close by, 409, 8882. Terracotta Pietàs of the *Della Robbia* school.

The rest of R. 64 contains the collection of ****Ivory Carvings**, affording an instructive survey of the development of this mediæval art. On the right, in the case by the screen, are ancient Egyptian examples. The 1st Case (r.) illustrates the late-Roman and Byzantine periods and includes works of world-wide celebrity: in the centre, **212. Leaf of a diptych with the figure of a priestess (late 4th cent.; other leaf in the Musée de Cluny, Paris); left, *368. Leaf of a Byzantine diptych formerly in Liége Cathedral (other leaf in the Kaiser Friedrich Museum, Berlin); left, *139. Diptych of Rufinus Gennadius Probus Orestes, consul in A. D. 530; A 1. Byzantine circular relief of the Virgin in green porphyry (c. 1080). In a pedestal-case, *216. Veroli Casket (8-10th cent. ?). — The 2nd Case contains Mohammedan ivories and crystals from Cordova (10-11th cent.), Sicily (12-13th cent.), etc., including two 'oliphants'. In a pedestal-case, 'tau' crosses (12th cent.). In the 3rd Case are Carolingian and Romanesque carvings in ivory and bone, including 138. Virgin and Child enthroned (9th cent.), and 142. Adoration of the Magi, in whale's bone (English; 11-12th cent.). — 4th Case: Gothic ivories, including 211. Soissons Diptych, and A 2. Crucifixion (English: 1st half of 14th cent.). In a pedestal-case, 146. Soltikoff Casket, with Romance scenes (French; 1st half of 14th cent.). — 5th Case: Heads of pastoral staffs, mirror-cases. — 6th Case: Statuettes (202. Virgin and Child, English, c. 1400), caskets, combs, etc. In a pedestal-case, 4685. Virgin and Child (French, beginning of 14th cent.). — 7th Case: Italian caskets. On the end-wall, A 11. North Italian altarpiece (1st half of 15th cent.). On the opposite side of the room are objects in rock-crystal (German and Italian; 16-18th cent.), plaster casts of important ivory-carvings in other museums, and later works (German and Italian tankards and cups, 17th cent.; Spanish ivories, 16-17th cent.).

We return to Staircase 61 and descend to the lower floor of the E. wing, which contains the continuation of the sculptures.

Room 8. French and Spanish Sculpture. Right: A 98. Virgin and Child (middle of 14th cent.); *A 2. Sandstone statue of the Virgin and Child (Ecouen?; early 14th cent.). 746. Virgin and Child, in painted oak (14th cent.); 7949. Virgin and Child, in painted stone (14th cent.); *387 (pedestal-case), St. George and the dragon, a painted and gilded statuette (15th cent.); 6982. Marble statuette of the Virgin and Child, beneath a stone canopy from St-Etienne-du-Mont, Paris; A 7. Virgin and Child, in painted wood (14th cent.). — By the inner wall, as we return. In the last case, French statuettes, etc. (1064. *Clodion*, River-god). Spanish figures and statuettes in carved and painted wood. French statuettes: *85. Bronze figure of Ceres, attributed to *Michel Anguier;* 343. Boxwood statuette, A 8. Marble figure of Amphitrite, both attributed to *Germain Pilon*. By the wall is a series of French figures in wood or stone (14-16th cent.): 271. Kneeling figure; 621. St. Ursula; 475. St. Catherine of Alexandria trampling upon the Emperor Maximin; 6964. Painted stone figure of the Madonna and Child (15th cent.); 525. Statuette of Louis XII. (16th cent.); 526. St. Michael overcoming Satan, in walnut (restored). [In this room will be placed: *A 20. Figure of an angel (French Romanesque; 2nd half of 12th cent.).]

Room 9. English Sculpture (chiefly mediæval). On the walls, alabaster carvings of the so-called *Nottingham School* (late 15th cent.), including A 148-159. Apostles, and *A 89. Altarpiece from Singleton Abbey. Angel and Virgin of the Annunciation, in painted oak (14th cent.; from Wells Cathedral, on loan); limestone altarpiece from Sutton Valence (2nd half of 14th cent.). In the centre: oak statuettes; A 10. Recumbent effigy of a knight of the De Lucy family, from Lesnes Abbey (p. 470; 14th cent.). By the exit, St. Anne with the Virgin and Child, in oak, from Bude Castle (late 15th cent.).

ROOM 10. ENGLISH (17-18th cent.), FLEMISH, AND GERMAN SCULPTURE. Right: 446. Stoning of St. Stephen, a wood-carving by *Grinling Gibbons*. Busts and models by *Roubiliac, Nollekens, Scheemakers*, and *Rysbrack*. Sculptures by *Flaxman* and *Henry Gaudier-Brzeska* (1891-1915). Opposite, stone capitals from Westminster Hall, etc. Right, Swabian groups in carved and painted wood (16th cent.). Boxwood statuettes (Nos. 6994, 6995 attributed to *Tilman Riemenschneider*, No. 646 to to *Veit Stoss*); 114-114f. Seven groups in carved oak, scenes from the history of the True Cross (Flemish; early 16th cent.). In the next case note Nos. 1173, 127, by *Lucas Faydherbe* of Mechlin. Caskets and other work in amber (German; 17-18th cent.). 1049. Altarpiece of carved oak, said to have come from St-Bavon at Ghent (end of 15th cent.). In the last bay, ancient Egyptian sculptures, Roman reliefs and mosaics, Coptic capitals and gravestones. — By the inner wall, as we return: Groups, altarpieces, and figures in carved wood, painted or gilded. On a screen, honestone panels (German; 16th cent.). Boxwood statuettes. 411. Child Christ blessing, a bronze statuette probably by *Peter Vischer* the elder; *110. St. Anne and St. Joachim (?), by *Tilman Riemenschneider*. In a wall-case: 651 (top shelf), School of *Hans Brüggemann*, Bearing of the Cross (16th cent.); 132-134 (middle shelf), *Cologne School*, Three saints, with recesses in their breasts for relics (c. 1375).

We return to the staircase and enter, to the right, the spacious EAST HALL (50), devoted to **Architecture and Sculpture.** We begin with the N. wall (l.). 4413. Altarpiece of painted and gilded stone (School of Troyes; 1st half of 16th cent.); 908. Doorway in volcanic stone (French; 1557); *531. Dormer window from the Château de Montal (c. 1523); on either side of the last, 323, 850. Italian crosses painted with the Crucifixion (14th and 12th cent.); 4254. Flemish chimney-piece (1552); 1217. Spanish retablo with the legend of St. George (in tempera; 15th cent.). Spanning the hall is a huge *Rood Loft of marble and alabaster from Bois-le-Duc Cathedral (1610-13). — The rest of the hall is dedicated to Italian art. Beyond the rood-loft, left, 137. Altarpiece in carved pearwood (N. Italian; early 16th cent.); numerous *Portrait Busts; 221, 222. Doorways in slate (Genoa; late 15th cent.); *81. Marble doorway (Genoa; 1519); *A 63. Bust of an Englishman (Mr. Baker), by *Giovanni Lorenzo Bernini* (1637), one of the very few authenticated examples of his work outside Italy. In front, 64. Tombstone of a lawyer (15th cent.). 8883. Bust of Francesco Bracciolini, the poet, probably by *Alessandro Algardi*. In the centre: 7676. School of *Giovanni Bologna*, Fountain with a figure of Bacchus (c. 1600); 6735. Statue of Jason, probably by *Giovanni Bandini* (Giov. dall' Opera; 16th cent.). — The portion of the hall to the E. of the bridge illustrates Florentine art. Against the supports of the bridge are papal busts. N. wall: *5896. Sandstone chimney-piece, ascribed to *Desiderio da Settignano;* 934, 934a. Two adoring angels from Montepulciano, attributed to *Michelozzo* (15th cent.); *5895 (above), *Baccio d'Agnolo*, Marble cantoria from Santa Maria Novella.

The E. end of the hall is occupied by the sanctuary (1493) and high altar of the conventual church of Santa Chiara. In the centre, 269-269c. Pillars of carved wood (S. Italy; 12-13th cent.).

S. wall: 256. *Orcagna* (?), Mosaic of the Nativity of the Virgin, from Orvieto (14th cent.); *Benedetto da Maiano* (?), 548. Marble arch from an altar, 5959. Fountain in pietra serena. — 290, 101, 102. Doorways from the palace of the Dukes of Urbino at Gubbio (late 15th cent.). 7561 (in front of No. 290), Marble statuette of St. Sebastian, in the manner of *Michelangelo*. — Beyond the rood-loft, specimens of the art of N. Italy: 25. *Bartolomeo Buon*, Virgin with worshippers, a tympanum from Santa Maria della Misericordia at Venice; 455. Tomb of Gasparo Moro from the same church (1650); 4887. Inlaid marble fountain (Venice); *191. Monument of the Marquis Spinetta Malaspina (Verona; 1536); 5395. Chimney-piece (Como; 16th cent.); above, *729. Relief of a mounted knight (14th cent.); 61. Doorway from Ghedi (c. 1515); 7721. Chimney-piece (Brescia; 16th cent.); 655. Chimney-piece ascribed to *Tullio Lombardi* (16th cent.); 6739. Chimney-piece (Florence; 16th cent.); 208. Inlaid marble chimney-piece (Florence; c. 1600). The fire-dogs are contemporary. — In the centre: 192. Altarpiece of carved wood, Virgin and Child with saints (Swabian; late 15th cent.); 5894. Altarpiece, St. Margaret (German; early 16th cent.); Venetian well-heads; Italian and Spanish recumbent effigies.

We cross the CENTRAL HALL (49), in which are models for the Wellington Monument (p. 254), etc., by *Alfred Stevens*. Above is a large brass chandelier (Dutch; late 17th cent.).

The WEST HALL (48) contains mainly **Woodwork** used for structural or architectonic purposes. On the N. wall (r.) are specimens of woodwork of the 16-18th cent., removed from houses in England; also 454. Carved stone chimney-piece with brick-work above (from Prittlewell; 15-16th cent.); A 5. Gateway from Ascott Park (early 17th cent.), with wrought-iron gates (18th cent.); M 56. Staircase from 35 Lincoln's Inn Fields (early 18th cent.). — S. wall (l.). *A 8. French staircase in carved oak (c. 1500); W 38. Shop-front from Birch's, 15 Cornhill; 324. Upper part of the brick façade of a house at Enfield (late 17th cent.), at one time a school at which Keats was a pupil (comp. p. 478) and later a railway station; W 88. Shop-front from 32 Petty France; *846. Oak façade of Sir Paul Pindar's house in Bishopsgate (1600). Royal state barge, designed by William Kent (1732). Across the hall, 1122. Pinewood doorway from 31 Mark Lane (late 17th cent.). — Then, in the centre, carriages. Right, 191. Pinewood screen from Fife House; mahogany staircase from Glastonbury (1726). — *Woodwork from the Near East.* N. wall: 576, 419. Doors and panel from a mosque at Samarkand (14th cent.); 43, 610. Throne and ikonostasis from Cyprus (18th cent.); panels and carvings from Cairo, including a 'mihrâb' or prayer-niche (No. 143). In the alcove at the end are Spanish carvings, including a carved and painted ceiling from a palace at Torrijos, near Madrid (15th cent.). On the S. wall are carvings and woodwork from Cairo: *1050. 'Minbar' or pulpit from a mosque, of carved wood inlaid with ivory and ebony (1480); above, 'mashrabîyas' or lattice windows (18th cent.). In the middle: screen from a Dutch church (1692); sedan chair (Italian; 18th cent.); dolls, dolls' houses, and dolls' furniture.

The rich collection of **Furniture** occupies the W. front wing. We begin with the lower ground floor, immediately to the W. of the vestibule. Room 7 contains *Continental Furniture* (18th cent.; mainly French). Note the superb Boule commode in the middle of the aisle. — Room 6 contains *French and Dutch Furniture* (c. 1700). Worked and moulded leather ('cuir bouilli'), including Cæsar Borgia's scabbard (c. 1500). — Room 5. *Italian Furniture* (15-17th cent.), including a large collection of cassoni or marriage chests, panels from such chests, and picture and mirror frames. The cassoni are decorated with inlaid composition, with inlaid wood, with painting and applied stucco (gesso duro), or with carving and gilding. In the third case, 1399. Jester's staff (c. 1500); in the last, carved bellows (16-17th cent.). Right, a marionette theatre from a Venetian palace (1st half of 18th cent.). — Room 4. *Italian Furniture.* — Room 3. *French and Spanish Renaissance.* 333. Bedstead; 723. Font-cover. Room with painted and gilded panelling, from La Tournerie, near Alençon, said to have been occupied by Henri IV. — Room 2. *Netherlandish and Portuguese Renaissance.* Left: 4239. Inlaid door from Diest, 1605. Oak frame (Flemish; 16th cent.). Flemish cabinets. — Room 1. *Swiss, German, and Netherlandish Furniture* (15-17th cent.). 237. Dutch cheese-press (late 17th cent.). 2629. Dutch teak chest, with ebony and rosewood mountings (17th cent.). Panelled room with furniture from the Casa Mattei at Osogna, Ticino (Swiss; 1617). Dutch misericords (18th cent.). — We ascend the stairs on the right to Room 21 (near the Exhibition Road entrance and the subway to South Kensington Station). *Gothic Woodwork and Furniture.* Oak panelling from a house near Waltham Abbey (16th cent.); rood-screen from Great Bedwyn; misericords from King's Lynn; 721. Oak dole-cupboard (1500); *W 15. Livery cupboard of Arthur, Prince of Wales, eldest son of Henry VII.; W 21. Oak screen (c. 1500); panel-paintings. — We retrace our steps and ascend the stairs, past the Exhibition Road entrance, to the upper ground floor of the W. wing.

Room 51 (and on the staircase). *English Woodwork* of the transitional period from Gothic to Renaissance. — Room 52. *En-*

glish Furniture (16th and early 17th cent.). On the wall, *W 33. Oak panelling (1546); W 28. Story of Diana and Actæon, in painted plaster (c. 1560). *Panelled room from Sizergh Castle, in Westmorland (c. 1575; modern ceiling), containing a 'Nonsuch' chest. — Room 53 has fine oak panelling from a house near Exeter (c. 1600) and plaster panels of the period. *W 12. Chair and footstool reputed to have been used by Charles I. during his trial (p. 126). — Room 54. *English Furniture* (17th cent.). *Oak-panelled room (1606) from the Old Palace at Bromley-by-Bow (destroyed in 1894). W 67. Bedstead from Boughton House (c. 1690). Chimney-pieces from houses in Lime St. Hanging from the ceiling, 848. Sounding-board of a pulpit. — Room 55. *English Marquetry and Lacquered Furniture* (late 17th and early 18th cent.). Left, W 34. Red lacquered writing cabinet; W 29. Lacquered cabinet on silvered stand. In the next angle, W 32. Writing cabinet supposed to have belonged to Dean Swift. — Room 56. *English Furniture* (late 17th and 18th cent.). Walnut furniture (17-19th cent.). *Panelled room from Clifford's Inn (c. 1686). *Deal-panelled rooms from Hatton Garden (c. 1730) and from Great George St., Westminster (c. 1760). Panelled room from Wotton-under-Edge, with Chinese wallpaper (c. 1750). — Room 57. *English Furniture* (2nd half of 18th cent.), in the style of Chippendale, Mainwaring, etc. W 143. Bedstead in black and gold lacquer (Chinese mode; c. 1760). Left, bedroom furniture from Garrick's Villa (p. 446). — Room 58. *English Furniture* (late 18th and early 19th cent.), in the style of Hepplewhite and others. Note the book-case by James Wyatt (1775-80), the satin-wood dressing table (No. 635), the inlaid mother-of-pearl work, and the Windsor chairs. By the exit, *Boudoir of the time of Louis XVI., originally belonging to Mme. de Sérilly (p. 202), maid of honour to Marie Antoinette.

We descend to the vestibule, cross the Central Hall, and enter the Central Court (43), where *Recent Acquisitions* are displayed. In the centre hangs a Venetian hall-lantern of c. 1570. On the walls are English tapestry-maps (16th cent.), two of the *History of Abraham series of tapestries (p. 453), an English 'petit point' table-cover (1602), and an English carpet (1614), all on loan. — The East Central Court (44) is hung with the finest **Tapestries* in the museum, including three pieces of Flemish tapestry dating from the early 16th cent., with scenes from Petrarch's 'Trionfi' (N. end); an exquisite Flemish tapestry (early 16th cent.) in wool, silk, and gold and silver thread, representing the Adoration of the Infant Saviour (W. wall; covered); one of the Siege of Troy series, of the 2nd half of the 15th cent. (Flemish; S. end of W. wall); The three Fates (Brussels; early 16th cent.), right of the last; and, on the E. wall, 'Bergeries' (probably French; early 16th cent.) and two of the Story of Esther series (Brussels; 1st quarter of 16th cent.). In the centre are *Sculptures in bronze or marble by *Auguste Rodin*

(1840-1917), mostly presented by the sculptor in 1914: in the centre, St. John the Baptist; l. to r., Mr. Ryan, The prodigal son, Lord Howard de Walden, Earth and the Moon, Balzac, George Wyndham, The age of bronze, Cybele, The Muse, Cupid and Psyche, France, The fallen angel, etc. At the S. end is a portrait of Rodin by *Sir John Lavery.* In the S.E. corner, torso of Strahinić Ban, in marble, and a bronze bust of King Feisul of Iraq (loan), both by *Ivan Meštrović*, the Serbian sculptor; in the S.W. corner, figure of a woman, in walnut, by *T. Rosandic* (loan). The furniture is mostly Italian. — In the East Court (45) are mainly English tapestries, made at Mortlake, Lambeth, or Soho in the 17th cent. and including a Mortlake tapestry belonging to the Vulcan and Venus series (made for Charles I.; W. wall); also, a large embroidered carpet (1516) made by nuns at Heiningen (W. wall). On the floor of the court are old *Musical Instruments*, among which are virginals said to have belonged to Queen Elizabeth and to Elizabeth of Bohemia; harpsichord said to have belonged to Handel; and a spinet by Annibale dei Rossi of Milan (1577). — We retrace our steps to the East Central Court and enter, straight on, the West Central Court (42), which is hung with the best *Carpets* in the museum. On the N. wall is the **Carpet from the mosque of Ardabil (Persia, 1540); on the E. wall, another magnificent Persian carpet of the 16th cent. (No. 2). *Chinese and Japanese Sculptures:* Colossal bronze Buddha (late 16th cent.); figures of Kuan-Yin, Ti-Tsang, Kuan-Ti, etc.; bronze temple lanterns, vases, and bells; marble statues of Korean mandarins. Saracenic and Hispano-Moresque carvings in stone. — The West Court (41) is hung with Spanish and other carpets. Japanese and Chinese lacquer (screens, cabinets, 'inrō', etc.). Towards the N. end are two domestic shrines and a collection of masks. Towards the S. end: Chinese cinnabar lacquer, including the *Throne of the Emperor Ch'ien Lung (18th cent.).

The Octagon Court (40), on the W. side of the museum, is reserved for **Loan Collections.** On the W. side, *W 1. Panelled room of pinewood (c. 1620) from Haynes Grange, Bedfordshire, said to have been formerly at Houghton House.

On quitting the Octagon Court by its S. exit we turn left and traverse the entire length of Corridor 47, which contains miscellaneous exhibits from various departments: wood-carvings, straw-work, lacquerwork, basketwork, marquetry; Chinese and Japanese carvings in wood, ivory, etc.; a collection of Japanese toys; models by Alfred Stevens; musical instruments; models of Italian buildings; and carriages. — At the end of the corridor we turn left.

The Square Court (46), divided into two portions by an arcade, is devoted to *Plaster Casts,* chiefly of famous Continental sculptures and architectural works.

We descend the steps at the end of the passage into the so-called South Court, where we reach the department of **Metalwork.** This court also is divided into an E. and a W. half by an arcade. On the upper part of the walls are portraits (some in mosaic) of famous artists. — In the N. lunette of the E. section is a fine fresco by *Lord Leighton*, representing the 'Arts of War' (best seen from the gallery upstairs). The corresponding fresco in the S. lunette, by the same artist, illustrates the 'Arts of Peace'.

Eastern Section (39; r.): *Goldsmith's and Silversmith's Work.* At the S. end are the valuable collections of ecclesiastical plate and mediæval enamels. First Row. In the central case: 4757. The Alton Towers Triptych, 7947. Reliquary of the True Cross, and 7234. Crucifix, all of the Meuse school (12-13th cent.); 8880. Cover for a Book of the Gospels (Lotharingian; 13th cent.). *7650. The Eltenberg Reliquary, an enamelled shrine in the form of a domed church, with figures in walrus ivory (Rhenish; c. 1170). Limoges enamels (reliquaries, ciboria, etc.). Monstrances. — Second Row. Russo-Greek work (under the central arcade). Flemish and Spanish chalices. *7649. The Gloucester Candlestick (c. 1110), in gilt bell-metal; M 268, 269. The Ramsey Abbey Censer and Incense Boat (mid 14th cent.); M 88. The Hyde Abbey Crosier (early 13th cent.). *757. Altar-cross and candlesticks, with carvings on rock-crystal attributed to Valerio Belli (d. 1546). Processional and altar crosses, including a Bergamasque work of great beauty (No. 707; 14th cent.) and one of the 13th cent. (No. 244) attributed to Hugo d'Oignies; 704. Reliquary surmounted by a figure of St. Catherine, from the cathedral of Reggio (late 15th cent.). — Third Row. 7946. Reliquary in copper-gilt and crystal, by Hugo d'Oignies; 7243. Chrismatory (c. 1490). Mediæval enamels, including *403. The Mérode Cup, embellished with enamels 'de plique à jour' (Burgundian?; 15th cent.), and 567. The Sion Book of the Gospels (German; 10-11th cent.). Chalices. Abyssinian ecclesiastical work. — Fourth Row. Monstrances and ciboria. Spanish ecclesiastical work. Renaissance ecclesiastical work (401. Milanese pax of the 15th cent.).

The cases between this point and the cross-passage contain German silversmith's work (13-15th cent.) on the E.; French, Spanish, and Portuguese silver in the middle; and Russian, Scandinavian, Swiss, and Dutch silver on the W. Note among the French works Nos. 106-113. The Rouen Treasure (14th cent.) and 806-809. The Parliament Hill Treasure (late 17th cent.), and among the German No. 150. Cup of the Nuremberg goldsmiths' guild (16th cent.). — The cases beyond the cross-passage contain a valuable collection of English silversmith's work (14-19th cent.), the most interesting specimens being in the central cases in the first row. M 249. The Campion Cup (1500); *M 1. The Studley Bowl, a silver-gilt covered bowl (late 14th cent.). Mazers. Left, M 244. The Richard Chester

Cup (1625); *289. Wine-cup (1578). Right, steeple-cups; M 192. The Smelt Cup (1599); *5964. Cup and cover (1611). *146. The Mostyn Salt (1586). M 273. The Vyvyan Salt (1592); *38. Agate cup mounted in silver-gilt (1567). M 46-46 b. Silver-gilt vase and two flasks (1675). At the N. end of this section is a collection of spoons and forks, and M 149. The Newdigate Centrepiece, by Paul Lamerie (1743). — The rooms to the E. are devoted to Sheffield plate (Room 34) and to electrotype reproductions of gold and silver plate, illustrating the development of the goldsmith's art (Rooms 35-37). — In the N. corridor (31, 30) are smaller articles: collars of office, badges, ladles, etc.

The passage between the sections of the South Court contains miscellaneous objects in silver (antique Roman, miniature works, etc.), and is flanked on the E. by a case of filigree work and a French brass clock (18th cent.). At the S. end are a papal mace (18th cent.) and a Spanish chair of pierced steel and copper (17th cent.).

Western Section (38) of the South Court: *Brasswork, Bronzes, Clocks, Rings*, etc. At the S. end is hammered brasswork of the 16-18th cent.; then English enamelled brasswork (17th cent.); Flemish cast brass work ('dinanderie'; 13-15th cent.); Italian bronzes (14-16th cent.); locksmith's work in brass; and damascened Italian brass and iron work. Near the cross-passage are a *Chess Table (c. 1540; No. 176), a *Mirror in a steel case damascened with silver and gold, made for the royal family of Savoy (No. 7648), and a collection of clocks of the 16-18th centuries. — Beyond the cross-passage are cases containing antique, mediæval, and Renaissance jewellery. In Frame 426, *442. Gold armlet from the Treasure of the Oxus (4th or 5th cent. B.C.); in Frame 422, *8487. Small Greek head of Hera in gold (found at Kertch); in Frame 399, *736. Missal-case of enamelled gold (Italian), said to have belonged to Henrietta Maria; in Frame 398, 4404. Miniature-case (English; about 1600); in Frame 396, 168. Reliquary pendant of silver, parcel-gilt; in Frame 394, part of the Cheapside hoard of jewellery (p. 280). Other cases contain watches, snuff-boxes, and mounted gems. Towards the N. end is a valuable collection of finger-rings, arranged according to countries and destined uses. In Frame 267 is the Darnley Ring, commemorating the marriage of Mary Stuart with Darnley in 1565.

The North Court, immediately beyond the South Court, is used for temporary exhibitions.

Room 28, to the W. of the South Court, contains Chinese and Japanese cloisonné enamels. — Rooms 29 and 29a. Monumental brasses. Reproductions of large bronzes and brasswork. — Corridor 26, parallel with the last. Metalwork of the Near East: mosque-lamp from Cairo (15th cent.); damascened brass and tinned copper; jewellery and goldsmith's work; ancient Egyptian, Greek, and Roman bronzes. — Corridor 27. Far Eastern bronzes. — On the right of Corridor 16 is a room containing the interesting permanent exhibition of the *British Institute of Industrial Art* (founded in 1920). — ROOMS 16a-16c, the N. continuation of Corridor 27, contain pewter and lead work. Note the *Temperantia ewer and dish by François Briot (by the 1st window in R. 16a). Leaden cisterns, insurance plates, etc. — On the right of R. 16c is a room for the sale of *Plaster Casts.* — STAIRCASE 80 (English, French, and Chinese wallpapers; 17-19th cent.) ascends hence to R. 81 on the first floor (p. 335).

We return to VESTIBULE 25, whence another staircase ascends to the first floor (see p. 337). We, however, turn right and follow the broad GALLERY (24-21a), which skirts the S. side of an open quadrangle. On the left are examples of decorative *Wrought Ironwork* (gates, screens, coffers, hinges, locksmith's work, etc.), arranged according to country of origin: England, France, Italy. Germany, Spain. At the end (21a) are fireside and lighting appliances, cast-iron firebacks and firedogs, and wafering irons. — We turn right to visit ROOMS 20-17, on the W. side of the quadrangle. *European Arms and Armour*, mainly of an ornamental character: also steel caskets, swords, stirrups, spurs, cutlery, etc. At the end of this corridor, from Room 11, a staircase ascends to Room 70 (p. 335). — The CORRIDOR (12-16) on the N. side of the quadrangle is devoted to Japanese arms and armour, bronzes, and fine metalwork (sword-furniture, swords, sword-blades).

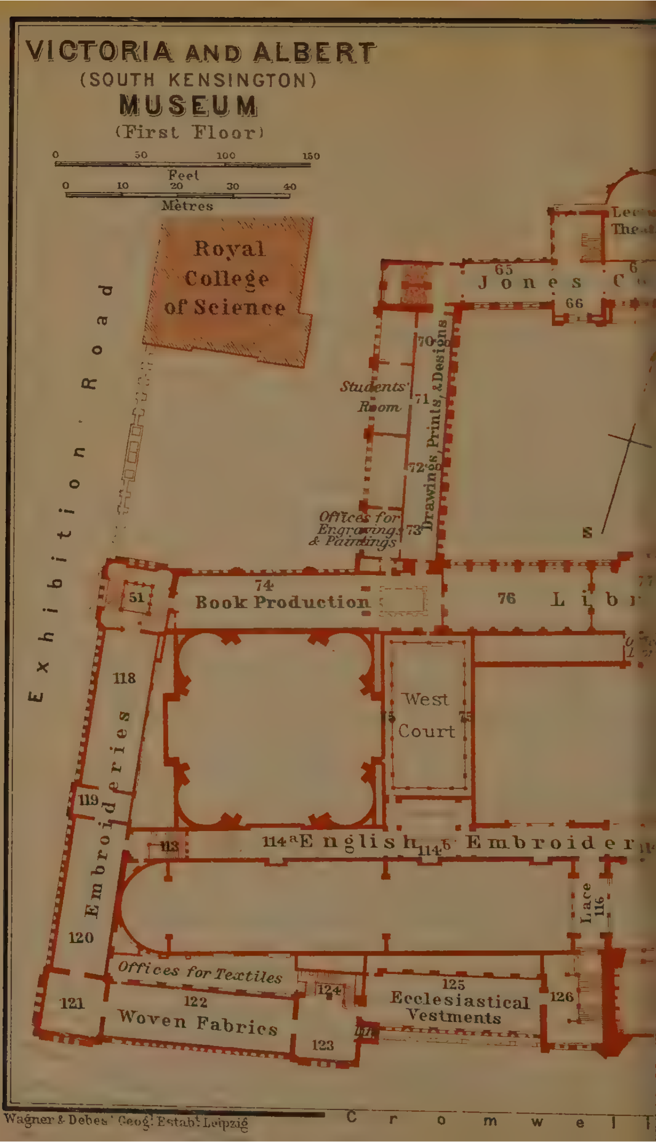
On the N. side of this corridor are the REFRESHMENT ROOMS, built in 1863-68, with ceramic decorations. The E. room was designed by Sir Edward Poynter, the central room by James Gamble; the W. room was carried out by William Morris & Co. (windows designed by Burne-Jones; panelling, frieze, etc., by Philip Webb).

FIRST FLOOR.

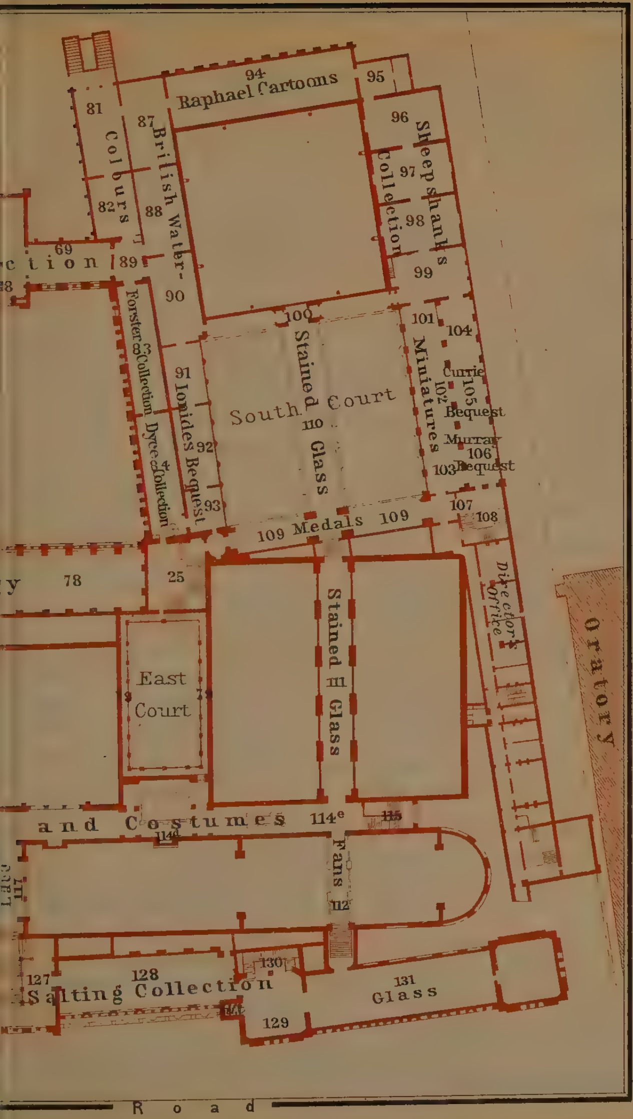
The collection of *Textiles* occupies most of the front portion of the main building, with the *Library* and *Book Production* collection immediately behind; the *Paintings* are exhibited in the extension to the N.E.

A glance at the plan will show the positions of the numerous staircases ascending to the first floor. Lifts, see p. 323. — STAIRCASE 51 (by the side-entrance from Exhibition Road), which is hung with carpets, brings us to GALLERY 74. **Book Production.** At the W. end are *Illuminated MSS.* in various languages and MSS. on art. Farther on are *Printed Books* of all countries and periods, but especially of the 15-16th cent., *Book Illustrations*, and *Bookbindings.* In the windows of this gallery and of R. 73-70 are panels of Dutch and Flemish painted glass. At the E. end, Japanese colour-printing, miniature books (l.), etc. On the walls are drawings for book illustration. Entrance to the library, see p. 338.

GALLERY 75 (r.), a balcony round the West Court (p. 331), illustrates printing and bookbinding processes.



Wagner & Debes' Geog. Estabt. Leipzig


94 Raphael Cartoons
95
96
Sheepshanks Collection
97
98
99
81
Colours
82
87
British Water-
88
69
ction
89
8
90
100
101
104
Forster Collection
3
91
Ionides Bequest
92
93
Dyce Collection
4
Stained Glass
110
South Court
Miniatures
102
Currie 105 Bequest
Murray 106 Bequest
103
107
108
109 Medals 109
y
78
25
East Court
Stained 111 Glass
Director's Office
Oratory
and Costumes 114e
114d
115
Fans
112
127
128
Salting Collection
130
W.C.
129
131 Glass
Road

Rooms 73 & 72 (l.) are used for the exhibition of recently acquired additions to the department of **Engraving, Illustration, and Design.** Room 71 is reserved for special exhibitions lasting about three months. In the students' room (l.) visitors may inspect prints and drawings that are not on view in the public rooms. In Room 70 are shown specimens of the theatrical collection, including modern designs for stage scenery.

Beyond R. 70 we turn right to visit the gallery (65-69) containing the ****Jones Collection,** bequeathed by John Jones (1800?-82), a tailor. It consists largely of French 18th cent. furniture, porcelain, paintings (by *Boucher*, *Lancret*, *Pater*, *Crivelli*, *Guardi*, and *Morland*), miniatures, sculptures, bronzes, ormolu, and miscellaneous objects, illustrating the periods of Louis XIV., Louis XV., and Louis XVI. Brief guide 6*d*. — In glass cases: Caskets, snuff-boxes, miniatures, goldsmith's work, and enamels. Left: 75, 76. Upright secrétaire and small oval table, probably by *Roentgen;* 73. Mahogany writing table by *Riesener*. — Chinese porcelain with French ormolu mounts; Meissen ('Dresden') and Chelsea porcelain. By the stairs: 77. Writing table with panels by *Roentgen*. — *Sèvres porcelain. Left: 43, 44. Music stand and small round work-table said to have belonged to Marie Antoinette. — In the centre, by the stairs, **48. Secrétaire-toilette, said to have belonged to Marie Antoinette and ascribed to *Saunier*. In Case M: Small bronzes, ivories, etc.; 853. Model showing the five orders of architecture, made for Marie Antoinette. — In the glass cases, farther on: 982, 982a. Candelabra in porcelain and ormolu; 1005. Clock said to have been made for Marie Antoinette; 1008. Clock supported by an elephant, by *Caffieri;* *976, 976a. Candelabra said to have been modelled by *Clodion* and executed by *Gouthière*. Left: 20, 15. Commodes in black and gold lacquer; *1. Armoire, probably designed by *Bérain* and executed by *Boulle* for Louis XIV.

Room 89. Models for stage settings by Lovat Fraser, George Sheringham, Gordon Craig, etc. Model of the stage of Drury Lane Theatre (c. 1840).

The department of **Paintings** occupies the N.E. wing of the museum. It includes the paintings of the Dyce, Forster, and Ionides Bequests; the Sheepshanks Collection; an historical collection of British water-colours; a very fine collection of miniatures; and the famous Raphael Cartoons.

The ***British Water Colours** are arranged chronologically in the following five rooms. The exhibits are changed from time to time, but works by most of the artists mentioned below are usually on view.

Room 82 contains the earliest works (before 1800). — Room 81 (1800-1825). Works by *Girtin*, *Prout*, *Turner*, *Varley*, the *Norwich School*, and *William Blake*. — Room 87 (1820-50). Works by *David Roberts*, *R. P. Bonington*, *P. de Wint*, *David Cox*, *W. J. Müller*, *Copley Fielding*, *J. S. Cotman*, and *Clarkson Stanfield*. — Room 88 (1850-1900). Works by *Ruskin*, *Sir Alfred East*, *Frederick Walker*, *G. Cattermole*, the *Pre-Raphaelite Brotherhood*, *Sam Bough*, *Alfred Stevens*, *William Dyce*, *Birket Foster*, and *Kate Greenaway*. — Room 90 (since 1900). Works by *Russell Flint*, *H. B. Brabazon*, *Arthur Rackham*, *Sir David Cameron*, *Sir Charles Holmes*, *John Nash*, *William Rothenstein*, *Ambrose McEvoy*, *J. S. Sargent*, etc.

Room 94 (entered from R. 87) contains the ****Raphael Cartoons,** executed for Pope Leo X. and completed in 1516 as patterns for the tapestries woven by Pieter van Aelst at Brussels (c. 1520) for the Sistine Chapel at the Vatican. The cartoons, which are painted in tempera on thick paper, rank among Raphael's finest works, particularly in point of conception and design. They were originally ten in number, but three were lost at Brussels and are represented here by painted copies of the tapestries.

The subjects of the cartoons are as follows, beginning to the left on entering: Elymas the sorcerer struck with blindness; Paul and Barnabas at Lystra; Paul preaching at Athens; The miraculous draught of fishes; Christ's charge to Peter ('Feed my sheep'); Peter and John healing the lame man at the Beautiful Gate of the Temple; Death of Ananias. The three copies (by W. M. Palin) substituted for the lost cartoons represent the Stoning of Stephen, the Conversion of Saul, and Paul in prison. — The seven cartoons, which are lent to the museum by the King, were bought at Brussels in 1630 by Charles I. Under William III. a special room was built for them at Hampton Court (see p. 451), but they were not permanently exhibited there until 1814. In 1865 they were brought to their present position. Two sets of tapestry were made from the cartoons, one of which, in a very dilapidated condition, is preserved in the Vatican; the other is now in the Kaiser Friedrich Museum at Berlin.

In the small Room 95 are a collection of *Foreign Water Colours* and The murder of the Innocents (lent by the Foundling Hospital, p. 196), *Raphael's* design for a panel of tapestry at the Vatican (overpainted in oil and varnished).

Rooms 96-99 (under rearrangement) contain the main collection of British paintings, many of which were presented in 1857 by John Sheepshanks, the collector (1787-1863).

Room 96. Left: 43. *E. W. Cooke*, Mont St-Michel; 1439. *Hoppner*, Miss Mary Linwood; *Morland*, 1401. Fishermen hauling in a boat, 1403. Horses in a stable; 1567. *Paul Sandby*, Conway Castle; 121. *Lawrence*, Queen Caroline; 374. *P. J. de Loutherbourg*, Landscape; 263, 105, 501, 246. *Richard Wilson*, Landscapes; 139. *William Mulready*, The fight interrupted; 226. *Sir David Wilkie*, The refusal ('Duncan Gray'); 7129. *Claude de Jongh*, Old London Bridge in 1650; 1359, 1360. *Lawrence*, Sir Codrington and Lady Carrington; 237. *Morland*, The reckoning; 496. *Reynolds*, Mrs. Thomas Whetham; 91. *Gainsborough*, Queen Charlotte.

Room 97. Left: 188. *Clarkson Stanfield*, Near Cologne, 189. Market-boat on the Scheldt; 197. *Thomas Stothard*, Shakespeare's principal characters; *C. R. Leslie*, 109. Scene from 'The Taming of the Shrew', 114. Florizel and Perdita, 115. Autolycus, 110. Characters in 'The Merry Wives of Windsor'; 88. *Sir Edwin Landseer*, The drover's departure; 113. *Leslie*, Uncle Toby and the Widow Wadman (comp. p. 350); 232. *Thomas Creswick*, Land's End; 236. *John Crome*, On the skirts of the forest.

Room 98. Left: *Landseer*, 93. The old shepherd's chief mourner, 87. Highland breakfast; *Mulready*, 142. Interior with portrait of John Sheepshanks, 146. The sonnet; *Peter de Wint*, 261. Woody landscape, 258. Cornfield; 207. *J. M. W. Turner*, Line-fishing off Hastings; 1845. *John*

Linnell, Halt by the Jordan; *Turner*, 208. Venice, 209. St. Michael's Mount, 211. Vessel in distress off Yarmouth, 210. Royal Yacht Squadron, Cowes; 145. *Mulready*, Choosing the wedding gown; 74. *W. P. Frith*, Honeywood introducing the bailiffs to Miss Richmond as his friends; 222. *Thomas Webster*, Village choir; 31. *William Collins*, Seaford; 91. *Landseer*, 'There's no place like home'; 171. *Richard Redgrave*, Ophelia; *Mulready*, 141. First love, 138. Seven ages of man; 58. *C. W. Cope*, L'Allegro.

Room 99 is devoted to a *Collection of paintings and sketches by *John Constable* (p. 350), given by John Sheepshanks and Isabel Constable. Left: 1632. Water-mill at Gillingham, 33. Salisbury Cathedral, 1631. Cottage in the cornfield, 37. Boat-building near Flatford Mill, 35. Hampstead Heath, 34. Dedham Mill, 36. Hampstead Heath, 38. Water-meadows near Salisbury; on the entrance-wall, 1630. Near Hampstead Church. On the S. wall, 987. Study for 'The hay wain' (p. 92); E. wall, Study for 'The leaping horse'. — The adjoining Room 104 is occupied by a collection of water-colours by *Constable.*

Rooms 101-103 (under rearrangement) contain the main collection of ****Miniatures**, mostly by British artists (others in Rooms 38, 65, 84, 106, and 129); the 'Plumley Enamels' (mid 19th cent.); bronze statuettes by *Alfred Gilbert, Onslow Ford*, and *Lord Leighton;* a number of paintings by old masters (Virgin and Child, by *Peregrino;* an altarpiece attributed to *Master Bertram of Hamburg;* the 'Ommeganck' procession at Brussels, by *Denis van Alsloot;* etc.); and a few paintings by modern foreign artists.

Room 106 is devoted to the **Murray Collection**, miscellaneous works of art (mostly German or Netherlandish) bequeathed by Captain H. B. Murray (d. 1910) together with a sum of 50,000*l*. for the purchase of others. It includes Flemish and English tapestries; a cupboard made for Horace Walpole in 1743; two kneeling angels (A 16, 17), carved in lime-wood by *Tilman Riemenschneider;* St. George, in lime-wood (A 26; S. German, late 15th cent.); a 'Palmesel', or figure of Christ on an ass, used in Palm Sunday processions in S. Germany; caskets; porcelain (part of a Meissen dinner service designed by *Kändler;* C 853. Concert party, in Fulda porcelain; C 109. Pastoral group in Vienna porcelain, modelled by *Anton Grassi*); Italian chalices; prints and engravings; miniatures; and stained glass. — The adjoining Room 105 contains the **Currie Collection**, bequeathed by D. M. Currie (d. 1921) and including Italian majolica, Limoges enamels, Sèvres and other porcelain, arms and armour, illuminated MSS., tapestry, etc.

Staircase 108, with old stained glass, descends from the landing outside Room 106 to the E. section of the South Court (p. 332). — Gallery 109, which runs W. from the staircase landing and overlooks the South Court, passes Leighton's fresco 'The Arts of Peace' (p. 332) and contains collections of *Medals and Plaquettes*, including the Fleming Collection of war medals, and *Silhouettes*.

The landing and walls of Staircase 25 are hung with pictures, including cartoons by *Burne-Jones.* Cabinet painted by *Rossetti, Burne-Jones*, and *Ford Madox Brown;* cabinet designed by *Philip Webb* and painted by *William Morris;* cupboard designed by *Philip Webb* and containing pottery by *William de Morgan.* In a show-case, books from the Kelmscott Press (p. 369).

On the W. is the entrance to the **Library** (R. 76-78), which consists of over 150,000 books on fine and applied arts and about 250,000 photographs of art objects and of subjects useful for designers. Books from the Dyce and Forster Bequests (see below; about 35,000 vols.) are also issued here. The library has accommodation for 100 readers (adm., see p. 323).

Rooms 93-91, to the N., contain the ***Ionides Collection,** with many French works of the 19th cent., a series of portraits by Watts, and a few older works, bequeathed by Constantine Alexander Ionides (1833-1900), stockbroker and art patron.

Room 93. Water-colours and drawings, etchings and engravings.

Room 92. Oil-paintings. Left: 55. *Théodore Rousseau*, Landscape: 66. *Corot*, Morning; *J. F. Millet*, *49. The well, 48. Shepherdess; 62. *Diaz de la Peña*, View in the forest of Fontainebleau; *54. *Rousseau*, Tree in the forest of Fontainebleau; *G. Regamey*, 72. The sentinel, 73. Arab soldiers; 172. *Millet*, Landscape; 56. *Rousseau*, Landscape; 57. *Ingres*, Sleeping odalisque; 19. *Degas*, Ballet scene from 'Robert le Diable'; *47. *Millet*, Wood-sawyers; above, 24. *Alphonse Legros*, The tinker; 64. *Eugène Delacroix*, Shipwreck of Don Juan, sketch for the painting in the Louvre; *Diaz de la Peña*, 61. The bather, 164. Landscape; *71. *Regamey*, Percheron horses; 65. *Corot*, Twilight; 109. *Gainsborough*, Landscape; 107. *François Millet*, Landscape; 165. *Beccafumi*, Charity; 67. *Georges Michel*, The mill; 104. School of *Orcagna*, Coronation of the Virgin; 22. *Nicolas Poussin*, Artists sketching among ruins; *Brothers Le Nain*, *18. The flageolet player, 17. Landscape; 89. *Jan van Goyen*, Landscape; 13. *R. P. Bonington*, Place du Molard, Geneva; 86. *P. Koninck*, Dutch landscape; 81. *Jan Both*, Peasant and mule; 58. *Ingres*, Henri IV. and the Spanish ambassador; 78. *Rembrandt*, Dismissal of Hagar (1640).

Room 91. Paintings, sketches, and drawings by *Alphonse Legros* (23. May service for young women), *Fantin-Latour* (flower-pieces), *Burne-Jones* (10. Dorigen of Bretaigne, 9. Cupid's hunting fields), *G. F. Watts* (1. The window seat, *2. Daphne's bath, and portraits of the Ionides family); *Rossetti* (*4. Girl holding her knees, 6. Head of Andromeda), *Alma-Tadema* (16. The visit), *L. A. Lhermitte* (68, 69. Breton scenes), and *Gustave Courbet* (59. L'immensité, 60. Landscape).

Room 84, entered from Room 93, contains the **Dyce Collection,** mainly theatrical portraits, drawings, and miniatures, bequeathed by Alexander Dyce (1798-1869), editor of the Elizabethan dramatists. It includes old portraits of Milton and Dr. Donne, Gainsborough's portrait of J. J. Kirby, a self-portrait by Kneller, and a few select books (comp. above). In the windows, stained glass designed by Burne-Jones and executed by William Morris & Co.

Room 83 contains the **Forster Collection,** bequeathed by John Forster (1812-76), friend and biographer of Charles Dickens.

The paintings include: *G. S. Newton*, Sir Walter Scott; *G. F. Watts*, Thomas Carlyle; *D. Maclise*, Scene from 'Every Man in his Humour'; *Sir W. Boxall*, Walter Savage Landor; *Millais*, Earl of Lytton; *Frith*, Dolly Varden; *Gainsborough*, *The artist's daughters; *R. P. Bonington*, St. Michael's Mount. The collection includes also a number of interesting drawings by *Thackeray*, *Leech*, *Landseer*, and others, and, in the glass cases, the MSS. of several of Dickens's novels, including the unfinished 'Edwin Drood', with the last words he wrote; the MS. of Browning's 'Paracelsus'; an excellent series of autographs; and three sketch-books of Leonardo da Vinci, which the master used to carry at his belt.

Gallery 100, connecting Rooms 90 and 99, and passing Leighton's fresco 'The Arts of War' (p. 332), is hung with miscellaneous paintings. — Gallery 110, at right angles, has been adapted for the display of old *Stained Glass* and is continued S. by Gallery 111, which contains the *Ashridge Collection of stained glass (German; 16th cent.) and modern porcelain and pottery.

The remaining rooms on this floor are occupied by the extensive collection of **Textiles,** of great interest to the expert.

Gallery 112, continuing Gallery 111 to the S., is devoted to *Fans.* — Gallery 114, the long gallery running the whole length of the building from the S. end of Gallery 111, contains an admirable collection of **Costumes,* from the Elizabethan period onwards. The wall-cases contain printed fabrics, linen damasks, brocaded silks, cut-and-drawn work, and English embroideries (from Elizabeth to Victoria). In the desk-cases, shoes and gloves. The needlepoint and bobbin *Lace,* including many valuable specimens, is also housed here. — Near the middle of this gallery Galleries 117 and 116, also containing lace, etc., diverge S.; the former leads to the Salting Collection (p. 340) and passes the East Central Staircase (127; p. 341), on which are hung a fine set of English 'petit point' embroideries (16th cent.) and early English carpets (17th cent.). — Balcony Gallery 79 (N. of 114 d) contains linen damasks and a coloured photographic reproduction of the 'Bayeux Tapestry'. — From the W. end of Gallery 114 we ascend Staircase 113 to the gallery at right angles. — Room 118 (r). Embroideries from the Near East. — Room 119. Embroideries from the Greek Islands. — Room 120. European embroideries. — Room 121. Ancient woven and embroidered fabrics from tombs in Egypt, of the Roman, Byzantine, Coptic, and Arab periods. — Room 122. European and Oriental silks, brocades, and velvets. — Room 123. English ecclesiastical vestments: *Syon Cope (13th cent.), from the convent of Syon (p. 434); Abbey Dore vestments and altar-furniture (15-16th cent.). — On Staircase 124 are Turkish brocades and velvets. — Room 125. European ecclesiastical vestments, including the *Hildesheim Cope (13-14th cent.). — West Central Staircase (126). Ecclesiastical vestments of the Near East, including a Byzantine 'sindon' (1407) and a cope in Persian silk pile (17th cent.); objects connected with the Jewish ritual; Flemish tapestries; six embroidered panels (English; 17th cent.).

We ascend to the second floor by lift from R. 123, or return to Staircase 51 in order to follow the route described below.

SECOND FLOOR.

Nearly the whole of this floor is occupied by the department of ***Ceramics.** Besides the lifts (p. 323) staircases ascend from Rooms 124 (see above) and 51 (p. 329). We select the last.

Room 132, halfway up the staircase, is partly occupied by the department of textiles (Chinese and Japanese embroidered and woven fabrics). At the top of the staircase is a colossal blue glazed Egyptian sceptre of the 18th Dynasty. — Rooms 133-135, forming one long gallery, contain Egyptian, Persian, Turkish, and Syrian pottery and tilework, and Hispano-Moresque ware, including specimens of great beauty and rarity. Also *Italian Majolica*, with examples from all the principal centres. — Room 136. Greek and Roman pottery; Persian pottery (before 3000 B.C.). **Limoges Enamels* (15-17th cent.), by Jean Limousin II. (13. Casket with a band of dancing figures), Léonard Limousin (551. Portrait of Cardinal de Lorraine), Jean Pénicaud II. (7246. Life of Christ, a series of plaques), and Nardon Pénicaud (552. Triptych with figures of Louis XII. and Anne of Brittany). — Room 137. Enamelled earthenware of France, Spain, and Northern Europe, including a choice collection of Palissy ware and five pieces of the famous Henri-Deux ware (in the centre of the room), probably made at St. Porchaire. European unglazed and lead-glazed earthenware. German stoneware. English stoneware and lead-glazed earthenware (delft, Staffordshire salt-glazed ware; Wedgwood; statuettes by John Dwight, p. 366). Staffordshire figures by Ralph Wood and others. Left of the exit, one of the fifty copies of the Portland Vase (p. 226) made by Wedgwood in black jasper ware. — Room 138 continues the collection of later English earthenware. — In Room 139 is the Schreiber Collection of English pottery, including fine examples of most of the older wares, from Chelsea (*197. The music lesson), Bow, etc. Battersea enamels (p. 419). — Room 140. English porcelain. — Room 141. German stoves; Dutch tiles. From the centre of the room a striking view of the vestibule is obtained. — Room 142 contains Continental porcelain, including Sèvres, Mennecy, and Meissen ware, and a case of the rare *Florentine (Medici) porcelain of c. 1580, probably the earliest porcelain made in Europe. — In Room 143 is Chinese, Japanese, and Korean pottery.

We now reach the ****Salting Collection,** bequeathed by George Salting (1835-1909), the art collector, a choice collection of Renaissance and Oriental art. Room 144. Chinese and Japanese carvings in jade and rock-crystal; Japanese sword-guards, 'netsuke', lacquer, etc. — Room 145. *Chinese and Japanese pottery, especially Chinese porcelain of the 17-18th cent.; bronzes and enamels. — From R. 144 we descend Staircase 130 to Room 129 on the first floor, in which are Greek and Roman coins, French Renaissance furniture, and *Miniatures, including portraits of Anne of Cleves, by Holbein (1539; No. 4671); William Herbert, Earl of Pembroke, by Peter Oliver (No. 4648); a self-portrait by Nicholas Hilliard; Princess Amelia, by Richard Cosway; and several examples by Samuel Cooper. — Room 128 (W. of R. 129). Left: books of hours;

objects in 'cuir bouilli'; Italian glass; damascened iron and steel (stirrups made for the Emperor Charles V.); iron caskets; bronze plaquettes; cutlery; medals; bronze statuettes (A 88-90. Sphinxes and equestrian figure by Riccio). Opposite (as we return): *Italian majolica; Limoges enamels; goldsmith's work (M 580. Sienese altar-cross, 15th cent.); pendent jewels (M 565. Spoon with a rock-crystal bowl, English, 15th cent.); ivories (A 545. English diptych, 14th cent.). — On the landing at the top of the East Central Staircase (127): Persian, Turkish, and Syrian earthenware; Saracenic damascened brasswork (13-16th cent.). Greek and Roman antiquities.

Room 131, to the E. of R. 129, contains the museum collection of *Glass*, which is particularly rich in Oriental (13-14th cent.) and Venetian (15-16th cent.) examples.

Staircase 127 (see above) descends to the main entrance.

India Museum.

The **India Museum* (Pl. R 9), entered from Imperial Institute Road (see p. 310), to the E. of the Imperial Institute, was kept until 1880 in the India Office, but now forms the Indian section of the Victoria and Albert Museum. There is no catalogue except a summary of the contents in the Brief Guide to the Victoria and Albert Museum (see p. 323). — The museum is open free from 10 to 5, on Thurs., Sat., and bank holidays from 10 to 9, on Sun. from 2.30 to 6; it is closed on Good Friday and Christmas Day.

Ground Floor. Vestibule (with cloak-room). Burmese Buddhas; front of a Jaina shrine (Ahmadabad; 17th cent.).

Room 1. *Architecture and Sculpture.* Original and reproduced examples of Hindu architecture, including the white sandstone front of a house from Bulandshahr (W. wall); the façade of a shop in Cawnpore (N. wall); the façades of two dwelling-houses from Ahmadabad, in teak, carved and painted (E. wall; 17th cent.); and various carved windows, doorways, balconies, columns, etc. In the centre are models of the royal throne at the Durbar of 1911, the Taj Mahal at Agra, and the Golden Temple of Amritsar.

Room 2. *Architecture and Sculpture.* Plaster casts of architectural details and sculptures, with a few original works. In the windows, fine lattice-work in sandstone. Left, a large colonnade of inlaid marble (Mogul work, 1640). Photographs. Copies of the frescoes at Ajanta. Towards the end, portions of stone columns, etc., from a temple at Ajmir, destroyed in the early 13th century. *Sanchi Torso, in red sandstone (Gupta period, c. A.D. 500).

Room 3. *Sculptures.* Græco-Buddhist sculptures (2nd-5th cent.). Plaster casts of carved friezes. Statuettes and statues of Buddhist and Hindu deities. Siamese and Javanese sculpture. At the end, Gautama Buddha, from Burma (18th cent.).

Room 4. *Paintings and Calligraphy.* Paintings of the Mogul school (16th cent.). Right, a large illuminated MS. of the Koran (Delhi; 16th cent.). *Illuminated tempera paintings of the late 16th cent., illustrating the history of Akbar; paintings of the Mogul school (1605-58). Left, Tibetan temple pictures. At the end, in the centre, miniature paintings and a large Tibetan Buddha.

We ascend the staircase to Room 7 on the **Upper Floor,** and immediately descend to the right to visit the cross-gallery.

Room 8. *Metalwork.* Figure of a Bengali goldsmith; Gautama Buddha, in white marble decorated with thayo work (18th cent.). Indian and Tibetan images and cult objects, bells, lamps, teapots, bowls, vases, marriage coffers, etc. On the right wall, at the beginning, is a collection of locks, including the iron lock removed from the city gate of Multan on its capture in 1849; puzzle locks.

Room 9. *Metalwork.* Right, bronze figure of Nandi (the bull ridden by Siva). Bowls, ewers, etc. Case 6 (l.), Brass, tinned, chased, and inlaid with black lac. Left, brass model of the Palace of the Winds at Jaipur. In a wall-case (r.), astronomical instruments; fine copper repoussé panel from the Golden Temple at Amritsar. Cases 12-14 (r.) Kashmiri copper work. Case 10 (l.), Bidri work, including a *Ewer belonging to Tamerlane (dated A.D. 1400). On the left wall, repoussé copper panels from Lucknow (18th cent.). At the end, Bidri vase and ewer in oxidized metal damascened with silver.

Room 10. *Carpets.* Carpets from Madras, Deccan, Afghanistan, Punjab, Kashmir, Turkestan, Tibet, etc. Models of carpet looms. Left wall, near the end, silk pile carpets from the Deccan. On the floor, four screens with designs from 17th cent. Lahore carpets, at Jaipur.

Room 11. *Costumes.* Costumes from Afghanistan, Kashmir, Oudh, Delhi, Cutch, Bombay, Punjab, Turkestan, etc.; nautch-girls' costumes from Rajputana. Left entrance-wall: embroidered 'postins' (sheepskin coats) from Peshawar; clay models of Indian and Burmese natives. Right side-wall: Burmese costumes; shoes.

Room 12. *Embroideries.* On the entrance-wall (l.), a velvet coverlet captured at Ghazni in 1842. Carpets, coverlets, etc. Right, a coverlet of Masulipatam work (17th cent.), found at Seringapatam in 1799 and said to have been used as the pall of Tipu Sahib. Embroidered saddlery. Burmese appliqué embroidery.

Room 13. *Embroideries.* Left, Chinese embroideries for the Bombay market. Table-covers; shawls; cushion-covers; handkerchiefs; panels for chair-backs. Near the end (l.), *Scarves and shawls embroidered with floss silk, from Dacca and Delhi. Right wall and three floor-cases, examples of 'chikan' or white cotton-thread embroidery; above, cotton hanging with a battle-scene (18th cent.). Case 7 (right wall): Beetle-wing embroidery.

Room 14. *Woven Fabrics.* Right: printed, painted, and knot-dyed fabrics. On the entrance-wall (l.), Lamaist temple-banner from a monastery at Shigatsé. Printing-blocks for cotton chintzes. Left: Kashmir shawls, kincobs, and Indonesian textiles. Models of weavers and looms.

Room 15. *Pottery and Tilework.* Figure of a Bengali potter. Prehistoric and antique pottery from tombs. Sind and other ware. Productions of the Bombay School of Art Pottery.

Room 16. *Pottery and Glass.* Pottery from Jaipur, Khurja, Delhi, Multan, and Burma. Left wall, Chinese ware made for the Siamese market. Model of the W. front of Wazir Khan's Mosque at Lahore. — The four other rooms in this gallery are to contain the Royal loan collection, relics of the East India Company, and the Curzon Bequest.

We retrace our steps to the top of the stairs. — Room 7. *Arms and Armour.* On the walls are arms and armour arranged according to provinces and including barbaric and aboriginal weapons. Facing us, a Tibetan suit of horse-armour; farther on, a dragon-gun from Mandalay (1885). Right, Burmese war-drums (18th cent.). Case 41: Sinhalese swords. Case 42: Mail-shirt of brass and steel links. Case 40: Burmese dhas (one mounted in gold and rubies). Shan weapons, Malay krises, etc. Case 38: Match-locks and flint-locks. In the middle: 'Tippoo's tiger', mauling a British officer, and other relics of Tipu Sahib, sultan of Mysore (1782-99). On the end-wall, left, sacrificial weapons, including the executioner's sword of the king of Kandy. Case 53 (l.): *Jewelled Mogul sword-belt. Case 52: Coat of mail. Case 51: Mogul helmets; coats of mail; round shield of silk-covered reeds. Case 49: Mogul helmets; daggers with rock-crystal and jewelled jade handles; rhinoceros-hide shields; sword mounted in enamelled gold. Case 50: Match-locks, flint-locks, and percussion-locks. Camel swivel-gun, on a wooden saddle. Case 48: Rifle with a Damascus barrel of exquisite workmanship. Case 45: Rajput military costume (18th cent.; 'sun' symbol). Case 56: Rajput cavalry armour and horseman's studded tunic; lacquered shields. Case 17 (over the stairs): Mogul armour.

Room 6. *Jewellery and Enamels. Gold and Silver. Crystal and Jade.* Central Row. Case 25: Golden throne of Ranjit Singh. Silver model of Ranjit Singh on a hunt. Case 21: Carvings in jade. Case 26: State costumes of King Thibaw of Burma (1878-85). Two cases of Siamese silversmith's work. Case 27: Model illustrating the way in which women in the Punjab wear jewellery. — Case 34 (left of the entrance): *Mogul ceremonial spoon of gold jewelled with rubies; *Ankus, or elephant goad, of gold, richly ornamented with a spiral band of diamonds and set with rubies; *Necklace of enamelled plaques connected by four rows of pearls, with a star ornament of plate diamonds surrounding a pale ruby; spinel ruby pendant ('the rose-coloured ruby of Badakshan'). Case 32: *Jewelled jade (Koran cover; betel box, cover, and tray; pen box and cover). Caskets for royal addresses. Case 30: Carvings in jade and rock-crystal. Case 28: Indian silversmith's work (hookahs). — Right, Cases 24 and 22: Golden treasure from the royal palace at Mandalay. Case 20: Gold relic-shrines (stupas) and treasure from Rangoon, discovered in levelling a Buddhist temple (1855), including a jewelled belt dated 846 (i.e. A.D. 1484-85). Silversmith's work from Burma, Siam, and Indonesia.

Room 5. *Woodwork and Furniture. Ivories. Lacquers. Musical Instruments.* Musical instruments in the form of alligators, boats, peacocks, etc. Bedstead from the royal palace, Mandalay. Elaborate teak show-case from Travancore (1900), containing carved ivory. Right, Burmese furniture, including a large gong-stand. Left, two 'Bombay blackwood' sofas and a sideboard, showing Dutch influence (c. 1850). — The cases in the left row, farther on, contain caskets, boxes, combs, ornaments, etc., in various materials (ivory, lacquer, horn, ebony, etc.). In Case 31 are a carved arm-chair formerly belonging to an Amir of Afghanistan and an Indo-Portuguese *Pastoral Staff of tortoise-shell and mother-of-pearl (18th cent.). — The cases in the right row contain objects in carved and inlaid teak, sandalwood, ivory mosaic, basketwork, etc. In Case 2 is a folding screen in Shishem wood, with pinjra (lattice) work, from the Punjab. On the end wall (r.) is a carved mantelpiece with pinjra panels (Punjab). — On the walls: carpets from Lahore (Mogul; early 17th cent.); copies of the 6-7th cent. frescoes in the Ajanta caves.

Staircase Landing. Full-size cast of one of the gateways of the Sanchi Tope (Buddhist architecture, 3rd-1st cent. B.C.); in front is a small model of the complete building. Case 3: Leather boxes, scabbards, etc. Case 2: Objects in soapstone, etc. On the lower landing, a modern reproduction of the door of the Golden Temple at Amritsar. — The staircase descends to the entrance.

30. Millbank. Tate Gallery.

Underground. *Victoria* (1 M. from the Tate Gallery), *Westminster* (3/4 M.), and *St. James's Park* (3/4 M.), on the District (Appx., p. 51). — Omnibuses Nos. 32, 32d, 51, 80, 88, 88a, 89, 180, 181 (Appx., p. 56).

From the Houses of Parliament (p. 120) Abingdon St. and **Millbank** (Pl. R 25, *IV*) lead S. between the river and a district that has been almost entirely reclaimed from its former squalor. At the end of the *Victoria Tower Gardens* (l.) is a bronze replica (1915; on a lofty pedestal, approved by the sculptor) of Rodin's famous group at Calais (1895) representing the *Burghers of Calais*, who offered their lives to Edward III. in 1347 to save their town from destruction. The gardens also contain a bronze statue (by A. G. Walker, 1930) of *Emmeline Pankhurst* (1858-1928), leader of the women's suffrage movement. On the right are the offices of the *Ecclesiastical Commission*, the *Crown Agents for the Colonies*, the *British-American Tobacco Co.*, the *Mines Department* of the Board of Trade, and *Imperial Chemical Industries Ltd.* (a magnificent structure by Sir Frank Baines, 1927-29).

From College Mews, a turning off Great College St., a glimpse may be obtained of the *Jewel House* or *Jewel Tower*, dating from after 1377 and used originally as a royal treasury and later as a depository for the records of the House of Lords. It now contains the Board of Trade's collection of standard weights and measures (no adm.).

Dean Stanley St. leads to SMITH SQUARE, the centre of which is occupied by *St. John the Evangelist's*, built by Thomas Archer in 1716-28 and once known as 'Queen Anne's footstool' from its four heavy corner-towers, which were erected to produce the uniform subsidence of the marshy site. In the E. windows is some old glass presented in 1818 (probably of the mid-16th cent. and said to have come from Rouen). Transport House in Smith Square is the headquarters of the *Labour Party* and the *Trades Union Congress*. — North St. is a pleasant example of Queen Anne architecture.

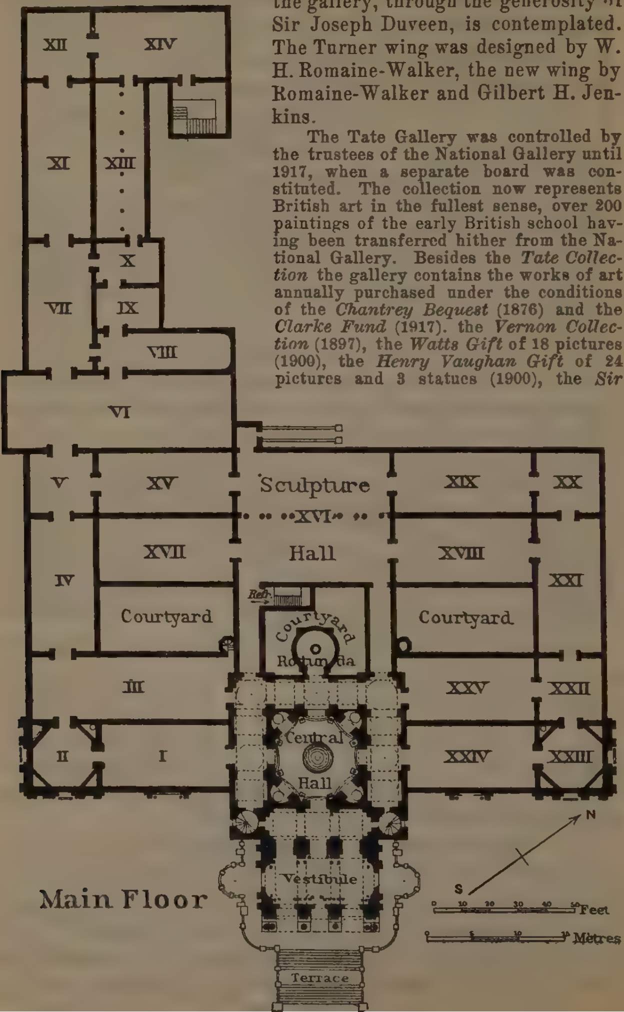
Lambeth Bridge (Pl. G 25, 29, *IV*), replacing a suspension bridge of 1862, is being reconstructed (1929-32; architects, Sir Reginald Blomfield and G. Topham Forrest); it is 776 ft. long and 60 ft. wide, and consists of five steel arches resting on granite piers.

In HORSEFERRY ROAD (Pl. G 25, *IV*), the name of which commemorates the old Lambeth ferry, is the central establishment of the *Gas Light & Coke Co.* (incorporated in 1812), the oldest and largest undertaking of the kind in existence, supplying an area of 265 sq. M. (chief works at Beckton, p. 476). The *Home Office Industrial Museum*, opened in 1927, also in Horseferry Road, is "a permanent exhibition of methods, arrangements, and appliances for promoting the safety, health, and welfare of industrial workers" (week-days 10-1 & 2-4; visitors ring). The *Westminster Training College* was the headquarters of the Australian forces during the war (tablet). — In Marsham St. is the *Ninth Church of Christ Scientist*, by Sir Herbert Baker (1929).

GROSVENOR ROAD now skirts the bank of the Thames, passing the site of Millbank Penitentiary, a model prison built in 1813-16 in accordance with the views expressed in Jeremy Bentham's 'Panopticon' (1791). The prison was taken down in 1893, and the W. part of the site is covered by workmen's dwellings, while the E. part, nearest the river, is occupied by the Tate Gallery, flanked on the N. by *Queen Alexandra's Military Hospital* (1905) and on the S. by the *Royal Army Medical College*.

The ***Tate Gallery** (Pl. G 25), officially styled the *National Gallery, Millbank*, was built and presented to the nation, along with a collection of 65 modern paintings, by Sir Henry Tate (1819-99), the sugar refiner. The building, designed by Sidney R. J. Smith in a free classical style, was opened in 1897. It was extended in 1910 by the addition of the Turner wing, presented by Sir Joseph Duveen (1843-1908), the art-dealer, and in 1926 by a new wing, presented by Sir Joseph Duveen jun., to house the gallery of modern foreign art and the collection of works by Sargent. A further extension of the gallery, through the generosity of Sir Joseph Duveen, is contemplated. The Turner wing was designed by W. H. Romaine-Walker, the new wing by Romaine-Walker and Gilbert H. Jenkins.

The Tate Gallery was controlled by the trustees of the National Gallery until 1917, when a separate board was constituted. The collection now represents British art in the fullest sense, over 200 paintings of the early British school having been transferred hither from the National Gallery. Besides the *Tate Collection* the gallery contains the works of art annually purchased under the conditions of the *Chantrey Bequest* (1876) and the *Clarke Fund* (1917). the *Vernon Collection* (1897), the *Watts Gift* of 18 pictures (1900), the *Henry Vaughan Gift* of 24 pictures and 3 statues (1900), the *Sir*



Joseph Weston Gift of 73 water colours by W. J. Müller (1908), a large portion of the *Turner Bequest* (transferred from Trafalgar Square in 1910), and the *Wertheimer Gift* of eight portraits by Sargent. In the Turner wing is now exhibited part of the Turner Bequest, which consists of 100 finished paintings, 182 unfinished, and over 19,000 drawings and sketches. By *George Salting's* bequest of works of the Barbizon school (1910), *J. C. Drucker's* bequest of Dutch paintings (1910), *Sir Hugh Lane's* bequest of 39 modern foreign paintings (chiefly French; 1915), and *Mr. Samuel Courtauld's* gift of 50,000*l.* (1924), an interesting collection of modern foreign art has been formed. There are also a number of British and French sculptures. — Director and Keeper, *Charles Aitken.* Catalogues: British School 2*s.* 6*d.* (illustrated guide 2*s.*); Illustrations, Paintings and Drawings, 3*s.* 6*d.*; Turner Collection 1*s.* 6*d.*; Modern Foreign School 1*s.* Photographs and picture post-cards are on sale.

Admission. The gallery is open from 10 to 4, 5, or 6, on Sun. from 2 to 4, 5, or 6; adm. 6*d.* on Tues. and Wed., other days free. The gallery is closed on Christmas Eve, Christmas Day, and Good Friday.

The arrangement of the pictures is liable to frequent alterations. During the Thames floods of Jan. 1928 water penetrated into the basement, causing considerable damage to the Turner drawings, etc., and the exhibition rooms in the basement are now closed. In each room our description begins to the left of the entrance, unless a contrary indication is given. — Guide-Lecturer at 11 a.m. and 12 noon. — There is a simple Restaurant in the basement, decorated with mural paintings by *Rex Whistler* ('The pursuit of rare meats'; 1927).

In front of the N. wing is a statue of Sir John Millais (1829-96), by *Sir Thomas Brock* (1905). On either side of the vestibule is a bronze group: on the N., Rescue of Andromeda, by *H. C. Fehr;* on the S., Dirce, by *Sir Charles Lawes-Wittewronge* (1843-1911).

Passing through the Vestibule, where umbrellas, etc., are given up, we enter the domed Central Hall. Here are a bronze bust of Sir Henry Tate, by *Sir Thomas Brock* (1847-1922), and four bronze statues: l., 4238. *Jacob Epstein,* Visitation; *2763. *Havard Thomas* (1854-1921), Lycidas (rejected by the Academy); 3451. *F. Derwent Wood* (1871-1926), Psyche; 4202. *Havard Thomas,* Thyrsis. — In the small rotunda beyond: 4274. *P. Troubetzky,* Bust of Bernard Shaw; 4115. *Antoine Bourdelle* (1861-1929), Bust of Sir James Frazer; 3284. *Ivan Meštrović,* Head of the artist. — In the dark passage round the Central Hall are a few paintings and sculptures, including 2788. *W. Reynolds-Stephens,* A royal game (decorative group, chiefly in copper), and several statues of famous artists. — In this passage, to the W. of the Central Hall, is the entrance to Room I.

Room I. **Eighteenth Century.** The middle of the 18th century saw a great revival of art in England, and it was especially in portraiture and landscape that the painters of this period excelled. Left: 309. *Thomas Gainsborough* (1727-88), The watering place. Gainsborough was the first who turned to English scenery for the subject of his landscapes; up to his time British painters had studied primarily in the realistic Dutch school from which Gainsborough as a landscape-painter himself sprang, and secondarily in the classic and romantic school of Salvator Rosa and (especially) Claude. —

Claude's influence can be seen in 301. *Richard Wilson* (1714-82), View in Italy. Luminous atmospheric quality is here combined with unity of design. — 2437. *William Hogarth* (the first great national English painter; 1697-1764), Scene from the 'Beggar's Opera', an early work, with portraits of contemporary actors. John Gay's portrait is carved on the frame. — 1016. *Sir Peter Lely* (1618-80), Girl feeding a parrot, a good example of English 17th cent. portraiture, influenced by Van Dyck. — **113-118. *Hogarth*, Marriage à la Mode, a series of six pictures completed in 1744, illustrating the tragedy of worldly materialism. Hogarth was a dramatist: his pictures were his stage; his audience the English people of his time, to whom he preached a moral sermon. — *Hogarth*, 1161. Lavinia Fenton (p. 428) as Polly Peachum, 2736. Bishop Hoadley, displaying the artist's rigorous and independent style in portraiture. — 886. *Sir Joshua Reynolds* (1723-92), Admiral Keppel (1780), a good example of this artist's power to depict the English ruling, fighting, and sporting class. Reynolds was the first president of the Royal Academy and, after assimilating the traditions of the Venetian and Bolognese schools and studying the luminous chiaroscuro of Rembrandt, he exercised a great influence on the development of a national British art. — 1452. *George Stubbs* (1724-1806; a great anatomist and painter of horses), A gentleman holding his horse. — *760. *Gainsborough*, Edward Orpin, parish clerk of Bradford-on-Avon, a sensitive interpretation of character. Gainsborough was Reynolds's rival as a portrait-painter, but unlike him never visited Italy. His art is more personal and less eclectic, though he learned much from Van Dyck. His colour is clear, cool, and transparent, and his portraits are painted with the fluttering touch acquired in sketching trees and skies. — Above, 312. *George Romney* (1734-1802), Lady Hamilton as a bacchante (study), broadly painted with a feeling for rhythm. Romney was a fashionable portrait-painter, and Lady Hamilton his adored model. — *885. *Reynolds*, The snake in the grass (comp. p. 111), revealing the master's Italian training in composition. — Nos. 1071 and 267 are two atmospheric river-scenes by *Wilson*. — 2639. *George Morland* (1763-1804), Outside the alehouse door, a genre picture recalling the Dutch tradition. — *Romney*, 2280. William Pitt the younger, 1396. Mr. and Mrs. William Lindow. — *Reynolds*, 1924. Mrs. Hartley and child, 892. Robinetta. These show the master's gift for happy arrangement. — 110. *Wilson*, Destruction of Niobe's children. — *308. *Gainsborough*, Musidora bathing her feet, a rare example of the master's treatment of the nude. The landscape background is in harmony with the sentiment of the figure. — 162. *Reynolds*, The infant Samuel. — *109. *Gainsborough*, The watering place, one of his finest landscapes, a romantic effect in a low and rich tonality, similar in composition to No. 309 (p. 347). — 229. *Gilbert Stuart* (born at Narragansett, Rhode Island;

1755-1828), Benjamin West, P.R.A. Both artist and sitter were Americans by birth. — *1651. *Romney*, Mrs. Mark Currie; *887. *Reynolds*, Dr. Samuel Johnson (painted in 1772 for Henry Thrale), a vigorous character-study; 2648. *Sir Henry Raeburn* (the great Scottish portraitist; 1756-1823), Lady Dalrymple; *Morland*, 2641. Roadside inn, 2056. The fortune-teller, 2640. Cowherd and milkmaid. On the screen are two water-colours, by *John Robert Cozens* (1752-99) and *Thomas Girtin* (1775-1802), founders of the British school of water-colourists.

Room II is devoted to **William Blake** (1757-1827), artist, poet, and mystic. From early youth he was subject to visions, which he sought to express in poetry and design. His work is weird and imaginative. Never really mastering the structure of the human figure, he used it as a symbol of expression, making it gesticulate and form patterns of shapes in motion. *3351-3370. Illustrations to Dante's 'Divina Commedia', commissioned in 1824; only seven of a series of about a hundred designs were finished and engraved. 3006. The spiritual form of Nelson guiding Leviathan, and 3551. The bard (from Gray), belong to a series of hero-pictures painted in tempera. 3340. Satan smiting Job, a powerful design closely resembling Plate 6 of the 'Book of Job' engravings (c. 1822). — No. 1492, Christ and the woman of Samaria (1828), is by *George Richmond* (1809-96), who came under Blake's influence. 3697. *Samuel Palmer* (1805-81; another friend of Blake), Coming from evening church (1830). 1228. *Henry Fuseli* (Heinrich Füssli of Zürich, 1741-1815; an admirer of Blake), Titania and Bottom. Also a large canvas by *Reynolds* (143. Lord Ligonier). The mosaic pavement, by *Boris Anrep* (1923), illustrates Blake's Marriage of Heaven and Hell.

Room III contains pictures of the **Early Nineteenth Century,** when landscape-painting was at its zenith. The genre-painting initiated by Hogarth now showed a tendency to become sentimental and literary. Left: 606. *Sir Edwin Landseer* (a keen sympathizer with animal life; 1802-73), Shoeing the bay mare; 241. *Sir David Wilkie* (the great Scottish genre-painter; 1785-1841), The parish beadle; *George Stubbs*, Hambletonian, portrait of a racehorse (on loan); 1463. *William James Müller* (painter of Oriental scenes; 1812-45), An Eastern street scene; 3430. *Samuel Prout* (1783-1852, celebrated for his water-colours of ancient architecture), Glastonbury. — *John Sell Cotman* (1782-1842; a distinguished member of the Norwich school of landscapists), The orchard house (on loan). The clear-cut architectural planes show a strong feeling for simplification and structural design. — 331. *Wilkie*, Newsmongers, an early work in delicate grey tones. — 3823. *Peter de Wint* (1784-1849), Landscape with horses grazing. Both Cotman and De Wint excelled in painting English scenery in water-colours. — 1534. *John Phillip* ('Spanish Phillip'; 1817-67), The promenade. — *John Crome*

(1768-1821), 1831. Brathay Bridge, Westmorland, *1504 (farther on), Near Hingham, Norfolk. 'Old Crome', a weaver's son, founder of the Norwich school, was a passionate admirer of Hobbema and devoted his life to painting the expansive heaths and sturdy oaks of his native county. — 403. *Charles Robert Leslie* (1794-1859), Uncle Toby and Widow Wadman in the sentry box, a humorous illustration from 'Tristram Shandy'; 432. *Edward Matthew Ward* (1816-79, a follower of Hogarth), South Sea Bubble. — *John Constable* (1776-1837), son of an Essex miller, spent his early days on the banks of the Stour. Love for the country of his childhood influenced his work in later life, when he broke away from academic methods and turned to Nature. In order the convey the sparkle of wet, silvery light, he invented a technique which conveyed his momentary impressions. His work was greatly appreciated in France and was a source of inspiration to the Barbizon school. 1813. View on Hampstead Heath, 2661. Dedham Mill, 1244. The bridge at Gillingham, Dorset, 2660 (farther on), Dell in Helmingham Park (a late work painted with the palette knife), 1274. The glebe farm, 1818. View at Epsom, 1065. Cornfield (a vivid sketch with vibrating spots of colour juxtaposed). — 1175. *James Ward* (1769-1859; a representative of the Romantic movement), Regent's Park at sunset; 682. *Benjamin Robert Haydon* (1786-1846), Punch or May Day; 136. *Sir Thomas Lawrence* (1769-1830; a leading portrait-painter with a love for striking poses and glowing colours), Mrs. Francis Robertson; *John Hoppner* (1758-1810; another distinguished portraitist of the 'Empire' period), 3013. Master Frederick van Diest, 3512. Miss Harriet Cholmondeley, 3014. Miss Louisa van Diest; 1943. *Francis Cotes* (1725-70; belonging to the previous generation), Paul Sandby; 787. *John Singleton Copley* (born at Boston, U.S.A.; 1737-1815), Siege of Gibraltar; 1208. *John Opie* (1761-1807), William Godwin; *1037. *Crome*, Slate quarries, one of the artist's masterpieces; *Constable*, 1276. Harwich, *327. The valley farm, 2659. Trees near Hampstead Church, 1816. The Stour near Flatford Mill; 894. *Wilkie*, Preaching of John Knox, a late work, painted under the influence of the Italian chiaroscurists; 3632. *Cotman*, The drop-gate; 614. *William Etty* (1787-1849), Bather. — On the screens are water-colours by *Peter de Wint*, *David Cox* (1783-1859), and *Richard Parkes Bonington* (1802-28; 1719. Cheyne Walk), the friend of Delacroix, who studied in Paris and whose work combined the ideas of the French Romantic school with the technique of the English water-colourists. The love of water-colour in England contributed much to the development of English landscape-painting. It is a convenient medium for study out of doors direct from nature, and its light and evanescent qualities induced Constable and others to study atmospheric effects in oils also.

Room IV contains works of the **Pre-Raphaelite Brotherhood.**

Formed in 1848 by Holman Hunt, Millais, and Rossetti, this group of young enthusiasts advocated a revolt against conventions. They held that truth to nature was the foundation of beauty, and they hoped to attain perfection by an almost microscopic study of every characteristic detail. But physical truth to nature was not enough. Being subject-painters, they sought in a thoughtful, spiritual creation to be true to the poetic spirit of their subject, and they blended realism with ethics, thus hoping to regain the intense sincerity of early art. The movement found a powerful supporter and interpreter in John Ruskin. The spirit that went to the making of these works often constitutes their attraction, while from a pictorial point of view the insubordination of detail is sometimes disconcerting. Left: 1500. *Robert Martineau* (pupil of Holman Hunt; 1826-1869), The last day in the old home; 3597. *W. L. Windus* (1822-1907), Too late (showing affinity to Millais); 1561. *G. F. Watts* (p. 356), Self-portrait. — 3065. *Ford Madox Brown* (1821-93), Lear and Cordelia. Though belonging to an older generation and never a member of the brotherhood, he was in sympathy with the movement. This picture shows his earlier manner. — 2476. *Arthur Hughes* (1832-1915), April love, his masterpiece. — *3584. *Sir John Everett Millais* (1829-96), Christ in the house of His parents ('The carpenter's shop'), painted when the artist was twenty, a naturalistic representation of the Holy Family, remarkable for its deep religious reverence. — *3447. *William Holman Hunt* (1827-1910), Claudio and Isabella ('Measure for Measure'); 1685. *Henry Wallis* (a follower of Millais; 1830-1916), Death of Chatterton; *Madox Brown*, 2063. Chaucer at the court of Edward III. (a reduced version of the picture at Sydney), 2684 (farther on), Oure Ladye of Good Children; 2120. *Holman Hunt*, The ship (the deck of a P. & O. liner at night in the Mediterranean); *Millais*, 1507. Vale of Rest (1858), 1657 (farther on), The order of release; 1426. *William Dyce* (1806-64), St. John leading the Virgin Mary from the Tomb; 3064. *Madox Brown*, The last of England (small version of the painting at Birmingham). On the screens is a collection of drawings by *Burne-Jones* (see below), *John Ruskin* (1819-1900), *Millais*, *Madox Brown*, *Rossetti* (see below), *Simeon Solomon* (1840-1905), and the illustrators *A. Boyd Houghton* (1836-75), *Charles Keene* (1823-91), and *George J. Pinwell* (1842-75).

Room V. **Dante Gabriel Rossetti** (1828-82) was the poet of the Pre-Raphaelite movement, deriving his impressions from Dante and old English ballads. His art, inspired by Catholic mysticism and modern sensitiveness, reveals a fine feeling for pattern and design and for the decorative value of colour. **Sir Edward Burne-Jones** (1833-98) began his artistic career as a student at Oxford when he joined Rossetti and William Morris in decorating the Oxford Union. Both these painters helped to form his style. By designing cartoons for stained-glass windows he acquired a feeling for decorative composition and large surface design. He chose his subjects from mediæval legends, interpreting them in an austere, romantic, and mystical spirit, and he gave pictorial expression to the poetry of Tennyson and Swinburne. Burne-Jones visited Italy, and his work was much influenced by the Byzantine mosaics in St. Mark's and by the Italian Renaissance. Left: *Burne-Jones,* 3454. King Cophetua (unfinished; the first version of No. 1771, see below), 3452. The Temple of Love (unfinished); 3054. *Rossetti,* Monna Vanna, a sumptuous interpretation of the artist's ideal mistress of love; *Burne-Jones,* *1771. King Cophetua and the beggar maid, showing decorative power and mystical sentiment, 3822. Fair Rosamond and Queen Eleanor (an early work, painted under Rossetti's influence); *Rossetti,* 3053. The beloved, 3057. The blue closet, *1279. Beata Beatrix, painted in memory of his wife's death and illustrating the Vita Nuova, 3156. The Passover, 3059. The tune of 'Seven Towers', 3965. Seed of David, 3058. Wedding of St. George, 3061. The damosel of the Sanct Grael; *Burne-Jones,* 3428. Fountain of youth, 3453. Passing of Venus (unfinished), Sidonia and Clara von Borck (loan); 3827. *Rossetti,* Dr. Johnson at the Mitre; 1585. *Watts,* Psyche; 3455. *Burne-Jones,* The magic circle.

Rooms VI-X contain the work of **Joseph Mallord William Turner** (1775-1851) and afford an excellent opportunity of studying the development of this pioneer of Impressionism. Son of a barber (see p. 115), he passed his childhood in the purlieus of Covent Garden and on the barges and wharves of the Thames.

Room VI. Left, 458. Self-portrait (aged 23). The following, distributed around the room (left to right), are some of his early works, all painted before 1809. He deliberately set himself to rival the great masters whom he admired. *477. The goddess of Discord in the garden of the Hesperides (1806), inspired by Gaspard Poussin and showing the artist's feeling for the principles of organic structure in nature (comp. Ruskin's 'Modern Painters', iv). 467. Sandbank with gypsies, 487. Landscape with cattle, two sketches showing Richard Wilson's influence. 459. Moonlight: a study at Millbank (1797), his first exhibited oil-painting. *480. Death of Nelson (1808), 476. The shipwreck (1805), and 496. Bligh Sand, near Sheerness (1809; S. wall), belong to the magnificent series of seascapes painted in rivalry with Van de Velde. In the series that follows we find him looking to Claude for guidance and interested in the problems of chiaroscuro: *494 (W. wall), Dido and Æneas on the morning of the chase (1814); 495 (S. wall), Appulia in search of Appulus (Ovid's 'Metamorphoses'; 1814). Unconscious of his shortcomings, he proudly asked for two of his pictures to be hung next to Claude's in the National Gallery (see p. 75). In No. 488 (E. wall), Apollo killing the Python (1811), the monster displays the artist's vivid imaginative faculty (comp. the dragon in No. 477, above). After his first journey to Italy he proceeded to develop on his own lines. 505 (S. wall), Bay of Baiæ, with Apollo and the Sibyl (1823), is a work of his transition period and as such less satisfactory than his earlier and later work. Like the Impressionists he searched for colour in every part of his pictures, in shadow as well as in light. He reached his goal about the year 1828. Light streams in clear colour over his landscapes: 511 (N. wall), View of Orvieto (1830), *512 (N. wall), Caligula's Palace and Bridge (1831), *516 (E. wall), Childe Harold's Pilgrimage: Italy (1831?). His next step is one of great interest to students of Impressionism. After 1840 his sole preoccupation seems to have been the study of light. In 1842-43 he painted two series of pictures (S. wall). I. Light and Colour (Goethe's theory): The morning after the Deluge (532), with its pendant Shade and Darkness: The evening of the Deluge (531). II. War: The exile and the rock-limpet (529), with its pendant Peace: Burial of Sir David Wilkie at sea (528). These pictures, in which all interest in form and topography has disappeared, exhibit various gradations of light painted in pure colour.

Room VII contains fine examples of Turner's art, painted at various periods. Left, *2064. The old chain pier, Brighton (1830); *1991. The evening star (1840); *2065. A ship aground (1831); *1857. River scene with cattle (1809); 560. Chichester Channel (1829); 559. Petworth Park (1829). In *1985. Sunrise: a castle on a bay, and 1981. Norham Castle: sunrise, he set himself the impossible task of painting the very source of light.

In Rooms IX and X are exhibited in succession many of the best of the 19,000 water-colours aud drawings bequeathed by Turner to the nation. In Room IX, I A. Folly Bridge and I B. Nuneham Park were copied from engravings when he was but twelve years old. XIV B. Tom Tower, Oxford, and XXVI 93. Gateway at Allington Castle, are early topographical drawings. His interest in architecture is shown in XXXV 2. Kirkstall, and XXXV 15. Durham. XXXVIII 89. Weir bridge, Ludlow, and LXX J (Room X) Cattle in a stream, betray the influence of Thomas Girtin. Room X contains studies made on sketching tours in Switzerland, Italy, and France. From 1820 to 1840 he executed water-colours for engravers, which lack the freshness and brilliance of work done for his own use, such as the water-colours from Portfolio CCCLXIV, painted at Venice and in the Alpine valleys (1838-45). — Room VIII contains drawings and a bronze relief by *J. S. Sargent* (p. 355).

Rooms XI, XII, and XIII contain works by **Modern Foreign Artists.** A certain number have been presented, notably by George Salting and J. C. Drucker; others are on loan. Sir Hugh Lane's bequest, chiefly of the French school, forms an important element, and the collection has been further enriched by the generosity of Mr. Samuel Courtauld (comp. p. 347).

Room XI is devoted mainly to members of the Barbizon school and to the Impressionist movement. Left, 2626. *J. B. C. Corot* (1796-1875), Wood-gatherers; 3244. *Honoré Daumier* (1808-79), Don Quixote and Sancho Panza; 2621. *C. F. Daubigny* (1817-78), Willows; 3265. *Camille Pissarro* (1830-1903), Printemps, Louveciennes; *3268. *P. A. Renoir* (1841-1919), Les parapluies; 3262. *Claude Monet* (1840-1926), Vétheuil: sunshine and snow, a typical work, showing the brilliant 'plein air' effect attained by the Impressionist technique; 4138. *Alfred Sisley* (1840-99), L'abreuvoir; *Edgar Degas* (1834-1917), 3390. Head of a woman, 3860. Jeunes Spartiates s'exerçant à la lutte, 3337. Portrait of a lady; 3470. *Paul Gauguin* (1848-1903), Faa Iheihe, a fine pattern in the glowing colours of the South Sea islands; 4119. *Camille Pissarro,* Boulevard des Italiens: effet de nuit. On this wall also are exhibited on loan three representative canvases by *Degas,* *La repétition, *Le foyer de la danse de l'Opéra, and *Portrait de Duranty; also *Monet's* Westminster, a study of atmosphere. — 4240. *Monet,* Le bassin aux nymphéas (late work); 3267. *Puvis de Chavannes* (1824-98), Toilet; *3239. *Corot,* Italian peasant woman, a small canvas but monumental in conception; *4167. *Degas,* Femme assise, an effective pattern dominated by two black shapes; *3859. *Renoir,* La première sortie, loosely painted, clear in colour, and atmospheric; 3247. *Degas,* La plage, an amusing pattern; *Edouard Manet* (1832-83), 3295. Mme. Manet with a cat, *3259. Eva Gonzalès, a masterly work, showing Goya's influence, 3858. La servante de bocks, an unconventional composition of powerful draughtsmanship; 3260. Concert aux Tuileries, containing portraits of the artist and his friends; 4137. *Renoir,* Nu dans l'eau, of the master's late or 'plastic' period; *3951. *Monet,* Plage de Trouville, an early work influenced by Manet; 4436. *J. E. Vuillard,* Seated woman in an interior; 3235. *Eugène Boudin* (1824-98), The beach, Tourgeville; *3237. *Corot,* The Popes' Palace, Avignon, a fine example of the master's early style; 4135. *Paul Cézanne* (1839-1906), Cézanne chauve. Cézanne combined the delicate vision of the Impressionists with a more positive statement of form, and he initiated the Post-Impressionist movement.

Room XII contains mostly works by Post-Impressionists. Left, 3289. *Gauguin,* Flower-piece; 3862. *Vincent van Gogh* (1853-90), The yellow chair; *3908. *G. P. Seurat* (1859-91), La baignade, a masterpiece of Pointillism; 4134. *Pierre Bonnard,* La table, an amusing pattern on a shining white table-cloth; 3266. *Puvis de Chavannes,* Beheading of John the Baptist; 4186. *Henri de Toulouse-Lautrec* (1864-1902), Femme assise; 4121. *Degas,* Miss Lola at the Cirque Fernando, a striking design; *4136. *Cézanne,* Aix: paysage rocheux; 4169. *Van Gogh,* Field at Arles; 4166. *Georges Braque* (a leader of the Cubists), Still-life; *Van Gogh,* 3861. Landscape with cypress-trees, *3863. Sunflowers, full of vibrant colour.

ROOM XIV was added by Sir Joseph Duveen to house works by **John Singer Sargent** (1856-1925), the brilliant American portrait-painter, trained in Paris and a student of Velazquez. He exercised a dominating influence on British art. Left, *1615. Carnation, Lily, Lily, Rose, an early work. — *3705-3713. A series of vivid portraits of the Wertheimer family, bequeathed to the nation by Asher Wertheimer (d. 1918), the Jewish art dealer. Painted between 1898 and 1904, they display the master's brilliant brushwork and great gift of characterization. — 4102. Study for the portrait of Mme. Gautreau (in the Metropolitan Museum of New York); 2053. Ellen Terry as Lady Macbeth; 3044. Lord Ribblesdale.

ROOM XIII (with a special system of lighting) mainly contains works by French and Dutch artists active before the time of the Impressionist movement. Right, *Gustave Courbet* (1819-77), 3243. The pool, 2767. Sea; 3293. *J. A. D. Ingres* (1780-1867), Head of Pindar; 3251. *J. L. Gérôme* (1824-1904), A cadet; 2133. *Henry Fantin-Latour* (1836-1904), Roses; 3288. *J. L. Forain*, Tribunal; 2732. *Josef Israëls* (1824-1911), The shipwrecked fisherman: *Courbet*, 3241 Forest, 3242. Snowstorm; 3270. *Alfred Stevens* (of Belgium; 1828-1906), The present; 3252. *Ingres*, Duc d'Orléans; 3250. *Eugène Fromentin* (1820-76), The slave; 621. *Rosa Bonheur* (1822-1899), Horse fair; 2711. *Anton Mauve* (1838-88), Watering horses; 2217. *J. L. David* (2748-1825), Eliza Bonaparte; 3808. *Henri Harpignies* (1819-1916), Les oliviers à Menton. — 3601. *Meštrović*, Bust of Sir Thomas Beecham; 3610. *Jules Dalou* (1838-1900), Bust of Alphonse Legros. — On loan: paintings by *Matthew Maris* (1839-1917), *Thomas Couture* (1815-79), and *Giovanni Segantini* (1858-1899); sculptures by *Auguste Rodin* (1840 1917) and *Degas*.

ROOM XV (comp. the plan) illustrates **Later Nineteenth Century** art as fostered by the Royal Academy. Left: 1948. *Sir Edward Poynter*, P.R.A. (1836-1919), Outward bound; 1587. *Sir Frank Dicksee*, P.R.A. (1853-1928), Harmony; *1586. *Poynter*, A visit to Æsculapius (a masterpiece of academic art); 1522. *Sir Luke Fildes* (1844-1927), The doctor (1891); *Sir Lawrence Alma-Tadema* (painter of classical subjects, trained in Holland; 1836-1912), 2675. A favourite custom, 1523 (farther on), A silent greeting, 3513. A foregone conclusion; 1549. *Albert Moore* (1841-93), Blossoms, inspired by classic Greek art; 1574. *Lord Leighton*, P.R.A. (a pure classicist trained abroad in the academical tradition; 1830-96), The bath of Psyche; 1543. *J. W. Waterhouse* (1849-1917), Lady of Shalott; 4005. *Burne-Jones*, The golden stairs, in his later style (1880); *Millais* (who has now discarded his Pre-Raphaelite principles for a broader technique), 1510. Mercy: St. Bartholomew's Day (1572; painted in 1886), 1494. Yeoman of the Guard. On the screens are drawings and designs by *Burne-Jones*, *Boyd Houghton*, and *Edwin Austin Abbey* (a native of Philadelphia; 1852-1911).

Room XVI. **Sculptures.** Left, 1747. *Brock*, A moment of peril, a work showing naturalistic tendencies contrary to the pseudo-classic traditions of the period; 1767. *Harry Bates* (pupil of Dalou and Rodin; 1850-99), Hounds in leash (1889). — 3030. *Albert Toft*, The bather; 4176. *Alfred Gilbert*, Eros. Gilbert is a student of the French tradition (Lanteri, Dalou), attracted by Cellini's decorative style. 3153. *Sir Hamo Thornycroft* (1850-1925), The kiss; 2739. *Gilbert Bayes* (belonging to the decorative school initiated by Gilbert), Sigurd; 1905. *Edouard Lanteri* (1848-1917; pupil of Dalou and teacher at South Kensington), Paysan. — *Lord Leighton's* admiration for the Italian Renaissance is shown in 1752. The sluggard, and 1754. Athlete struggling with a python. 1768. Clytie, a fine bust by *Watts*, shows the same tendency. 1755. Boy at play, by *Sir W. Goscombe John*, and 3602. Colonel Lawrence, by *Derwent Wood*, are founded on British naturalistic traditions, while *Sir Hamo Thornycroft's* *Teucer (No. 1751) is more classic in style. The modern movement in British sculpture is represented by *Jacob Epstein*, whose forcible and expressive style is shown in four portrait-busts. *Eric Gill's* art has advanced from the cutting of perfect lettering to the carving of simplified reliefs (comp. p. 156), and finally to sculpture in the round. A carved stele (on loan) displays the style of this exquisite craftsman. The Cubist tendency of *Frank Dobson* is shown in his brass head of Osbert Sitwell (on loan). *4415. *Aristide Maillol*, Torso of the Blanqui monument, a representative work of the greatest contemporary French sculptor; 3031. *Egide Rombaux*, Premier matin, presented as a tribute to Belgian art. — The walls are hung with paintings. Left (starting from Room XV), *4361. *Théodore Roussel*, The reading girl; 4117. *Stanley Spencer*, Christ bearing the Cross; 4118. *Bernard Meninsky*, Portrait of a boy; 3210. *Augustus John* (p. 358), Galway, cartoon for a mural decoration illustrating Peasant Industry (1916); 4396. *Charles Sims* (1873-1928), I am the Abyss and I am the Light, a mystical painting; 1983. *Watts*, Echo; 4385. *J. D. Innes* (p. 359), Arenig; 4166. *Braque*, Still-life design; 1913. *Watts*, Story from Boccaccio (Philomena's tale), an early work painted in Florence; 3274. *Alphonse Legros* (1837-1911), Cupid and Psyche.

Room XVII is devoted to paintings by **George Frederic Watts** (1817-1904), a poetical thinker whose large compositions represent imaginative allegories. According to Watts "the end of art must be the exposition of some weighty principle of spiritual significance, the illustration of a great truth". 1949. Portrait-bust of Watts, by *Alfred Gilbert* (comp. the self-portrait in Room IV). Right: 1920. Life's illusions (1849), showing the artist's early style, acquired by his study of Italian art. 1640. Hope, touching the last remaining string of her lyre (a delicate blue colour scheme), companion picture to 1639. Faith, on the opposite wall. Nos. 1642-44 form a trilogy on the story of Eve: No. 1643 (Eve tempted) is a Rubens-like figure, anglicized by the painter's æsthetic refinement. On the endwall are two allegories of Death as consoler (Nos. 1894 and 1646). No. 1637 represents the spirit of Christianity. Nos. 1692 and 1641 have Love as their subject (a third picture, Love and Death, is in the National Gallery, p. 93). 1647. Chaos, an early work (1868). As a portrait-painter (comp. p. 93) Watts was an able interpreter of character. The portrait of Ellen Terry and her sister (on loan) derives a special interest from the fact that the artist was at one time married to the great actress (comp. p. 308). In this room is also exhibited one of *Holman Hunt's* chief works (comp. p. 351), The triumph of the Innocents (No. 3334; repetition of the painting at Liverpool).

Room XVIII contains a collection of drawings, designs, and sculptures by **Alfred Stevens** (1818-75). Trained in the classical tradition of Italy, he was one of the greatest sculptors and designers England has produced. His chief work was the Wellington Monument at St. Paul's (p. 254), an ensemble of architecture and sculpture, the competition model for which (p. 328) was exhibited in 1857. The execution of the monument occupied the artist for the remainder of his life. 2852. Cast of the equestrian figure for the Wellington Monument, carried out by John Tweed from Stevens's own model. 2269, 2270. Plaster casts of allegorical groups for the Wellington Monument; also the original plaster model for the head of Wellington. Stevens also designed four mosaics of Prophets for the dome of St. Paul's: 1846. Cartoon of Isaiah. Concurrently he worked at the decoration of Dorchester House (p. 179): 2785. Reproduction of the dining room fireplace; 2893. Plaster model for the semicircular overmantel in the saloon. Cartoons and drawings for the scheme are also exhibited. 2869. Pair of lions, casts of the lion sejant designed for the railings of the British Museum (p. 218); 2931, 2932. Bronze busts of Herbert and Leonard Collmann. Stevens painted fine portraits: 3828. Miniature of Alfred Pegler (1843; right of the chimneypiece); 4379. Emma Pegler.

Room XIX. Left: 3135. *Legros*, Rehearsing the service; *Sir William Q. Orchardson* (1835-1910), 1521. Her mother's voice, 1601. Napoleon on board the 'Bellerophon'; 1391. *Frederick Walker* (1840-75), The harbour of refuge; 3231. *Henry Tonks*, Self-portrait; 3617. *William Nicholson*, Gertrude Jekyll; 3958. *Sir John Lavery*, The jockeys' dressing room at Ascot; 1142. *Cecil Lawson* (1851-82), August moon; 3825. *Sir James J. Shannon* (1862-1923; born at Auburn, N.Y.), Phil May; 1956. *Robert Brough* (1872-1905), Fantaisie en folie; above, 3566. *John*, Col. Lawrence.

Room XX. **Nineteenth Century Water Colours and Drawings** by *Samuel Prout* (1783-1852), *George Pinwell, Fred Walker, W. J. Müller, Edward Lear* (1812-88), *Charles Keene, John M. Swan* (1847-1910), and *Hercules B. Brabazon* (1821-1906).

Here also hang an equestrian portrait of Earl Roberts (loan), and 1963. Return from the ride, both by *Charles W. Furse* (1868-1904).

Rooms XXI-XXV are devoted to **Contemporary British Art**, especially to the production of movements independent of the Royal Academy, e.g. the *New English Art Club* (founded in 1886), the leading members of which were John, Orpen, Rothenstein, Tonks, Steer, and Russell. While to some extent faithful to English traditions, they freed themselves from the conventional Academy training, the movement being in close connection with the Slade School (p. 194). There, under the guidance of Alphonse Legros (a Frenchman), Fred Brown, and Henry Tonks, a school of able figure-draughtsmen has been formed. The chief influences came from France. At the beginning two Americans trained in Paris, Whistler and Sargent, dominated the situation. Later came the *International Society of Painters, Sculptors, and Engravers* (now extinct). Augustus John, the most distinguished English draughtsman, followed by Henry Lamb and others, aims at a decorative and expressive arrangement of line and colour resembling the style of Puvis de Chavannes. The more advanced modernists form the *London Group*, whose right wing includes the followers of Richard Sickert, the chief representative of French Impressionism in England, while the left wing is following Post-Impressionist ideals under the advocacy of Roger Fry.

Room XXI. Left, 3717. *Henry Tonks*, Rosamund and the purple jar; 3189. *William Rothenstein*, Doll's house; 3621. *Richard Sickert*, A Marengo; 2940. *Sir William Orpen*, The mirror, an early work. — 3423. *Charles Conder* (1868-1909), The plum tree, with delicate colour harmonies. Conder, who studied at Melbourne and Paris, is noted for his silk-paintings and fans. — 2898. *Alphonse Legros*, Le repas des pauvres; *James Abbott McNeill Whistler* (the great tone artist, born at Lowell, Mass.; 1834-1903), *1959. Old Battersea Bridge, a nocturne in blue and silver, and Portrait of Miss A. M. Alexander, a harmony in grey; 3176. *Ambrose McEvoy* (1876-1927; of the New English Art Club), The ear-ring. — *P. Wilson Steer* (an Impressionist with an individual technique suggesting the vibration of atmosphere), 2473. Chepstow Castle, 4272 (farther on), Toilet of Venus, 3193. Richmond Castle. — *Augustus John*, 3731. Head of a girl, 3523. Robin, 3171. The smiling woman, 3730. Washing day. — 3953. *Rothenstein*, Princess Badroulbadour; 1355. *J. B. Manson*, Michaelmas daisies; 3836. *Vanessa Bell* (London Group), Flowers in a jug; 3865. *Lucien Pissarro*, Les amandiers: Le Lavandou; 3840. *Henry Lamb*, Fantasy; 4422. *Steer*, Mrs. Cyprian Williams and children, painted in 1898 when the artist was strongly influenced by French Impressionism; *Sickert*, 3182. Café des Tribunaux, Dieppe, 3846. Ennui; *4093. *John*, Mme. Suggia; *3643. *Walter Greaves*, Hammersmith Bridge on boat-race day (painted before the artist, a follower of Whistler, was twenty); *John*, 3581. The orange jacket,

3565. Rachel; 3509. *Alvaro Guevara* (Post-Impressionist), Edith Sitwell; 3815. *Aubrey Beardsley* (1872-98; the exquisite and fantastic designer of the æsthetic movement), Caprice; 3644. *Charles Keene*, Self-portrait. — Sculptures: 4248. *Carl Milles*, Folke Filbyter, a decorative bronze; 4435. *Renoir*, Woman and child; *Frank Dobson*, Susannah (loan); *Rodin*, Eve après la Faute (loan).

Room XXII. Contemporary water-colours and drawings by *Muirhead Bone* (dry-point artist), *Henry Tonks* (head of the Slade School), *Wilson Steer* (a protagonist of Impressionism in England), *Hercules B. Brabazon* (the enthusiastic amateur sketcher and traveller), *Alfred Rich* (1856-1921: water-colourist of the De Wint school), *J. D. Innes* (1887-1914; of Post-Impressionist tendencies), *D. S. MacColl*, *Aubrey Beardsley*, *Max Beerbohm* (caricaturist), *Augustus John*, *Sir William Orpen*, etc. Several oil-paintings by Post-Impressionists are shown: 4239. *Stanley Spencer*, Resurrection, a large decorative arrangement, curiously realistic in conception; *B. Meninsky*, Soldiers at Victoria Station (loan); 3684. *Harold Gilman* (1878-1919), Canal-bridge, 3558. *Spencer Gore* (1878-1914), From a window in Cambrian Road, Richmond, these two by followers of Sickert; 3666. *Duncan Grant* (one of the strongest members of the London Group), Lemon-gatherers; 4410. *Matthew Smith*, Peonies.

Room XXIII. **Sculptures**, mostly by Royal Academicians. Left: 1928. *W. Robert Colton* (1867-1921), The springtide of life; 1784. *Brock*, Eve; 2975. *Charles L. Hartwell*, Dawn; 2266. *Sir Bertram Mackennal*, Diana; 1750. *Harry Bates*, Pandora; 2976. *Derwent Wood*, Bust of Henry James. On the walls, a relief by *C. S. Jagger* (No Man's Land; 1354) and decorative paintings: 2920. *Walter Crane* (1845-1915), Renaissance of Venus; 3619. *Annie Swynnerton*, Oreads; 3885. *Ethel Walker*, Nausicaa.

Room XXIV is temporarily closed.

Room XXV. Left (entering from R. XXII): 4221. *Charles Conder*, Springtime, a sensitive study of colour harmonies; 3221. *Charles Ricketts*, Don Juan, an imaginative composition; *Henry Lamb*, Lytton Strachey, a large decorative arrangement bordering on caricature (loan); 4200. *McEvoy*, Mrs. Claude Johnson; 3549. *Orpen*, Lady Orpen; 3673. *Philip Connard*, Summer; 2872. *Wilson Steer*, The music room, an interior vibrating with sunlight; *Orpen*, 2997. The angler, *4400. Dame Madge Kendal; 3000. *Sir John Lavery*, Anna Pavlova in 'La mort du cygne'; *Steer*, 3884. Painswick Beacon, 4462. Bathsheba; 3952. *Annie Swynnerton*, New-risen hope, a luminous open-air study of the nude; 4264. *Steer*, Sleep; 2116. *Rothenstein*, Jews mourning; 4461. *R. G. Eves*, Thomas Hardy; 2260. *Charles Sims*, The fountain; 2995. *Charles Shannon*, Mrs. Patrick Campbell; 3837. *Conder*, The green apple. — Among the sculptures: *4437. *Frank Dobson*, Head of a girl.

At the corner of Grosvenor Road and Vauxhall Bridge Road is *Baltic Wharf*, where Castles' Shipbreaking Co. has a small museum with figure-heads of old men-of-war and the stern gallery figures from the 'Fighting Temeraire' (p. 91). — **Vauxhall Bridge** (Pl. G 26), leading to Vauxhall Station (p. 419) and replacing a bridge by John Rennie (1806), is a steel structure, 759 ft. in length and 80 ft. in breadth, designed by Sir Maurice Fitzmaurice and W. E. Riley (1906), with sculptured groups by Alfred Drury and F. W. Pomeroy. Vauxhall Bridge Road runs N. to Victoria Station (p. 158), passing near the church of *St. James the Less* (Upper Garden St., Pl. G 21, 25), which was built by G. E. Street in 1858-61 and contains a fresco of the Last Judgment by G. F. Watts. — Farther on Grosvenor Road skirts Pimlico Gardens (Pl. G 26), in which is a stone statue of *William Huskisson* (1770-1830), the statesman, by John Gibson. Chelsea Embankment, see p. 361.

31. Chelsea.

UNDERGROUND. *Sloane Square*, on the District (Appx., p. 51). — RESTAURANTS and tea-shops in King's Road and Sloane Square.

Chelsea, a borough of 63,697 inhab., situated on the N. bank of the Thames, to the S.W. of Belgravia, was once, like Kensington, a country village with many distinguished residents. It is now an artistic and literary quarter, priding itself on its Bohemianism.

From Sloane Square (p. 159), in which is the Chelsea war memorial cross, KING'S ROAD (Pl. G 13-7), the busy main thoroughfare of Chelsea, runs S.W. to Fulham (p. 365). This was till 1830 the king's private road to his palaces at Kew and Hampton Court. On the left are the *Duke of York's Headquarters* (Pl. G 13, 17), for the County of London Territorial Forces. The building (by John Sanders, 1801) was occupied till 1909 by the Duke of York's School for the orphan sons of soldiers (now at Dover).

Cheltenham Terrace (l.) leads to the large open space known as *Burton Court* (not open to the public), beyond which, in Royal Hospital Road, lies the **Royal Hospital** (Pl. G 18, 14), an institution for old and invalid soldiers, founded by Charles II. and built by Wren in 1682-1702 (opened in 1689). The tradition that Nell Gwyn suggested the foundation of the hospital is unsupported by evidence; the scheme for its establishment, in which Charles II. was materially assisted by Sir Stephen Fox (paymaster to the Forces), John Evelyn, and Wren, was a result of the creation of a regular army. The hospital occupies the site of a theological college ('Controversy College') founded by James I., which existed until c. 1655, and the name 'college' is still sometimes applied to the hospital. The buildings, consisting of a central structure flanked by wings and facing the river, accommodates about 500 in-pensioners, who wear, in summer or when in full dress, a scarlet frock-coat with a three-cornered hat, or a dark-blue tunic in winter.

The hospital is open to the public from 10 to 12 and from 2 to 6 or dusk; on Sun. it is open in the afternoon only, but visitors may attend the services at 11 a.m. and 6.30 p.m. The entrances are at the E. and W. ends of the building.

Each of the outer courtyards has a beautiful iron well-head crowned with a lantern. In the middle of the central courtyard is a bronzed brass *Statue of Charles II. in the costume of a Roman general, by *Grinling Gibbons*. On May 29th, the birthday of Charles II. and the anniversary of his triumphal entry into London in 1660, a parade of the pensioners is held in this court. The king's statue is decorated with oak and lime boughs in memory of his escape from the Parliamentarians by hiding in the Boscobel Oak (Sept. 6th, 1651) after the battle of Worcester; hence May 29th is popularly known as 'Royal Oak Day' or 'Oak Apple Day'.

In the middle of the N. walk is the entrance to the vestibule from which the chapel (r.) and hall (l.) are entered. The CHAPEL, consecrated in 1691 and quite unaltered, contains captured flags and eagles. The carving of the altar and balustrade is by *Gibbons*. The ceiling above the altar was painted by *Sebastiano Ricci* and represents the Resurrection and Ascension. Dr. Burney (p. 133) was organist from 1783 till 1814 and is buried in the hospital cemetery. The organ dates from 1694. — The GREAT HALL is now a recreation room for the pensioners. It contains a vast painting by *Antonio Verrio*, completed by *Henry Cooke* (at the further end; including a portrait of Charles II. on horseback), portraits of George I. by *Kneller*, Queen Charlotte by *Allan Ramsay*, George II. and Queen Caroline by *Enoch Seeman*, etc., an 18th cent. clock in lacquer-work, captured flags, and trophies of arms and armour.

The GOVERNOR'S HOUSE (no adm.), at the S. end of the E. wing, has a state room in which are hung portraits of *Charles I. and his family, by *Van Dyck;* Charles II., Catherine of Braganza, and James II., by *Lely;* William III., by *Kneller*; and George III., by *Allan Ramsay*. In the dining room is James II., by *Kneller*. — The INFIRMARY (no adm.), a detached building on the W., was built by Sir John Soane in 1810, but incorporates the S. wing of Walpole House (designed by Vanbrugh), the summer residence of Sir Robert Walpole from 1722 till his death here in 1745.

The GARDENS, which extend as far as the Embankment, are open to the public from 10 till dusk. The Chelsea Flower Show (p. 35) and the Theatrical Garden Party (June) are held here. To the E. of the hospital grounds are the Ranelagh Gardens (closed 1-2), and to the N. of these are the pensioners' gardens (no adm.) and the cemetery (entrance beside the E. gate of the hospital). In the Ranelagh Gardens, which were formed out of the Chelsea estate of the 1st Earl of Ranelagh (d. 1712), there stood till 1805 a place of amusement named the *Ranelagh*, famous in the reigns of George II. and George III. as the resort of all classes of society. Its principal building was the 'Rotunda', 185 ft. in diameter.

In CHELSEA BRIDGE ROAD, to the E. of the hospital, are the ugly *Chelsea Barracks*, for the Foot Guards (public admitted to Sun. service at 11 a.m.), and the *Lister Institute of Preventive Medicine* (comp. p. 310). Chelsea Bridge Road leads S. to the graceful *Chelsea Bridge* or *Victoria Suspension Bridge* (Pl. G 18), 700 ft. long, built by Thomas Page in 1851-58.

CHELSEA EMBANKMENT (Pl. G 14), a fine boulevard constructed by Sir Joseph Bazalgette (p. 159) in 1871-74, extends from Chelsea Bridge to Battersea Bridge, a distance of over a mile. On the S. side of the river lies Battersea Park (p. 420).

Beyond the gardens of Chelsea Hospital TITE STREET runs N. from the Embankment. On its right side, near the S. end, is the 'White House', built for Whistler by E. W. Godwin in 1878, but sold up in 1879; Edwin Austin Abbey lived at No. 42, opposite, from 1899 till his death in 1911 (tablet); Sargent spent the last twenty-four years of his life and died in 1925 at No. 31 (tablet); Oscar Wilde lived at No. 16 from his marriage (1884) till his trial (1895). *Victoria Hospital for Children* (107 beds) was founded in 1866 in Gough House, a mansion dating from 1707.

At No. 7 Chelsea Embankment is the art collection of Mr. George Eumorfopoulos (Chinese bronzes and paintings, and the finest collection of early Chinese pottery and porcelain in the world; students admitted on written application, generally on Sat. or Sun. afternoons). Farther along the Embankment lies the *Chelsea Physic Garden,* originally leased by the Society of Apothecaries in 1673, but presented to them in 1722 by *Sir Hans Sloane* (1660-1753), a stone statue of whom, by Rysbrack, was erected in 1737.

The garden, whence cotton-seed was sent to America in 1732, contains an interesting collection of trees, a rock garden with stones from the Tower, and a leaden tank dated 1670. Since 1899 it has been under the care of the Trustees of the London Parochial Charities (3 Temple Gardens, E.C. 4), from whom tickets of admission may be obtained.

To the W. of this point the Embankment skirts ***Cheyne Walk** (pron. 'chainy'; Pl. G 10, 14), a row of red-brick houses dating from c. 1717-18, many of them with charming doorways and wrought-iron gates. No. 4 was occupied by William Dyce (1846-47) and by Daniel Maclise (1861-70), and George Eliot died here in 1880 after a residence of only nineteen days. No. 10, the residence of Mr. Lloyd George in 1923-27, is now occupied by Archbishop Lord Davidson. No. 16, known as 'Queen's House' and wrongly associated with Catherine of Braganza, was the home of *Dante Gabriel Rossetti* (1828-1882) from 1862 almost till his death; in 1887 a memorial fountain (with a leaden half-figure of Rossetti by Ford Madox Brown) was placed in the Embankment Gardens in front of it. No. 18 (completely altered) was *Don Saltero's*, a coffee house and museum opened here in 1718 (closed 1799) by James Salter, a former man-servant of Sloane's, and described by Steele in No. 34 of 'The Tatler'. The houses (Nos. 19-26, built in 1759-65) between this and Oakley St. occupy the site of the *Manor House* erected c. 1536 by Henry VIII., who had married Jane Seymour secretly at Chelsea in 1535.

Catherine Parr lived there with her fourth husband, Sir Thomas Seymour, and the Princess Elizabeth. Anne of Cleves died there in 1556. Sir Hans Sloane, who purchased the manor of Chelsea in 1712, lived at the manor of Chelsea in 1712, lived at the manor house from 1742 till his death in 1753, and here he made the collection which formed the beginning of the British Museum (see p. 207). Relics of the old house still survive in the gardens and in the basement of No. 24. — *Winchester House*, a later W. addition to the manor house, became the residence of the Bishops of Winchester in 1664 and was demolished in 1828.

Opposite is the *Albert Bridge* (Pl. G 14), an iron suspension bridge designed by R. W. Ordish (1873). In a garden near the N. end of the bridge is a bronze figure of Atalanta, by F. Derwent Wood, erected in memory of the artist in 1929. Nos. 43-45 incorporate fragments of *Shrewsbury House*, the property of the Earls of Shrewsbury and the residence of 'Bess of Hardwick', pulled down in 1813. In the gardens opposite Cheyne Row is a bronze seated figure of *Thomas Carlyle* (1795-1881), by Sir Edgar Boehm (1882).

❡ Nos. 16-34 in Cheyne Row (Pl. G 10, 14) date from 1708 (note the old tablet on No. 16). No. 24 (formerly No. 5; tablet) is **Carlyle's House,** residence of Thomas Carlyle, the 'Sage of Chelsea', from 1834 till his death here in 1881. It was fitted up in 1895 as a memorial museum (week-days 10-sunset; adm. 1*s*., Sat. 6*d*.). At the top of the house is the study, double-walled for the exclusion of sound, where 'Frederick the Great' was written in 1851-65. — Leigh Hunt lived at No. 22 Upper Cheyne Row from 1833 to 1840 (tablet).

Chelsea china, made from 1745 to 1769, became famous under the direction of Nicholas Sprimont, whose pottery, situated on the W. side of Lawrence St. (Pl. G 10), was bought in 1770 by William Duesbury of Derby, after which its products are known as 'Chelsea-Derby'. In 1784 the pottery was removed to Derby. William de Morgan's pottery (1876-82) was at Orange House, Cheyne Row (site occupied since 1894 by a Rom. Cath. church); from 1882 to 1888 it was at Merton (p. 443). A good deal of artistic pottery is still made in Chelsea.

Farther on in Cheyne Walk are Carlyle Mansions, a block of flats at No. 21 in which Henry James, the novelist, lived from 1912 till his death there in 1916.

***Chelsea Old Church** (*All Saints;* Pl. G 10) is one of the most interesting churches in London (open 10.30-1 & 2.30-6; services on Sun. at 11 & 6.30). The nave and tower were rebuilt in the late 17th cent. (the tower has a sundial of 1692 and a weather-vane of 1704), but the chancel and its side-chapels are older. The Ashburnham Bell (1679), in the porch, has an interesting inscription. — In the Nave hang nine hatchments. In the S. aisle (r.) are a desk with five chained books, given by Sir Hans Sloane, some panels of old stained glass (recently inserted), and the altar-tomb of *Lord* and *Lady Dacre* (d. 1594, 1595), with beautiful railings. In the window-recess to the right is the small brass plate of Humfrey Peshall (1650), said to be a forgery put up by the Rev. John Pearsall when he claimed the Peshall baronetcy on its extinction in 1771. — On the S. side of the chancel is the More Chapel, perhaps dating from the 13th cent. but remodelled by Sir Thomas More in 1528. The two beautiful capitals of the arch between it and the chancel (with the 'Moor's head' among their ornaments) may well have been designed by Holbein. The stained glass with a figure of a saint (14th cent.) was discovered in the Lawrence Chapel in 1922. Monuments to *Sir Arthur Gorges* (d. 1625; brass on the N. wall), a friend of Spenser; *Sir Robert Stanley* (d. 1632; E. wall); and, on the S. wall, *Henry James* (1843-1916; comp. above) and the *Duchess of Northumberland* (d. 1556), with the brass of the duchess and her five daughters. That of her eight sons (comp. p. 395) is missing, but the strip with their names survives. High up on the E. wall is the funeral helm of

Lord Dacre. — The Chancel dates probably from the 13th cent., and the timber roof was restored to view in 1910; the communion rails and table are late 17th cent. work. On the S. side is the monument of *Sir Thomas More* (1478-1535). This tomb (remade in 1833) was erected by him in 1532 for his first wife, with the intention that he and his second wife should lie beneath it; it is not known, however, whether his remains are here or at St. Peter ad Vincula (p. 394). The long Latin epitaph was composed by More himself (note the omission of the word 'hæreticisque'). On the N. side are the tombs of *Richard Jervoise* (d. 1563; in the form of an arch), *Lord Bray* (d. 1539; altar-tomb), and *Thomas Hungerford* (d. 1581; wall-tablet). — To the N. of the chancel is the Lawrence Chapel, dating from the early 14th cent., with tombs of the *Lawrence* family (the 'Hillyars' of Henry Kingsley's 'The Hillyars and the Burtons', comp. below), old oak pews, a 'squint', and a tablet to *William de Morgan* (1839-1917), potter and novelist. — In the N. aisle of the nave is a marble moument to *Lady Jane Cheyne* (d. 1669), made in Rome by Paolo Bernini, nephew of the more famous Lorenzo. The marble font (N. side of the entrance) dates from 1763, and the pulpit is late 17th century. — In the tower is a small Museum (prints of Chelsea, etc.; adm. 3*d*.).

In the S.E. corner of the churchyard is the large tomb of *Sir Hans Sloane* (p. 362). — The *Petyt School* (1707, rebuilt in 1890), in Church St., adjacent, is now used as a church house and Sunday school.

This old church ceased to be the parish church of Chelsea in 1819, when it became a chapel of ease to the new church; it was dedicated to St. Luke in the latter part of the 17th cent., but has reverted to its original dedication. The new church of *St. Luke*, in Sydney St. (Pl. G 9, 13), was designed by James Savage (1824) and is perhaps the earliest example in London of the modern-Gothic style. Charles Dickens was married there to Catherine Hogarth in 1836. — In Church St. (Pl. G 10) is the early-Georgian *Rectory*, home of Charles and Henry Kingsley, whose father was rector of Chelsea in 1836-60.

Whistler died in 1903 at 74 Cheyne Walk (rebuilt). — Near the corner of Cheyne Walk and Danvers St. (note the old name-plate) stands **Crosby Hall** (Pl. G 10), removed hither from Bishopsgate.

Probably built in 1466 by Alderman Sir John Crosby, and once occupied by the Duke of Gloucester, afterwards Richard III., Crosby Place belonged in 1523-24 to Sir Thomas More, and it is mentioned by Shakespeare in 'Richard III.' For a long time it was used for the reception of ambassadors and was considered the finest house in London. After many vicissitudes its great hall was pulled down in 1908 and re-erected on the present site in 1909-10. A N. wing has been added from the designs of Walter H. Godfrey, and in 1927 Crosby Hall was opened by the British Federation of University Women as an international hall of residence for women graduates. In the great hall (open to visitors 10-1 & 2-5, Sun. 2-5) the original work includes the fine oak roof, the heavy oak doorways, the open fireplace, the E. and W. lateral walls, and the oriel (with the crest of Sir John Crosby in the vaulting) and other mullioned windows in the W. wall.

Crosby Hall covers the site of *Danvers House*, built for Sir John Danvers, the regicide, in 1623, and also of the house in Danvers St. where Dean Swift lodged in 1711.

Sir Thomas More resided in Chelsea, in a house afterwards named *Beaufort House*, which stood across the line of Beaufort St. (Pl. G 10). Here he was visited by Henry VIII., Holbein, and Erasmus. The house, which belonged to the Dukes of Beaufort from 1682 to 1720, was bought by Sir Hans Sloane in 1736 and pulled down in 1740. — The *Moravian Burial Ground* (still in use), in Milman's St., occupies the site of More's stables, and the E. and S. walls are of Tudor brickwork. The chapel and minister's house were built in 1753 by Count Zinzendorf (d. 1760), who is buried by the S. wall of the chapel.

Battersea Bridge (Pl. G 10, 11), an iron structure by Sir Joseph Bazalgette (1886-90), replaces Henry Holland's nineteen-span wooden bridge of 1772, a favourite subject of Turner, Girtin, Whistler, and other painters. — No. 91 Cheyne Walk was the home of Charles Conder, the artist, from 1901 till his death in 1909; Mrs. Gaskell (Elizabeth Cleghorn Stevenson, 1810-65), the novelist, was born at No. 93 (tablet). Nos. 95-100 once formed *Lindsey House*, rebuilt by the 3rd Earl of Lindsey in 1674 and divided into separate houses in 1775; notable residents here were Count Zinzendorf and his Moravian brethren (see above) in 1751-60, Sir Marc and his son Isambard Brunel, in 1811-26 (at No. 98), Whistler in 1867-1878 (at No. 96; tablet), and Sir Hugh Lane (p. 347; at No. 100). Whistler lived at No. 101 in 1863. During the last years of his life Turner maintained a second and secret establishment (comp. p. 375) at No. 119, and here he died in 1851 (leaden tablet by Walter Crane). Cheyne Walk ends at the *Lots Road Power Station*, which supplies electricity for the underground railways. Close by were *Cremorne Gardens*, a place of entertainment closed in 1877.

Argyll House, 211 King's Road, at the corner of Oakley St. (Pl. G 14), was built in 1723 by Giacomo Leoni, the Venetian architect, and was occupied in 1769-70 by the 4th Duke of Argyll. Nos. 213 & 215 date from 1720, No. 217 from 1750. Dr. Arne (p. 115; 1771) and Ellen Terry lived at No. 217. — The *Public Library* (Pl. G 10) contains a valuable series of Chelsea prints and sketches, busts of Carlyle, Leigh Hunt, and Henry James, and other exhibits of local interest. — George Meredith wrote part of 'The Ordeal of Richard Feverel', the first of his great novels (published in 1859), at No. 7 Hobury St. (Pl. G 10). — Addison resided occasionally at *Sandford Manor House* (2nd half of 17th cent.), Sands End (Pl. G 7; within the precincts of the gas works).

32. Fulham. Putney. Hammersmith. Chiswick.

Comp. the Map, p. 435.

Railway Stations. For Fulham: *Putney Bridge*, on the District (Appx., p. 51). For Putney: *Putney Bridge* and *East Putney*, on the District (Appx., p. 51); *Putney*, on the S.R. (p. 433). For Hammersmith: *Hammersmith*, on the Metropolitan, the District, and the Piccadilly Tube (Appx., pp. 51, 53). For Chiswick: *Chiswick*, on the S.R. (p. 433); *Turnham Green*, on the District (Appx., p. 51).

Fulham, a riverside borough with 157,938 inhab., is reached from Chelsea (p. 360) viâ King's Road and New King's Road (Pl. G

3, 4), or from South Kensington (p. 322) viâ FULHAM ROAD, which is $2^1/_2$ M. long.

In the latter are the *Hospital for Consumption and Diseases of the Chest* (Pl. G 9), the *Cancer Hospital (Free)*, opposite, and the *Servite Church* (Pl. G 6; by J. A. Hansom, 1874-75). *Brompton Cemetery* (Pl. G 6) contains the grave (just beyond the colonnade) of Flight Sub-Lieutenant R. A. J. Warneford, V.C. (killed in a flying accident at Paris, 1915), who, on June 7th, 1915, destroyed a Zeppelin (LZ 37) near Ghent. Mrs. Pankhurst (p. 345) also is buried here.

The church of St. Dionis, *Parson's Green* (Pl. G 3, 4), contains the 17th cent. pulpit, font, and plate from St. Dionis Backchurch, Fenchurch St. (demolished in 1878).

New King's Road and Fulham Road both end at Fulham High St. The parish church of *All Saints*, at the N. end of Putney Bridge, was rebuilt by Sir Arthur Blomfield in 1880-81 but retains its tower (finished c. 1440) and a fine peal of ten bells (1729). The church contains interesting monuments (notably that of Viscount Mordaunt, 1627-75), a Flemish brass of c. 1529 (E. end of S. aisle), a font of 1622. and old heraldic glass; in the churchyard are buried Sir Francis Child (1642-1713), banker (p. 239) and Lord Mayor of London, Theodore Hook (1788-1841), and several bishops of London.

Behind the church lies **Fulham Palace**, residence of the Bishops of London, to whom the manor has belonged since 691. The main entrance (adm. on written application) is in Bishop's Avenue, a turning off Fulham Palace Road (see below). The oldest part of the buildings is the *Western Quadrangle, built by Bishop Richard Fitzjames (1506-22), with the Great Hall (where Bishop Bonner used to examine heretics), the Muniment Room, and the Armour Room. The rest of the buildings date from the 18-19th cent., the S. block erected by Bishop Terrick in 1764-65, the E. block by Bishop Howley in 1814-15. The chapel was built by Bishop Tait in 1866-67 from the designs of William Butterfield. The grounds (28 acres), once encircled by an ancient moat (filled up in 1921). contain some fine old trees and a 17th cent. barn. — Between the palace and the river lies the public *Bishop's Park* (opened in 1893).

In New King's Road, near the High St., is the *Fulham Pottery*, founded c. 1670 by John Dwight, the earliest-known maker of salt-glazed stoneware in England. — Close by is *Hurlingham Club* (Pl. G 4; polo and lawn tennis).

Fulham Palace Road (trams) leads from Fulham High St. to Hammersmith Broadway ($1^3/_4$ M.; p. 368), but a pleasanter walk is by the towpath on the S. bank of the river.

Putney Bridge, a stone structure designed by Sir Joseph Bazalgette (1882-86), crosses the Thames from Fulham Church to the suburb of **Putney**, a resort of rowing clubs and the starting point for the Oxford and Cambridge boat race (p. 37). The parish church of *St. Mary*, at the S. end of the bridge, was rebuilt in 1836 but retains its early 15th cent. tower, old brasses and monuments, and the fan-vaulted chapel of Nicolas West, Bishop of Ely (d. 1533; removed from the S. side of the church).

Thomas Cromwell, Earl of Essex (1485?-1540), son of a blacksmith, and Edward Gibbon (1737-94) were natives of Putney. — Leigh Hunt (1784-1859) died at 84 High St. (rebuilt); and Algernon Swinburne (1837-1909) died at 'The Pines', No. 11 Putney Hill, where he had lived since 1879 with Theodore Watts-Dunton (1832-1914). William Pitt died in 1806 at Bowling Green House, in the middle of Putney Heath, on the right of the Portsmouth Road.

Putney Hill (omnibuses) ascends to **Putney Heath**, which is adjoined on the S. by Wimbledon Common (p. 441) and on the W. by Richmond Park (p. 437). Duels were fought here between William Pitt and George Tierney in 1798, and between Lord Castlereagh and George Canning in 1809. At the top of the hill is the old *Green Man* inn. At Tibbet's Corner, on the E. side of the heath, is the *Ross Institute and Hospital for Tropical Diseases* (1926; director-in-chief, Sir Ronald Ross), and in West Hill, close by, is the *Royal Hospital and Home for Incurables*. West Hill Road leads to Wimbledon Park Road, No. 31 in which (tablet) was the residence of George Eliot and G. H. Lewes in 1859-60; 'The Mill on the Floss' was written there. A fine walk may be taken across Putney Heath and Wimbledon Common, past Kingsmere, the old windmill, and Queensmere, to (3 M.) Wimbledon.

To the N.W. of Putney Heath lies the pleasant village of **Roehampton** (King's Head, an old-fashioned inn), with numerous mansions. In Roehampton Lane (leading to Barnes Common, p. 433) are *Manresa House*, a seminary for Jesuit novices; *Roehampton House*, built by Thomas Archer in 1710-12, with wall-paintings by Thornhill, and now occupied by *Queen Mary's Hospital*, where mutilated ex-soldiers are provided with artificial limbs and trained for various trades (available also for civilians); the *Convent of the Sacred Heart;* and *Roehampton Club* (polo, golf, lawn tennis, croquet). Clarence Lane, opposite the hospital, leads to the Roehampton Gate of Richmond Park (p. 437). Dover House Road, parallel with Roehampton Lane on the E., intersects the well-planned Roehampton Estate of the L.C.C.

Hammersmith, a borough with 130,295 inhab., is approached from Kensington by HAMMERSMITH ROAD, the W. continuation of Kensington Road (Pl. R 1; comp. p. 308). Adjoining Kensington (Addison Road) Station is *Olympia*, an exhibition building (see p. 35) opened in 1886 and extended to Hammersmith Road in 1923. A new exhibition hall, in four floors, forming a W. extension in Hammersmith Road, was begun in 1929 from the designs of Joseph Emberton. In Blythe Road, close by, is the *Post Office Savings Bank* (by Sir Henry Tanner, 1903).

On the S. side of Hammersmith Road are Addison Bridge Place, where Coleridge lived at No. 7 in 1810-12, and NORTH END ROAD, in which is a pair of houses (Nos. 111 & 113), probably built in 1714 as one house and once known as 'The Grange'. No. 111 (tablet) was the country home of Samuel Richardson (p. 242) from before 1739 till 1754, and here most of 'Pamela', 'Clarissa Harlowe', and 'Sir Charles Grandison' was written. Burne-Jones lived in the same house from 1867 till his death here in 1898. Farther on in North End Road is an entrance to *Earl's Court Exhibition Grounds* (Pl. G 1, 3; closed at present), which are connected by covered passages with Earl's Court, West Brompton, and West Kensington stations.

Hammersmith Road next passes *St. Paul's School*, a famous day school for 680 boys. Founded by Dean Colet in St. Paul's Churchyard (p. 260) in 1509, with William Lily as its first high master, it was transferred in 1884 to its present buildings, designed by Alfred Waterhouse. Among famous 'Old Paulines' are Camden, Milton, Halley, Pepys, Marlborough, Jeffreys, Major André, and Jowett. In front of the school is a group of *Dean Colet* (1467?-1519) and two school-boys, by Sir Hamo Thornycroft (1902). *St. Paul's School for Girls*, a modern branch of the foundation, is in Brook Green, close by (nearly 500 girls; buildings by Gerald Horsley, 1904). — Hammersmith Road, in which are (l.) *Nazareth House* (1851), a home kept by the Sisters of Nazareth for 300 children and 200 old people, and (r.) the *West London Hospital* (160 beds; founded in 1856), ends at *Hammersmith Broadway*.

In Queen Street, to the S. of the Broadway, is the parish church of *St. Paul*, founded in 1631 and rebuilt in 1882-91. The pulpit, a good example of the Grinling Gibbons style, came from All Hallows, Upper Thames St. The church contains the monument of Thomas Worlidge, the painter (1700-66), and one erected by Sir Nicholas Crisp (1599?-1666), with a bust of Charles I. and an urn containing Crisp's heart; his body, formerly at St. Mildred's, Bread St. (p. 293), was transferred to the churchyard here in 1898. *Brandenburgh House*, which lay between Fulham Palace Road and the river, was built by Sir Nicholas Crisp and occupied after 1792 by the Margravine of Brandenburg-Anspach; Caroline of Brunswick, wife of George IV., died there in 1821. — The motorbus garage opposite the church incorporates the façade (c. 1700) of a wing of *Bradmore* (formerly *Butterwick*) *House*, where Sir Elijah Impey (1732-1809), first chief justice in India, was born. To the left diverges Fulham Palace Road (p. 366); farther on in Queen St. are several 17-18th cent. cottages.

In King Street (trams), which runs W. from the Broadway and is continued by Chiswick High Road to Turnham Green (p. 370), is *Ravenscourt Park* (32½ acres; 1887). The mansion, which is used as a branch library, was formerly *Palingswick Manor House;* the present building is early-Georgian, but retains Elizabethan and Stuart panelling. — In Goldhawk Road, close by, are the new buildings of *Queen Charlotte's Maternity Hospital* (p. 374; 358 beds), begun in 1929 from the designs of E. Stanley Hall.

Brook Green Road, continued by Shepherd's Bush Road, leads N. to *Shepherd's Bush*, where Holland Park Avenue (p. 192) comes in on the right. The Shepherd's Bush Pavilion, a cinema, was designed by Frank Verity (1924). In Lime Grove, close by, is the studio of the Gaumont Co., the oldest film company in the country (1898). Wood Lane leads N. to the *White City* (p. 35). Farther on lies *Wormwood Scrubs*, a bleak public common of 215 acres adjoined by a convict prison.

Hammersmith Bridge Road runs S.W. from the Broadway to *Hammersmith Bridge*, the first suspension bridge over the Thames (1827), rebuilt by Sir Joseph Bazalgette in 1887. It leads to Castelnau and Barnes (p. 433).

The walk from Hammersmith Bridge to Chiswick (1 M.) on the N. side of the Thames is one of the most interesting in London. **Hammersmith Mall** retains a number of old houses. Kent House (now the Hammersmith Club), No. 10 Lower Mall, dates from 1762; the vicarage (No. 22; 2nd half of 18th cent.) was tenanted by Sir Charles Wheatstone in 1856-60. Farther on are the Friends' meeting house and burial-ground. The *Creek*, with the 'High Bridge' and a little village of old cottages, separates the Lower from the Upper Mall; Hammersmith may derive its name ('Hamer's mythe' or mouth of a river) from an early settlement at this spot. New St. (r.), continued by the quaint Hampshire Hog Lane, leads to the Hampshire House Club (a late 18th cent. building). Sussex House, Nos. 12-14 Upper Mall, dates from 1726; No. 14 (Sussex Cottage) was the first workshop of Morris's Kelmscott Press, set up here in 1890. The *Doves Bindery and Press* (tablet on No. 15, opposite) were founded by T. J. Cobden-Sanderson (1840-1922), who threw all his type into the river in 1917. According to a local tradition, James Thomson (p. 435; who died from a chill caught while taking boat from Hammersmith Mall to Kew) wrote his poem 'Winter' at the *Doves Inn* (early 18th cent.). No. 26 is *Kelmscott House* (before 1790), the London home of William Morris, "poet, craftsman, socialist", from 1878 till his death here in 1896.

Morris "liked to think that the water which ran under his window had passed the meadows and grey gables" of his country home at Kelmscott, near Lechlade, Oxfordshire. Previous tenants were Sir Francis Ronalds, who invented the electric telegraph here in 1816, laying eight miles of insulated cable in the garden; and George Macdonald (1868-77), poet and novelist.

Adjacent is the boat-house of St. Paul's School (p. 367). Rivercourt Road covers the site of a house occasionally occupied by Catherine of Braganza in 1687-92. Opposite is moored the 'Stork', a training ship for sea cadets. Linden House (now a club for Lyons employees), farther on, dates from before 1733. — Beyond a group of factories we reach HAMMERSMITH TERRACE (built before 1755), where De Loutherbourg (p. 370) lived at Nos. 7 & 8 from 1783 till his death here in 1812.

The riverside portion of **Chiswick** (i.e. 'cheese farm'; pron. 'chizzick'; 40,938 inhab.) retains much of its old-world charm. In ***Chiswick Mall** is *Walpole House*, of the Restoration and Queen Anne periods, the last home of the Duchess of Cleveland (p. 370); it was later a preparatory school attended by Thackeray in 1817 and immortalized as Miss Pinkerton's academy for young ladies in 'Vanity Fair'. Sir Herbert Tree lived there in 1904-10. Opposite lies an island known as *Chiswick Eyot.* The *Chiswick Press* (now in Tooks Court, Chancery Lane), founded by Charles Whittingham (1767-1840), was situated from 1810 to 1852 in the Mall, on a site now occupied by Suffolk House and The Hollies (opposite the old draw-dock). In Chiswick Lane, 100 yds. right, is MAWSON ROW, a terrace of Queen Anne houses, in one of which (now the 'Fox & Hounds') Pope lived with his parents in 1716-17. Farther on in the Mall is a mansion remodelled in the 18th cent. and divided into Eynham House and Bedford House. At the end of the Mall is the parish church of *St. Nicholas*, which has a tower of 1416-35, although the rest was rebuilt by J. L. Pearson in 1882-84. It contains the monument of Sir Thomas Chaloner, naturalist (1561-1615; S. wall of chapel).

On the S. side of the churchyard are buried *William Hogarth* (1697-1764; monument with epitaph by Garrick on the S. side of the church); *Colin Campbell* (d. 1729), architect; *William Kent* (1684-1748), architect, painter, and landscape gardener; and the *Duchess of Cleveland* (1641-1709), Charles II.'s mistress. On the left of the path leading to the new cemetery lies *Philip James de Loutherbourg* (1740-1812), the painter (tomb by Sir John Soane, with an ornate epitaph). In the new cemetery lie *James Abbott McNeill Whistler* (1834-1903) and his wife (bronze altar-tomb by Edward Godwin), by the N. wall, and *Sir William Richmond* (1842-1921). — Between the churchyard and the river are the old school (1707) and the picturesque cottages of CHURCH WALK.

CHURCH STREET contains many old houses, including (r.) the former Burlington Arms (1507), with Lamb Cottages behind it, and (l.) Page's Yard, farther on. *Chiswick Square,* at the beginning of Burlington Lane, dates from c. 1680, and *Boston House,* at the back, was built in 1740 by the 1st Earl of Grantham (Viscount Boston, 1675-1754). From Devonshire Road diverges Hogarth Lane, on the left in which is *Hogarth's House* (open on Mon., Wed., & Sat. from 11 to 3 or 5; adm. 6*d*., guide-book 1*s*.), the country home of William Hogarth from 1749 onwards, now containing a collection of prints and personal relics. The house, which dates from c. 1700 and has panelled rooms, was occupied in 1814-26 by Henry Francis Cary, translator of Dante, who was curate of Chiswick.

Chiswick House, with a park of 66 acres (open 9-sunset; entrances in Burlington Lane and Duke's Avenue), was built in 1727-1736 by the 3rd Earl of Burlington, the 'architect-earl', who was assisted by Colin Campbell and (later) William Kent, wings being added by James Wyatt in 1788.

It is a Palladian 'villa' surmounted by a dome, after the model of the Rotonda Capra near Vicenza, and was intended to house the Earl's collection of Italian paintings and sculptures. The E. or Grosvenor Wing is a relic of an earlier mansion. Chiswick House became a residence of the Dukes of Devonshire after the death of the Earl of Burlington in 1753. Charles James Fox died here in 1806, and George Canning in 1827. Edward VII., when Prince of Wales, tenanted the house between 1866 and 1879, and the Duke of Clarence and King George V. spent part of their boyhood here. From 1908 to 1929 it was used as a mental hospital. In 1928 the property was acquired for the public by the Brentford & Chiswick Urban District Council. — The *Grounds, laid out by Kent, contain avenues and walks of cedars, limes, ilexes, yews, and rhododendrons; statues, vases, and temples; wide lawns and a beautiful cricket-ground; the Italian Garden, with a conservatory 300 ft. long; a 'canal' 2000 ft. long, with a classical bridge by Wyatt; an obelisk with a Greek bas-relief (near the W. gate); and, in front of the Grosvenor Wing, the five garden plots cultivated by King Edward's children and a stone gateway from Beaufort House (p. 365), designed by Inigo Jones in 1621 and given by Sir Hans Sloane to the Earl of Burlington in 1738.

From the end of Hogarth Lane we may follow Duke's Avenue N. to TURNHAM GREEN, which was the scene of an engagement between Prince Rupert and the Parliamentarians in 1642. *Bedford Park,* a garden suburb to the N.E. of Turnham Green station (Appx., p. 51), was founded by Jonathan Carr in 1875; it has a church (St. Michael's, 1879) by Norman Shaw.

33. Paddington. St. John's Wood.

UNDERGROUND. *Edgware Road, Paddington, Maida Vale, Kensal Green*, etc., on the Bakerloo (Appx., p. 53); *Edgware Road* and *Paddington (Praed Street)*, on the Metropolitan (Appx., p. 51); *St. John's Wood* and *Marlborough Road*, on the Harrow branch of the Metropolitan (p. 488).

Edgware Road (Pl. R 15-12), a busy shopping street running N.W. from the Marble Arch (p. 182), follows the line of the Roman 'Watling Street' (p. xxvii).

From 1220 to 1759 **Tyburn Gallows** stood at the S. end of Edgware Road, but the spot may have been a place of execution still earlier (comp. p. 267). The site of 'Tyburn Tree' is now marked by a triangular stone in the roadway, close to the 'refuge' and in line with a bronze tablet on the park railings. The fixed triangular gallows was afterwards replaced by a movable gallows until 1783, when the place of execution was transferred to Newgate (p. 264). Among those who suffered death at Tyburn, usually 'hanged, drawn, and quartered', were Roger de Mortimer, paramour of Queen Isabella (1330); Perkin Warbeck (1499); Elizabeth Barton, the 'Maid of Kent' (1534); John Houghton (p. 271; 1535); the abbots of Rievaulx, Fountains, and Jervaulx, leaders of the Pilgrimage of Grace (1537); Francis Throckmorton (1584); Cuthbert Mayne (1577), the Jesuits Edmund Campion (1581) and Robert Southwell (1595), and other seminary priests (Rom. Cath. pilgrimage from Newgate to Tyburn on the last Sun. in April, in honour of the 250 'English Martyrs', many of whom were beatified in 1929); John Greenwood and Henry Barrow, Independent divines (1593); John Felton, assassin of the Duke of Buckingham (1628); Claude Duval, highwayman (1670); Oliver Plunket, Archbishop of Armagh (1681); Jack Sheppard (1724); Jonathan Wild (1725); Earl Ferrers, who murdered his steward (1760; hanged with a silken rope); Mrs. Brownrigg, for flogging a girl apprentice to death (1767); and Dr. Dodd (1777), for forgery. In 1661 the bodies of Cromwell, Ireton, and Bradshaw were exhumed from Westminster Abbey, gibbeted at Tyburn, beheaded, and buried at the foot of the gallows (comp. p. 143).

Off Harrowby St., to the right of Edgware Road, leads the narrow Horace St. (the second on the left), once known as Cato St., a loft in which was the scene in 1820 of the arrest of Arthur Thistlewood and the 'Cato Street conspirators', who planned to murder the cabinet ministers at a dinner at the Earl of Harrowby's house, 39 Grosvenor Square. G. F. Watts (1817-1904), painter and sculptor, was born in Harrowby St. (then Queen St.), the son of a piano-tuner.

Below No. 195 Edgware Road (l.) is an old stone inscribed 'Half a Mile from Tyburn Gate'. On the right is Marylebone Road (p. 373). PRAED STREET (l.) leads to *St. Mary's Hospital* (284 beds), founded in 1845, and *Paddington Station* (Pl. R 11, 12; p. 24), terminus of the G.W.R. (Underground, see Appx., pp. 51, 53), with a war memorial by C. S. Jagger.

In Chapel St., to the right of Edgware Road, is *Edgware Road Station*, on the Metropolitan; the Bakerloo station is farther on in Edgware Road, on the right (see Appx., pp. 51, 53).

The winding HARROW ROAD (Pl. R 12-4; buses and trams) leads through the uninteresting district of **Paddington**, a borough of 144,261 inhabitants. On Paddington Green (Pl. R 12) is a marble statue of *Sarah Siddons* (1755-1831), after Reynolds's painting (p. 425), by L. J. Chavalliaud (1897). *St. Mary's*, rebuilt by John Plaw in 1788-91, replaces the church where Hogarth was secretly married in 1729 to the daughter of Sir James Thornhill. The graveyard behind (now a recreation ground) contains the tombs of Mrs. Siddons (at the far end, protected by a canopy) and of B. R. Haydon

(1786-1846), the painter. On the right of Harrow Road, just beyond the bridge over the Grand Junction Canal, is Warwick Crescent (Pl. R 8), No. 19 in which (tablet) was the residence of Robert Browning in 1862-77. The second floor of No. 18 Westbourne Square (E. end of Westbourne Terrace North, Pl. R 8) was the home of Matthew Maris, the painter, from 1906 till his death here in 1917. At 283 Harrow Road is the *London Lock Hospital* (for women). Thomas Hardy lodged at 16 Westbourne Park Villas while employed in Adelphi Terrace (comp. p. 104).

Harrow Road goes on to *Harlesden*, *Willesden Junction* (p. 484), *Wembley* (p. 484), and *Harrow* (p. 488), passing, 2½ M. from Edgware Road, **Kensal Green Cemetery** (closed on Sun. morning; Bakerloo, see Appx., p. 53), the most interesting of the public burial-grounds of London (1838). Among the eminent persons interred here are the novelists *William Makepeace Thackeray* (1811-63), *Anthony Trollope* (1815-82), and *Wilkie Collins* (1824-89); *Tom Hood* (1799-1845), poet; *George Dyer* (1775-1841; Lamb's friend), *Sydney Smith* (1771-1845), *Leigh Hunt* (1784-1859; bust by Joseph Durham), and *John Lothrop Motley* (1814-77; American ambassador, author of 'The Rise of the Dutch Republic'), men of letters; the artists *William Mulready* (1786-1863), *John Leech* (1817-64), *Sir Charles Eastlake* (1793-1865), *John Phillip* (1817-67), and *George Cruikshank* (1792-1878); *John Gibson* (1780-1866; p. 177), sculptor; *Michael William Balfe* (1808-70), composer; the actors *Charles Kemble* (1775-1854) and *Charles Mathews* (1803-78); *Sir Marc* (1769-1849) and *Isambard Brunel* (1806-59), engineers; *Sir John Ross* (1777-1856), Arctic explorer; and *Robert Owen* (1771-1858), socialist. Close to the grave of the last-named is the Reformers' Memorial. — In the adjoining St. Mary's Cemetery (Rom. Cath.) are buried *Francis Thompson* (1859-1907) and *Alice Meynell* (1850-1922), poets.

Beyond the Regent's Canal (p. 405) Edgware Road is continued by Maida Vale, a wide road with blocks of flats, named in honour of the victory of Sir John Stuart over the French in 1806 at Maida, in Calabria. At No. 4 (r.) is the *Hospital for Epilepsy and Paralysis.*

In Maida Hill West (l.) is a *Catholic Apostolic Church*, by J. L. Pearson (1891-94).

Maida Vale ends at **Kilburn,** where a street called Kilburn Priory (Pl. B 7) commemorates a small Benedictine nunnery founded in the 12th century. The sole relic of the priory is the portion of a brass (early 15th cent.) in the S. transept of St. Mary's, Abbey Road (Pl. B 6). The main thoroughfare is continued by Kilburn High Road, Shoot-up Hill, and Cricklewood Broadway to **Cricklewood** (5 M. from Marble Arch), beyond which it reverts to its original name of Edgware Road. Dollis Hill Lane (l.) leads to *Gladstone Park* (96 acres; 1901), which incorporates the grounds of *Dollis Hill House*, where Gladstone paid frequent visits to the Earl of Aberdeen. Edgware Road then crosses the *Brent* or *Welsh Harp Reservoir*, formed as a reservoir for the Regent's Canal, and goes on viâ West Hendon (p. 386) to Edgware (p. 482).

To the E. of Maida Vale lies the pleasant residential district of **St. John's Wood** (Pl. B 7, 11), laid out at the same time as Regent's Park (p. 375). In St. John's Wood Road is the entrance to **Lord's Cricket Ground** (Pl. B 12; 20 acres), the headquarters of the Marylebone Cricket Club ('M.C.C.'), which is the recognized authority governing the English national game (comp. p. 39). The pavilion contains a collection of pictures and souvenirs. The first 'Lord's' was opened by Thomas Lord in 1787 at Dorset Square (Pl. R 16), and the club was formed in the same year. In 1811 the ground was transferred to North Bank (p. 373), and in 1814 to its present site; on each occasion Lord brought the original turf with him. The gateway (1923) is a memorial to Dr. W. G. Grace (1848-1915). — The *Liberal Jewish Synagogue*, 28 St. John's Wood Road, is the largest in the country (1925). At the corner of Wellington Road, facing the Metropolitan station (p. 488) and not far from the Hanover Gate of Regent's Park (p. 375), is *St. John's Chapel* (Pl. B 16), built by Thomas Hardwick in 1814 on the site of a plague burial-ground. In the graveyard is the tomb of Joanna Southcott (1750-1814), the prophetess.

St. John's Wood has from the first been an "abode of love and the fine arts". Sir Edwin Landseer (1802-73) lived for fifty years at 18 St. John's Wood Road, pulled down to make way for 'industrial dwellings'. To the S. of Lodge Road (Pl. B 16), on ground now occupied by the Central Electric Supply Co., was 'The Priory', 21 North Bank, where George Eliot lived with George Henry Lewes from 1863 till his death in 1878, and then till her marriage (p. 188) in 1880. 'Felix Holt' and 'Middlemarch' were written there. No. 16 Blandford Square (Pl. R 16), their previous residence, was demolished to make way for Marylebone Station. — Sir George Macfarren (1813-87), composer, lived at 7 Hamilton Terrace (Pl. B 8, 12; tablet). — At 20 Elm Tree Road (Pl. B 12; tablet) Thomas Hood had lodgings in 1841-44 and wrote 'The Song of the Shirt'; he died in 1845 at Devonshire Lodge, 28 Finchley Road (tablet), adjoining Marlborough Road Station (Pl. B 11; p. 488). Miss Howard, mistress of Prince Louis Napoleon (p. 167), lived at 52 Circus Road (Pl. B 11, 12), and Charles Bradlaugh, the freethinker, lived from 1879 till his death in 1891 at No. 10. Matthew Maris had rooms at 47 St. John's Wood Terrace (Pl. B 11, 15) from 1887 to 1906. At the junction of Grove End Road and Abbey Road (Pl. B 11) is a monument, by Sir John Simpson (1903), to *Onslow Ford*, the sculptor (1852-1901), with a bronze replica of Ford's 'Muse' from the Shelley memorial at Oxford; Ford lived and died close by, at 62 Acacia Road. Sir Lawrence Alma-Tadema (1836-1912) lived at 34 Grove End Road, near the Ford memorial. — Farther on in Abbey Road (Pl. B 7, 11) is (l.) Abercorn Place, where C. R. Leslie, the painter, lived at No. 2 (at the further end) from 1848 till his death in 1859, while No. 23 was the residence successively of Thomas Henry Huxley (1861-72) and John Tyndall; in 1872 Huxley bought and enlarged 4 Marlborough Place (tablet), and lived there till 1890.

No. 18 AVENUE ROAD ('The Cloisters') is a good specimen of Baillie Scott's modern Tudor architecture. Herbert Spencer lived at No. 64 from 1889 till 1898.

34. Marylebone. Regent's Park. Zoological Gardens.

UNDERGROUND. *Regent's Park*, *Baker Street*, and *Marylebone*, on the Bakerloo (Appx., p. 53); *Great Portland Street* and *Baker Street*, on the Metropolitan (Appx., p. 50); *St. John's Wood*, on the Harrow branch of the Metropolitan, see p. 488.

Marylebone (officially *St. Marylebone*), a borough of 104,173 inhab., extends on both sides of MARYLEBONE ROAD (Pl. R 16, 20), which runs from Edgware Road (p. 371) to the N. end of Great Portland St. (p. 188), passing to the S. of Regent's Park.

Marylebone derives its name from the old church of St. Mary-le-bourne, i.e. St. Mary's on the brook of *Tyburn*, which flowed from Kilburn past Brook St. (p. 181) into the Green Park, reaching the Thames below

Chelsea. — The parish extends S. to Oxford St., and many of the streets derive their names from former holders of the manor: John Holles, Duke of Newcastle (1662-1711), Edward Harley, Earl of Oxford and Mortimer (1689-1741), and William Bentinck, 3rd Duke of Portland (1738-1809).

Near the W. end of Marylebone Road are *Queen Charlotte's Maternity Hospital*, founded in 1739 (80 beds; new buildings at Hammersmith, see p. 368); the 'Yorkshire Stingo' tavern (No. 183), between which and the Bank George Shillibeer started the first omnibus service in London (1829); the *Samaritan Free Hospital for Women* (70 beds); and the *Western Ophthalmic Hospital* (1862). Behind the Hotel Great Central (p. 7) is *Marylebone Station* (Pl. R 16), built in 1899, a terminus of the L. & N.E.R. (p. 24). Farther E., at the corner of Gloucester Place, is *Marylebone Town Hall*, by Sir Edwin Cooper (1914-20). A little farther on is *Baker Street Station* (Pl. R 20), on the Metropolitan and the Bakerloo (Appx., pp. 50, 53).

Mrs. Siddons lived from 1817 till her death in 1831 at No. 27 Upper Baker St. (house demolished; tablet).

BAKER STREET (Pl. R 19, 20, *I*), a street of shops, continued S. beyond Portman Square by Orchard St. (p. 192), is the chief thoroughfare between Oxford St. and Marylebone Road. Lord Lytton, the novelist, was born at No. 68 in 1803 (tablet), and William Pitt lived in 1802-4 at No. 120 (then 14 York Place), with his niece, the eccentric Lady Hester Stanhope, keeping house for him. 'Sherlock Holmes' had rooms here.

Just beyond Baker Street Station is *Madame Tussaud's* (p. 35), founded in Paris by Marie Tussaud (1760-1850), a Swiss who modelled the victims of the Terror and transferred her museum of waxworks in 1802 to the Lyceum in the Strand. The premises have been rebuilt since a fire in 1925. The 'ceroplastic' artist is Mr. John T. Tussaud. — The church of *St. Marylebone* (r.) was built by Thomas Hardwick in 1813-17. Browning was married to Elizabeth Barrett (p. 375) in this church in 1846, and it contains a tablet to the miniaturist Richard Cosway (1740-1821).

Behind the church, at the top of MARYLEBONE HIGH STREET (Pl. R 20), which, with the narrow MARYLEBONE LANE, running S. to Oxford St., marks the site of the original village, is *Old Marylebone Church* (now the parish chapel), rebuilt in 1741. Francis Bacon was married in 1606 in the previous church on this site, which figures in Hogarth's 'Rake's Marriage' (p. 112). The church contains old monuments, including a tablet to James Gibbs, architect (1682-1754), and in the churchyard is the tomb of Charles Wesley (1707-88). John Michael Rysbrack, sculptor (d. 1770), Edmund Hoyle, authority on whist (1672-1769), and Allan Ramsay, painter (1713-84), were also buried here. The registers record the marriage of Sheridan to Elizabeth Linley (1773) and the baptism of Lord Byron (1788) and of Horatia (1803), daughter of Nelson and Lady Hamilton.

Nearly opposite the church is the *Royal Academy of Music* (Pl. R 20), designed by Sir Ernest George (1911), with the Duke's Hall (for concerts, etc.). The academy, which is attended by 1000 students, was founded in 1822. Licentiates (L.R.A.M.) qualify by examination, Fellows (F.R.A.M.) and Associates (A.R.A.M.) are elected by the directors. The principal is Dr. John B. McEwen.

The residential and medical district to the S. of Marylebone Road contains numerous houses to which interesting associations attach. Charles Dickens lived at No. 1 Devonshire Terrace (corner of Marylebone Road and High St.; tablet) from 1839 to 1851, writing there most of 'Barnaby Rudge', 'The Old Curiosity Shop', 'Martin Chuzzlewit', the 'Christmas Carol', 'Dombey and Son' (many of the scenes in which were drawn from this neighbourhood), and 'David Copperfield'. Sir John Herschel lived in 1824-27 at 56 Devonshire St. (tablet). — John Richard Green had rooms in Beaumont St. (Pl. R 20, *I*) from 1869 to 1876 (at No. 4, rebuilt; tablet), and there the 'Short History of the English People' (1874) was written. — **Harley Street** (Pl. R 20, 24, *I*) is the centre of the medical quarter of London, where the leading physicians, surgeons, oculists, and dentists have their consulting rooms. Sir Charles Lyell, geologist, lived at No. 73 from 1854 till his death in 1875, being succeeded as a tenant by Gladstone, who used it as his town house till 1882 (house rebuilt; tablet). At No. 43 is *Queen's College*, the pioneer college for the higher education of women, founded by F. D. Maurice in 1848. Among its former pupils were Dorothea Beale, Frances Mary Buss, Sophia Jex-Blake, Gertrude Bell, Octavia Hill, Lady Tree, Adeline Sergeant, Jean Ingelow, Adelaide Anne Procter, Beatrice Harraden, and Katherine Mansfield. Florence Nightingale lived at No. 47, now occupied by the college. Turner came to live at No. 64 in 1803, moving thence in 1812 to 23 Queen Anne St. (house rebuilt; tablet), of which he was the tenant till 1851 (comp. p. 365). — WIMPOLE STREET, parallel with Harley St., is the "long unlovely street" of Tennyson's 'In Memoriam', written in honour of Arthur Henry Hallam (1811-33), son of the historian Henry Hallam, who lived at No. 67 from 1819 to 1840 (tablet). At No. 1 (by John Belcher and J. J. Joass, 1912) is the *Royal Society of Medicine*, founded in 1805. Seventeen other medical societies were amalgamated with it in 1907. The library comprises over 140,000 volumes. No. 50 (tablet) was the home after 1838 of Elizabeth Barrett's father, which she left secretly for her marriage (comp. p. 374). Wilkie Collins died in 1889 at No. 82. — Thomas Young, the Egyptologist, lived at 48 WELBECK STREET (tablet) from 1800 to 1826, and Anthony Trollope died in 1882 at No. 34. At 7 Bentinck St. (tablet) Edward Gibbon maintained "the economy of a solitary bachelor" from 1772 to 1783, writing the first half of the 'Decline and Fall'. Faraday served his apprenticeship at 48 Blandford St. (tablet).

Regent's Park (Pl. B 19, 20; closed at dusk), 472 acres in area (including Primrose Hill, p. 378), is the successor of Marylebone Park, in which deer were hunted down to the Commonwealth. The park, which is crown property, derives its name from the Prince Regent (afterwards George IV.), for whom it was laid out in 1812 by John Nash, the architect likewise of the terraces in the classic style that bound the S. half of the park. [York and Cornwall Terraces, however, were designed by Decimus Burton.] The prince proposed to build a residence here, to be connected with Carlton House by Regent St. (comp. p. 186).

Motor-cars are admitted to the *Outer Circle*, the broad drive encircling the entire park, and to the *Inner Circle*, which encloses the Botanic Gardens; but the *Broad Walk* (over $^3/_4$ M. long), an avenue of chestnuts with flower-beds, intersecting the park from N. to S., is for foot-passengers only. To the W. of the Inner Circle is a picturesque boating lake. The park is a sanctuary for wood-pigeons and other wild birds, and the grey squirrels (bred from a few pairs released from the Zoo) are a great attraction.

The **Botanic Gardens** (Pl. B 20; 18 acres) are let by the Crown to the Royal Botanic Society of London (founded in 1839), whose lease expires in 1932. On Mon. and Thurs. visitors are admitted for a fee of 1*s*., on other days by Fellow's order. The gardens contain collections of economic and medicinal plants, a museum, palm-houses, a water-lily house, and lawn tennis courts.

In the Inner Circle, opposite the Botanic Gardens, is **Bedford College for Women,** which was founded in 1849 (in Bedford Square) by Mrs. Elizabeth J. Reid. George Eliot was one of the first students. It is now a school of the University of London (p. 309), accommodating over 600 students, of whom 240 are resident (either in the College Residence or in College Houses outside). The buildings (1911-13) were designed by Basil Champneys, the library by Sidney R. J. Smith; a large extension is being constructed (1927-31) from the designs of Maxwell Ayrton.

On the E. side of the park is the **Royal Chapel of St. Katharine** (Pl. B 23), which was founded in connection with a hospital in 1148 by Matilda, wife of King Stephen, on ground near the Tower, and can thus claim to be the oldest ecclesiastical community in England. It was re-founded in 1273 by Eleanor of Provence, widow of Henry III., for a master and three brothers in holy orders, three sisters, and six poor scholars. The chapel is a 'Royal Peculiar', under the patronage of the Queen. In 1827 the fine church and precinct of 11 acres were sold to provide a site for St. Katharine's Docks (p. 407), and the present chapel and houses were built in 1829 from the designs of Ambrose Poynter. The chapel (open 8-dusk; service on Sun. at 11) contains the canopied *Tomb of John Holland, Duke of Exeter (d. 1447), with his first and third wives; several mural monuments (including a brass of 1599); *Stalls of the late 14th cent. (with statuettes, carved panels, and misericords; the best of the few examples of mediæval woodwork surviving in London); a twisted Corinthian column; a pulpit presented by Sir Julius Cæsar (p. 289; master in 1596), with 14th cent. panels representing London churches; a bronze hanging lamp of the 15th cent., with branches of the 17th; and a fine organ by Samuel Green (1747). All these are relics from the original hospital. Under a scheme of reconstitution, approved in 1914, part of the ancient endowments are now rendered available for the *Royal College of St. Katharine*, which carries on infant welfare work in the East End, with its headquarters at Bromley Hall (p. 402). St. Katharine's Lodge (formerly the master's lodge), in the park, opposite the chapel, is now occupied by the *West End Hospital for Nervous Diseases*.

Within the park are several private residences, among which is *St. Dunstan's Lodge* (Pl. B 15, 16), built by Decimus Burton for the 3rd Marquis of Hertford (p. 198). The clock, turret, and striking figures (1671), and the bells (1738-39), came in 1830 from St. Dunstan-in-the-West (p. 240), the stone figures (1586) of Lud and his two sons were originally on the W. front of Ludgate (p. 242). During the war it was lent by Mr. Otto Kahn, the New York banker, as the headquarters of the organization built up by Sir Arthur Pearson, the blind newspaper proprietor (1866-1921), for the training, settlement, and after-care of blinded soldiers and sailors. The headquarters have been since 1921 in the Inner Circle, and there is also a training and convalescent establishment at Brighton. — Wagner stayed at 22 Portland Terrace (Albert Road) on his first visit to England in 1839, and Matthew Maris, the painter, did his best work in 1872-87 at 3 St. James's Terrace.

The ****Zoological Gardens** (Pl. B 19), popularly known as the 'Zoo', are the gardens (open to the public since 1828) of the Zoological Society, which was founded in 1826 by Sir Stamford Raffles, Sir Humphry Davy, and others and received a royal charter

in 1829. Occupying 34 acres in the N. part of Regent's Park held on lease from the Crown, they are bounded on the N. by Albert Road, on the E. by the Broad Walk, and they are intersected by the Regent's Canal and the Outer Circle, which here run parallel with each other. They are thus divided into three portions, which, however, communicate with each other by means of tunnels constructed under the drive and bridges over the canal. The gardens have three entrances: the main gate in the Outer Circle, the S. gate in the Broad Walk, and the N. gate in Albert Road. The Zoo is the most representative collection in the world, the animals numbering nearly 4000 (about 800 mammals and 2400 birds), and it is the most popular sight in London (over 2,000,000 visitors annually). Many of the houses have been rebuilt of recent years. The animals are given as much fresh air and light as possible, together with the opportunity of retiring in cold weather to places of artificial warmth. Since 1927 the society has owned also a zoological park of 500 acres at Whipsnade, Bedfordshire (to be opened to the public in 1930).

The MAIN GATE (Pl. C 2) is a little over 1 M. from *Regent's Park* station on the Bakerloo (Appx., p. 53) and from *Great Portland Street* station on the Metropolitan (Appx., p. 50), and 3/4 M. from *St. John's Wood* station on the Harrow branch of the Metropolitan (p. 488) and from *Camden Town* and *Chalk Farm* stations on the Hampstead Tube (Appx., p. 55). Buses 3b, 58, 59, 59a, 159, and 159a (Appx., p. 56) pass within 1/4 M. of the main entrance. — The SOUTH GATE (Pl. F 4) is 3/4 M. from *Regent's Park* or *Great Portland Street* station, and 1/2 M. from *Camden Town* station. — The NORTH GATE (Pl. D 1) is 1/2 M. from *Chalk Farm* station, 1/2 M. from *Camden Town* station, and 3/4 M. from *St. John's Wood* station. Buses 74, 74b, 74c, 169a, and 169b (Appx., p. 56) pass the N. entrance.

ADMISSION. The Zoo is open daily from 9 a.m. to sunset (never after 8 p.m.); adm. 1*s*., on Mon. (but not bank holidays) 6*d*., children under twelve half-price except on Mon.; on Sun. only by order obtained from a member. Similar charges for the Aquarium. The gardens are closed to all on Christmas Day. Members or 'fellows' of the Zoological Society (F.Z.S.) pay an admission fee of 5*l*. and an annual subscription of 3*l*. Bath-chair 2*s*. 6*d*. per hr. A band plays on Sat. and Sun in summer at 3.30 p.m. Official guide (illus.; 1*s*.), by Sir P. Chalmers Mitchell, the secretary. — Public telephones in the Lion House and at the refreshment rooms.

The pelicans are fed at 2.30, the polar bears and otters at 3, the diving birds at 3.15, the eagles at 3.30 (except Wed.), the lions and tigers at 4 (in winter, Nov.-Feb., at 3), the sea lions at 4.30 (in winter at 3.30), and the reptiles on Fri., one hour before closing time. Weather permitting, a chimpanzees' tea party is held at 5.30 p.m. on the Fellows' Lawn. In the afternoon (2.30-5) children may enjoy the delight of a ride on an elephant (3*d*.) or a camel (2*d*.), or in a llama cart (3*d*.); the ticket office is at the W. end of the Lion House. — Suitable food for the animals may be purchased at the refreshment bars. By making friends with the keepers the interest of a visit will be vastly increased.

The *Mappin Terraces* (Pl. B C 3: built in 1913-14 at the expense of Mr. J. Newton Mappin), a huge amphitheatrical structure of reinforced concrete, rise in three tiers of enclosures separated by ditches and undercut rockwork, in which bears, deer, ibexes, etc., are exhibited. Glass windows in the E. side of the polar bears' pond enable the bears to be seen swimming under water. — Beneath the Mappin Terraces is the **Aquarium** (Pl. C 3; open from 11 a.m.; official guide 6*d*.), the finest in the world, constructed in 1922-24. It is divided into a fresh-water hall, a sea-water hall, and a tropical hall for fresh-water fish. — Among the other popular features of the gardens are the *Reptile House* (Pl. C 3) and the *Monkey House* (Pl. C D 2, 3), both built in 1927; the *Great Aviary* (Pl. D 2); the *Bears' Dens* (Pl. D 3); the *Sea Lions' Pond* (Pl. D 3, 4; best visited at feeding time); the *Lion House* (Pl. E 4), containing also tigers, leopards, and jaguars; the *Bird House* (Pl. F 4); and, in the middle section of the gardens, the *Elephant and Rhinoceros House* (Pl. D 1, 2) and the *Insect House* (Pl. E 1).

The summit of **Primrose Hill** (Pl. B 14; 205 ft.), a public open space to the N. of Albert Road, commands an extensive view of the roofs and spires of the city. On the N. the hills of Hampstead and Highgate form the background.

35. Camden Town. King's Cross. Islington.

UNDERGROUND. *Tottenham Court Road*, *Goodge Street*, *Warren Street*, *Euston*, *Mornington Crescent*, and *Camden Town*, on the Hampstead Tube (Appx., p. 55); *Great Portland Street*, *Euston Square*, and *King's Cross*, on the Metropolitan (Appx., p. 50); *Euston*, *King's Cross*, and *Angel*, on the City & South London Tube (Appx., p. 55).

The two main routes from Oxford St. and Holborn to North London are Tottenham Court Road and Gray's Inn Road.

Tottenham Court Road (Pl. R 28, 24, *I*) runs N.W. from St. Giles' Circus, the junction of Oxford St. and New Oxford St. (p. 193), and is noted for its furniture shops. On the right is the *Dominion Theatre* (p. 31), the largest in London, designed by William & T. R. Milburn (1929).

At the corner of Great Russell St. (p. 195) is the London central building of the **Young Men's Christian Association,** the parent branch of the movement founded in 1844 by Sir George Williams (1821-1905), to whom this edifice, designed by Rowland Plumbe and opened in 1912, is a memorial.

It constitutes a club for young men and contains a hostel, a gymnasium, a swimming bath, a restaurant, King George's Hall for meetings, etc. The National Council of Y.M.C.A.s (England) has its headquarters here. The Y.M.C.A., whose sign is an inverted red triangle, now has 1436 branches in the British Dominions, and the movement has spread to all parts of the world. During the war it did extensive work in providing recreation centres for soldiers, sailors, and munition workers. — On the opposite side of Great Russell St. is the central club (by Lutyens, 1929-31) of the *Young Women's Christian Association* (with an inverted blue triangle as its sign).

Goodge St. leads W., crossing Charlotte St., the centre of a foreign quarter, to the *Middlesex Hospital* (451 beds; founded in 1745), in Mortimer St., connected with which is a cancer hospital (1792), in Nassau St., and the *Courtauld Institute of Biochemistry* (1928), in Union St. In Charlotte St. is a house (No. 76; tablet) occupied by Constable from 1822 till his death in 1837.

Farther on in Tottenham Court Road is (l.) *Whitefield's Tabernacle* (1899), on the site of a chapel built in 1756 by George Whitefield, leader of the Calvinistic Methodists. Augustus Toplady (1740-78), author of the 'Rock of Ages', is buried here.

Grafton St. (l.) leads to Fitzroy Square, once an artists' quarter. The N., S., and E. sides of the square were designed by the Adams (p. 104). Flaxman died in 1826 at 7 Buckingham St. (tablet), close by.

Hampstead Road (Pl. B 24; trams) continues the line of Tottenham Court Road beyond Euston Road (p. 380). *St. James's* (r.) was built by Thomas Hardwick in 1792. Lord George Gordon (1751-93; p. 264) and the painters George Morland (1763-1804) and John Hoppner (1758-1810) were buried here (no monuments). Next to the church is the *London Temperance Hospital* (120 beds; founded in 1873). Edward St., nearly opposite, leads W. to Cumberland Market, a picturesque square, built as a hay market in 1831 in place of the Haymarket (p. 163). In Hampstead Road are three houses (l.) marked by tablets: No. 225 (then 25 Mornington Place), where Tennyson lodged in 1849-50; No. 247, formerly the Wellington House Academy, a school attended by Charles Dickens in 1824-26; and No. 263, where George Cruikshank died in 1878. Dickens lived with his family in 1825-27 at 13 Johnson St. (Pl. B 23, 27; tablet), a house opened in 1922 as 'David Copperfield's Library' for children. — Arcadia Works, the tobacco and cigarette factory of Messrs. Carreras Ltd., designed in an 'Egyptian' style by M. E. & O. H. Collins (1928), is one of the largest ferro-concrete structures in the country (9 acres of floor space). At the N. end of Hampstead Road is a prosaic statue of *Richard Cobden* (1804-65), by W. and T. Wills, erected in 1868 "by public subscription, to which Napoleon III. was principal contributor". In Crowndale Road (r.) is the *Working Men's College* (with over 1000 students), inaugurated in 1854 by F. D. Maurice (comp. p. 197) and removed hither in 1905.

We reach the High St. of **Camden Town** (Pl. B 23, 27), a shabby district created after 1791 by Lord Chancellor Camden, which enjoyed a brief celebrity as the haunt of a group of painters (Spencer Gore, Richard Sickert, Walter Bayes, etc.).

St. Stephen's (Pl. B 22), in Pratt St., was built by William Inwood in 1824. In the burial-ground (now a public garden) of St. Martin-in-the-Fields, close by, a cross commemorates Charles Dibdin (1745-1814), composer of 'Tom Bowling' and other sea songs, who died at 34 Arlington Road (tablet).

Chalk Farm, commemorated by Chalk Farm Road (Pl. B 18, 22), was a tavern celebrated as a scene of many duels, including the bloodless encounter in 1806 between Thomas Moore and Francis Jeffrey, on account of an article by the latter in the 'Edinburgh Review'.

In Prince of Wales Road (Pl. B 18, 21), at the corner of Kentish Town Road, is the *North-Western Polytechnic* (new buildings by Riley & Glanfield, 1929).

Gray's Inn Road (Pl. R B 32, *II;* trams), running N. from Holborn (p. 261) to King's Cross, divides Clerkenwell (p. 272) on the E. from Bloomsbury (p. 194) on the W. On the left lies Gray's Inn (p. 250). The *Royal Free Hospital* (Pl. B 32; 268 beds) was founded in 1828, and attached to it are the Eastman Dental Clinic (presented in 1929 by Mr. George Eastman of Rochester, N.Y.)

and the *London School of Medicine for Women* (at 8 Hunter St.; 550 students). In Ampton St., just beyond the hospital, Carlyle and his wife lodged at No. 33 (tablet) during the winter of 1831-32.

In REGENT SQUARE, to the W., is the large Presbyterian church built for Edward Irving in 1827 from the plans of Sir William Tite. It was in this church that the 'speaking with unknown tongues', as described by Carlyle, frequently took place before Irving's expulsion in 1832.

Euston Road (Pl. R B 24, 28), leading from Great Portland St. (p. 188) on the W. to King's Cross on the E., forms the N. boundary of Bloomsbury (p. 194). The W. end of the road is chiefly remarkable for its stonemasons' yards (comp. p. 175). William Macready (1793-1873), the actor, was born at 45 Stanhope St. (l.; tablet). In *Euston Square* (l.; Pl. B 28) is a statue of *Robert Stephenson* (1803-59; builder of the London and Birmingham line), by Marochetti (1871). Thence Euston Grove leads N., past a war memorial (by R. Wynn Owen, 1921), to the granite portal of *Euston Station* (Pl. B 24, 28), a terminus of the L.M. & S.R. (p. 24), built by Philip Hardwick in 1846-48 (Underground stations, see Appx., pp. 50, 55). In the entrance hall is a statue of *George Stephenson* (1781-1848), founder of railways, by E. H. Baily (1854). Between Euston and St. Pancras Stations, to the N. of Euston Road, are the slums of *Somers Town*. In Endsleigh Gardens, on the right of Euston Road, are the *Friends' House*, headquarters of the Quakers (by Hubert Lidbetter, 1927), and the *Hospital for Tropical Diseases* (founded by Joseph Chamberlain in 1899 and attached to the Dreadnought Seamen's Hospital, p. 428). At the corner of Upper Woburn Place is *St. Pancras Church*, designed by William and Charles Inwood (1819-22) in imitation of the Erechtheum at Athens, the tower being a double reproduction of the Tower of the Winds. The borough of St. Pancras, which extends N. as far as and including Highgate, contains 211.366 inhabitants. In front of the Hearts of Oak Benefit Society, on the left in Euston Road, is a statue of *Edward VII.*, by Herbert Hampton (1918). No. 144 is the *Elizabeth Garrett Anderson Hospital* for women, the first hospital staffed by medical women, founded in 1866 by Elizabeth Garrett Anderson (1836-1917).

At the E. end of Euston Road are two great termini: *St. Pancras Station* of the L.M. & S.R. (p. 24), designed by Sir George Gilbert Scott (1865), with a clock-tower 300 ft. high, and *King's Cross Station* of the L. & N.E.R. (p. 24), built in 1852. The district of King's Cross is named after a monument to George IV. by John Nash, which stood here from 1830 to 1845. Its former name, Battle Bridge, is supposed to commemorate a battle fought here between Boadicea and the Romans or between Alfred and the Danes.

In PANCRAS ROAD, which leads N.W. to Camden Town (p. 379; buses and trams), is **St. Pancras Old Church** (Pl. B 27), one of the earliest in London (its list of parish priests dating back to 1183), but remodelled in 1847-48 and damaged by fire in 1928. The Norman walls of Kentish ragstone remain, and a portion of the N. wall has been left stripped to show the structure. The church contains a late 13th cent. piscina (restored), a 15th cent. sedile, the beams of a 14th cent. roof with king-posts, and numerous monuments. Its churchyard, long the chief burial-place in London for Roman Catholics and émigrés, has been converted into a public garden. Jeremy Collier (1650-1726), the nonjuror, and John Christian Bach (1735-82; 'London' Bach), youngest son of the great composer, were buried here. The remains of Pasquale Paoli (1725-1807), the Corsican patriot, were transferred to Corsica in 1889. William Godwin (1756-1836), who lived in Clarendon Square (Pl. B 27, 28; house pulled down), and Mary Wollstonecraft (1759-97) were married in the old church in 1797 and were both buried in the churchyard, but their remains were transferred to Bournemouth in 1851 to rest beside those of their daughter Mary Shelley (1797-1851), who is said to have first met Shelley beside her mother's grave here in 1813. On the N. side of the church is the elaborate, self-designed tomb of Sir John Soane (1753-1837; p. 111); close by is the grave of John Flaxman (1755-1826); and on the S. side is a red granite tombstone erected by Cecil Rhodes in 1890 in memory of his ancestors, who were farmers in this district. — In Great College St., the continuation of Pancras Road, is the *Royal Veterinary College*, founded in 1791, with a war memorial library and a museum to which professional visitors are admitted (others require an introduction).

CALEDONIAN ROAD (buses and trams) leads N. from King's Cross to **Holloway,** passing (1 M.) *Pentonville Prison* (Pl. B 30), built in 1842 on the radiating principle and accommodating 1000 male convicts sentenced to terms of imprisonment of less than two years. Roger Casement was hanged here for high treason in 1916. — In Copenhagen Fields, on the opposite side of Caledonian Road, is the *Metropolitan Cattle Market* (Pl. B 25, 29; tube station, see Appx., p. 54), removed from Smithfield (p. 267) in 1855. It covers an area of over 60 acres and is equipped with vast lairages and an abattoir. Mondays and Thursdays are the chief days for the sale of fat cattle and sheep (especially the Mon. after the Smithfield Cattle Show, p. 35). The 'Pedlars' Market', held here from 10 to 4 on Tues. and Fri., brings together an extraordinary assortment of second-hand goods and attracts bargain-hunters from all parts of London. — *Holloway Prison*, not far to the N., in CAMDEN ROAD, is the only one in England dealing exclusively with women (about 1000; under short sentence or unconvicted). — Caledonian Road and Camden Road end at HOLLOWAY ROAD, which leads from Highbury Station (p. 382) to Highgate Tube Station (p. 388). In it, farther N., are the *Royal Northern Hospital* and *St. John's Church* (adjoining Upper Holloway Station), built by Sir Charles Barry in 1828.

Euston Road is continued E. by PENTONVILLE ROAD (Pl. B 32, 35; buses and trams), constructed about 1755 through fields belonging to Henry Penton. *St. James's* (l.), built by Thomas Hardwick (1788), is now derelict. James Mill lived in 1805-10 at 39 Rodney St. (Pl. B 31; tablet), close by, and there John Stuart Mill was born in 1806.

Pentonville Road ends at the *Angel* (once a coaching inn, now a Lyons café) at **Islington,** a borough with 330,737 inhab., formerly noted for its dairy farms.

The first turning on the left in City Road, which runs S.E. (comp. p. 273), is Duncan Terrace, No. 4 in which (tablet) was the birthplace of Eduard Suess (1831-1914), the Austrian geologist. At No. 64 (tablet; formerly Colebrook Cottage, Colebrook Row) Charles and Mary Lamb lived from 1823 to 1827. It was here that George Dyer was nearly drowned in the New River (now covered over).

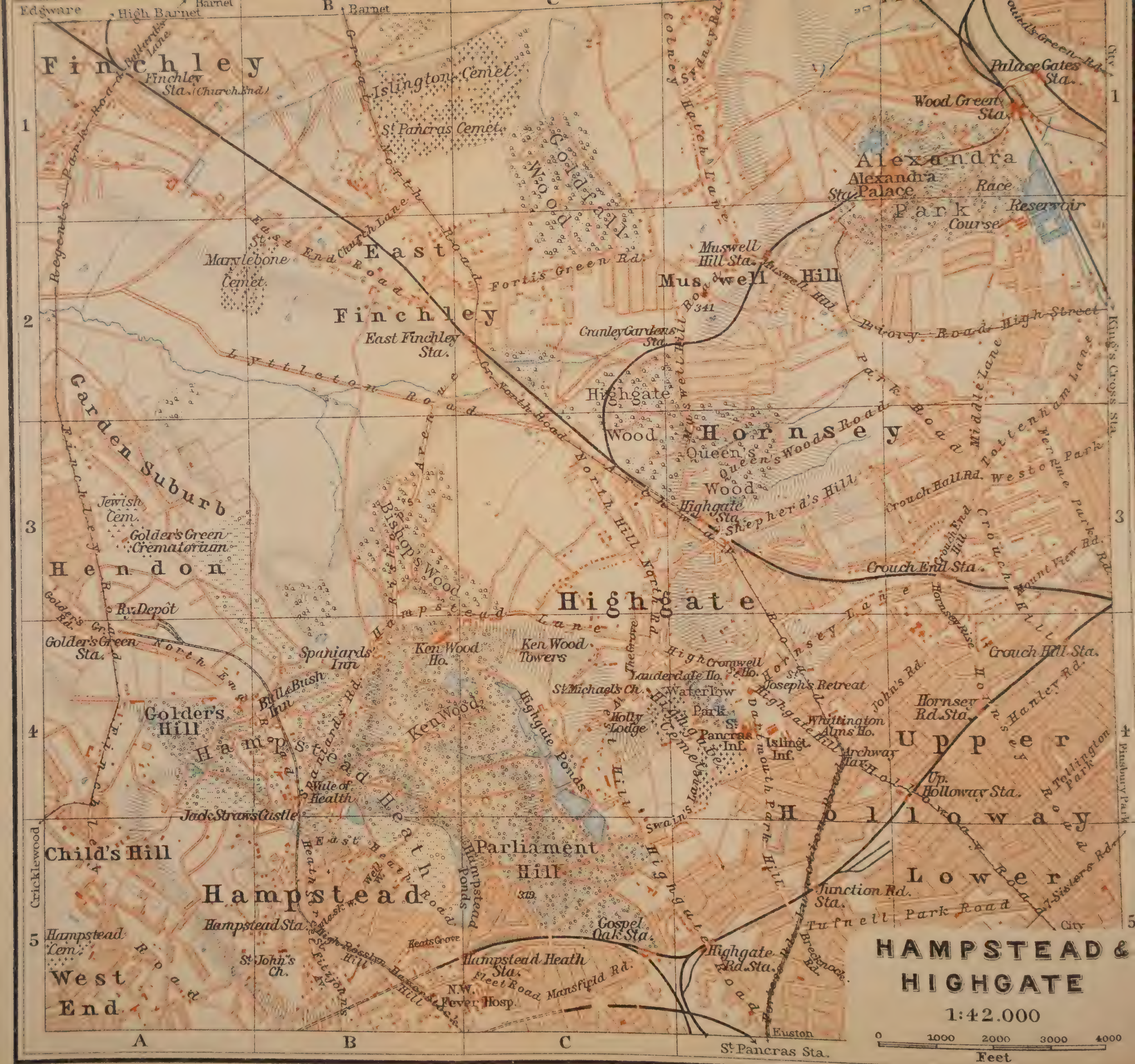
High St., Islington, running N. from the Angel, soon divides into (r.) Upper St. and (l.) Liverpool Road, the former with the *Royal Agricultural Hall* (p. 35), built in 1862 and covering an area of over four acres, and the *London Fever Hospital*, founded in 1802. Upper St. passes *Islington Green*, on which is a statue, by John Thomas (1862), of *Sir Hugh Myddelton* (1560?-1631), projector of the New River (p. 272), and *St. Mary's*, the parish church, rebuilt in 1751-54 but containing monuments and two palimpsest brasses from the earlier church. — About 1/2 M. farther N. (buses and trams) Canonbury Lane leads right to *Canonbury Square* (Pl. B 34, 38), where Samuel Phelps, the actor, lived at No. 8 (tablet) from 1845 to 1867. Just beyond, in Canonbury Place, lies **Canonbury Tower** (Pl. B 38), an interesting relic of the country residence of the priors of St. Bartholomew's (p. 268), rebuilt by Sir John Spencer (p. 289). Francis Bacon leased the house in 1616-25, and Goldsmith lodged here in 1763-64. The building is now used as a club for tenants on the Marquis of Northampton's estate (visitors admitted; printed description 2*s*.). The tower itself (66 ft. high; view of London from the roof), with four stories, dates from c. 1530 and is mainly occupied by a staircase; in the gabled W. wing are two beautiful oak-panelled rooms (Spencer Oak Room, on the first floor; Compton Oak Room, on the second). Further relics are to be seen at 6 Canonbury Place and 15 Alwyne Place (doorway with the Bolton rebus, p. 269; plaster ceilings of 1599); and from Alwyne Place and Alwyne Villas two old garden-houses are visible, on one of which the rebus is repeated. — Upper St. ends at *Highbury Station* (L.M. & S.R.), close to which is a tube station (Appx., p. 56). Beyond is Highbury Place (Pl. B 33), at No. 25 in which Joseph Chamberlain lived as a youth (1845-54; tablet).

36. Hampstead. Highgate.

UNDERGROUND. *Hampstead* and *Highgate*, on the Hampstead Tube (Appx., p. 55). — OMNIBUSES (Appx., p. 56). Along Finchley Road, Nos. 2, 13, 48; to Hampstead Heath, Nos. 24, 63, 110; to Highgate, Nos. 27, 27a, 43, 43a, 43d, 110, 127, 127a, 143, 143a, 144, 144a, 284a. — TRAMS (Appx., p. 61). To Hampstead, Nos. 3, 5; to Parliament Hill Fields, Nos. 7, 15, 25; to Highgate, Nos. 11, 13, 17, 19, 35, 69.

Hampstead (i.e. 'homestead'), a borough with 86,153 inhab., extending N. from Regent's Park and bounded on the W. by Kilburn High Road and Cricklewood Broadway, is a well-to-do residential district. Its main interest lies in the picturesque old village on the hill with its winding streets and its Georgian houses, a favourite residence of authors and artists.

HAVERSTOCK HILL (Pl. B 13-13), continuing Chalk Farm Road (p. 379), is the direct approach by road to Hampstead. Maitland Park Road (r.) leads to *St. Dominic's Priory* (Pl. B 17), a house of Dominicans, established in 1867, with a church designed by Charles Buckler (1874-83). Remains of the 13th cent. church of the Black Friars (p. 292) were re-erected in the grounds in 1926. Steele's Road (l.) commemorates a cottage where Sir Richard Steele lived in 1712; Alfred Stevens (p. 357) lived from 1864 till his death in 1875 at 9 Eton Villas (tablet). Belsize Avenue, beyond the *Hampstead Town Hall* (Pl. B 13; 1876), was the former approach to the manor of Belsize, now the district of *Belsize Park*, and it preserves its avenue of old elms. *Hampstead General Hospital* (r.) occupies the site of the house where Sir Rowland Hill (p. 266) lived from 1849 till his death in 1879 (tablet). — Haverstock Hill is continued by ROSSLYN HILL (B 5 on adjoining map). On the right diverges Pond St., where Shelley lodged in 1817; on the left is Lyndhurst Road, with its Congregational church (built by Alfred Waterhouse in 1882). On the left side of Rosslyn Hill is the N. wing of *Vane House* (now occupied by the



Wagner & Debes' Geogr. Establ. Leipzig

Royal Soldiers' Daughters' Home), built by Sir Henry Vane the younger after his return from Boston in 1637 (tablet). Later this was the residence of Bishop Butler. At the corner of Prince Arthur Road is *Stanfield House* (now the Hampstead Subscription Library), the home of Clarkson Stanfield, the painter, from 1847 to 1865. We then reach the High St.

FINCHLEY ROAD (Pl. B 5-11), the continuation of Wellington Road (p. 373), skirts the W. foot of Hampstead Hill. Close to *Swiss Cottage Station* (Pl. B 10; p. 488) are the *Hampstead Conservatoire* and *New College*, for the training of Congregational ministers, designed in the Tudor style by John T. Emmett (1851), with a theological library of 40,000 volumes. Fitzjohn's Avenue, lined with large houses, runs N. from this point to join the S. part of Heath St. (p. 384). Farther on, to the right of Finchley Road, diverges FROGNAL (Pl. B 9), ascending to the old village past *University College School* ('U.C.S.'), a secondary day school with nearly 700 boys, founded in 1830 and removed from the S. wing of University College (p. 194) in 1907. The buildings were designed by Arnold Mitchell. Famous 'Old Gowers' include Lord Leighton, William de Morgan, Joseph Chamberlain, Viscount Morley, and the Marquis of Reading. Kate Greenaway, the artist (1846-1901), lived at No. 39 Frognal, a house built for her by Norman Shaw. Sir Walter Besant built 'Frognal End', in Frognal Gardens (r.), and lived there from 1892 till his death in 1901 (tablet). Mr. Ramsay MacDonald lives at No. 67 Frognal (Upper Frognal Lodge). At the corner of Finchley Road and Arkwright Road is the *Hampstead Central Library* (week-days, 9-9), with a collection of letters and other relics of Keats, bequeathed by Sir Charles Wentworth Dilke in 1911. On the left of Finchley Road, nearly $^3/_4$ M. farther on, is *Hackney College*, another Congregational seminary, founded in Hackney in 1803 by John Eyre and transferred hither in 1887. Not far away, in Kidderpore Avenue, is *Westfield College* for women, founded in 1882. Finchley Road goes on to Golders Green (p. 385).

The best starting point for a visit to the older parts of Hampstead and the Heath is the tube station in the HIGH STREET (Pl. B 5; this and the subsequent plan references in this route are to the adjoining plan). Heath St. (N. part, see p. 384) descends left to *CHURCH ROW, with its Georgian houses, built at the same period as the church. Anna Barbauld lived at No. 8 (tablet) from 1785 to 1800; H. G. Wells lived at one time at No. 17; and Wilkie Collins occupied No. 25. **St. John's** (Pl. A B 5), the parish church, with a conspicuous tower, was rebuilt in 1745-47 and enlarged in 1878. The chancel is at the W. end. At the end of the N. aisle is a bust of Keats, by Anne Whitney of Boston, placed here in 1894 by American admirers. Coventry Patmore was married here in 1847 to his 'Angel in the House' (Emily Andrews).

In the churchyard, the iron gates of which came from Canons (p. 482), are buried *Sir James Mackintosh* (1765-1832), philosopher; *John Harrison* (1693-1776), inventor of the chronometer (p. 431); *Joanna Baillie* (1762-1851), dramatist, and her sister Agnes (1760-1861); *John Constable* (1776-1837; S.E. corner), landscape-painter; and *Norman Shaw* (1831-1912), architect. In the newer portion (1811) of the churchyard, across the road, rest *George Du Maurier* (1834-96; with a quotation from 'Trilby'); *Sir Walter Besant* (1836-1901); *Sir Herbert Beerbohm Tree* (1853-1917; with a figure of a mourner, copied from a statue in the British Museum; *Matthew Maris* (1839-1917; tablet on the E. wall), the Dutch painter; and *Sir John Hare* (1844-1921), the actor.

Holly Walk, skirting the churchyard, leads to Holly Place, in which is *St. Mary's*, a Rom. Cath. church built for 'émigrés' in 1816. At the corner of Mount Vernon is *Abernethy House*, where R. L. Stevenson and Sir Sidney Colvin lodged in 1874. Mount Vernon leads right to Holly Hill, at the head of which is *Bolton House*, home of Joanna and Agnes Baillie after 1806 (tablet). The former Mount Vernon Hospital (now at Northwood, p. 489), opposite, has been occupied since 1913 by the *National Institute for Medical Research.* In Holly Bush Hill (r.) George Romney built himself a picture and sculpture gallery, with living rooms attached (tablet), living there from 1797 to 1799. The Grove leads thence to the Heath, passing *Fenton House* (l.; probably dating from 1693) and *New Grove House* (r.), where George Du Maurier lived in 1874-95 and wrote 'Trilby' and 'Peter Ibbetson' (tablet). The picturesque *Grove Lodge* is the residence of Mr. John Galsworthy. A branch of the Grove (l.) leads to *Admiral's House*, residence of Sir George Gilbert Scott, the architect, in 1856-64 (tablet), and to Lower Terrace, with Constable's first home in Hampstead (1821-27; No. 2). From Upper Terrace a lane ascends to Judges' Walk, with its old elms and limes, commanding views over the West Heath.

FLASK WALK (Pl. B 5), diverging N.E. from High St., close to the tube station, is continued to the East Heath by WELL WALK, which is named after the wells that made Hampstead a fashionable spa in the 18th century. The 'Long Room', to which Fanny Burney's 'Evelina' paid an unwilling visit, is incorporated in Weatherall House (l.); the site of the pump room is occupied by 'Wellside' (tablet), at the corner of Gainsborough Gardens. Constable retained No. 40 as an occasional residence from 1827 to 1833 or 1834 (comp. p. 378); and in a house, the site of which is now covered by the Wells Hotel, Keats and his brothers George and Tom lodged with the village postman in June-Dec. 1817. The second book of 'Endymion' was written there, and 'Isabella' and 'Hyperion' were begun.

In Dec. 1818 John Keats went to live with his friend Charles Armitage Brown at Wentworth Place, John St. (now Keats Grove, Pl. B 2), near the East Heath. The house, built in 1815 and known after 1868 as Lawn Bank, was purchased by public subscription (one-half collected in America) in 1920 and was opened in 1925 as the **Keats House,** under the control of the Hampstead Borough Council (adm. free on Mon., Wed., & Sat., 10-6, from Oct. to March 10-4; visitors ring at the garden gate and enter; other days by appointment, telephone Hampstead 2062; handbook 1*s.* 6*d.*). In Keats's time the house was divided into two, the larger W. portion (r.) being occupied by Charles Wentworth Dilke and, from April 1819, by Mrs. Brawne and her children, including Fanny Brawne, Keats's betrothed. The drawing room on the E. side is a later addition (1839). The Keats rooms (a sitting room below and a bedroom above) are at the S E. corner of the house. Here he wrote 'Hyperion', 'The Eve of St. Agnes', the 'Ode to a Nightingale', 'La belle dame sans merci', and other poems of his best period. On Feb. 3rd, 1820, the symptoms of consumption manifested themselves after a journey from London on the outside of the stage coach. During his last six weeks in England Keats was nursed by Mrs. Brawne and Fanny in their own part of the house, and on Sept. 13th, 1820, he started on his last journey to Rome. The house contains an interesting collection of relics of the poet and of Fanny Brawne (engagement ring), Leigh Hunt (desk), Brown, etc., including a portion of the Dilke Bequest (p. 383). The quaint basement rooms should be inspected. In front of the house is a mulberry-tree, three hundred years old, under which the poet perhaps wrote the 'Ode to a Nightingale'.

HEATH STREET (Pl. B 5) ascends N. from the tube station to the Heath. At the top of the hill (site occupied by Queen Mary's Maternity Home) was the *Upper Flask Inn,* where the Kit-

Cat Club, which lasted from 1700 to 1720 and numbered Addison, Steele, Kneller, Vanbrugh, Congreve, Sir Robert Walpole, and the Duke of Marlborough among its members, held its summer meetings.

***Hampstead Heath** (Pl. A B 4, 5) is the most open and picturesque spot in the immediate neighbourhood of London. For the most part it is very undulating in character, and the W. and N.W. portions are covered with gorse, birches, and poplars. On bank holidays 'Happy Hampstead' is a resort of Cockney holiday-makers.

The original heath, 240$^1/_2$ acres in extent, was acquired for the public in 1872, when the manorial rights were purchased for 45,000*l.*, but the public area here has since been extended to 869 acres by the addition of Parliament Hill, Golders Hill, Wyldes Farm, and Ken Wood.

Heath St. ends at the *Whitestone Pond*, named from the old milestone ('Four Miles from St. Giles's Pound') in a shrubbery close by. In a hollow over against the pond is the old pound (1787). The flagstaff marks the highest point on the Heath, 440 ft. above sea-level and commanding a *View said to include parts of ten counties. Beyond lies *Jack Straw's Castle* (Pl. A B 4, 5), an old inn frequented by Dickens. Below, to the right, lies the cluster of houses known as the *Vale of Health* (Pl. B 4). Leigh Hunt occupied two cottages here in succession, one of which is identified with the present Vale Lodge, and here, in 1816, after his release from prison, he was visited by Keats, Shelley, Hazlitt, Coleridge, and Lamb. At the S.E. corner of the East Heath are the *Hampstead Ponds* (Pl. B C 5; bathing, fishing, and model-yacht sailing), the source of the Fleet River (p. 239) and the subject of Mr. Pickwick's 'Speculations'. Beyond lies *Parliament Hill* (267$^1/_4$ acres; *View of London), acquired for the public in 1889 and perhaps so called because the hustings for the election of the members for Middlesex stood here till 1702. About $^1/_4$ M. to the W. of the *Highgate Ponds* (Pl. C 4) is a burial-mound of the early bronze age, known as 'Boadicea's Tomb'.

At Jack Straw's Castle the main road divides. North End Road (l.; buses) passes 'The Hill' (l.), rebuilt by Lord Leverhulme (p. 168) after 1905 and now the residence of Lord Inverforth; it then skirts the West Heath and passes the quaint hamlet of *North End*, with the Bull & Bush inn (rebuilt) and its tea gardens. To the right, with its entrance in an avenue of chestnuts and limes, is *Pitt House* (Earl of Clarendon), occupied by the Earl of Chatham in 1766 and again, when suffering from a nervous disorder, in 1767 (tablet). To the W. of North End lies ***Golders Hill**, an estate of 36 acres, purchased for the public in 1898. The mansion, where Mark Akenside, the poet, was living in 1748-50, has been modernized and is used as a refreshment room. The park, laid out by 'Capability' Brown, includes an old walled garden and a deer enclosure.

North End Road goes on past the *King Alfred School* (a co-educational day school) to **Golders Green**, a pleasant modern suburb with a tube station (Appx., p. 55) and a crematorium. A better walk, however, is to follow Hampstead Way from the E. side of North End; at the beginning is the picturesque old farm-house known as *Wyldes*, occupied by John Linnell, the painter, in 1823-28 and now the estate office of the garden suburb. Hampstead Way skirts the Wyldes Farm extension (80 acres), added to the Heath in 1907, and leads to the **Hampstead Garden Suburb** (the conception of Dame Henrietta Barnett), laid out by Dr. Raymond Unwin in 1907, with attractive examples of modern domestic architecture by Lutyens, Baillie Scott, and others. *St. Jude's on the Hill*, by Lutyens (1909-11), has a tower 110 ft. high and an interesting interior (mural and ceiling paintings by W. P. Starmer). The Free Church and the Institute, close by, are likewise by Lutyens. Near the Institute is a tea house (luncheons also).

From Golders Green Finchley Road runs N. to Finchley (p. 483), and

Golders Green Road N.W. to **Hendon** (hotels, see p. 10; 56,013 inhab.) with a picturesque churchyard commanding a fine view. Sir Stamford Raffles (p. 132) was buried here. *Hendon Hall* was bought in 1748 by David Garrick. Hendon station (p. 482) is 1 M. to the S., at *West Hendon*, on the Edgware Road (p. 372), which goes on past *The Hyde*, a hamlet where Goldsmith took lodgings in order to have leisure to write 'Animated Nature', his last work (1774). Colindale Avenue, 1¼ M. from West Hendon, diverges on the right for *Hendon Aerodrome* (p. 38), and a little farther on, to the left of the main road, lies *Stag Lane Aerodrome* (p. 38).

SPANIARDS ROAD (Pl. B 4; buses), leading N.E. from Jack Straw's Castle, runs high above the Heath, the level of which has here been lowered by the removal of sand and gravel on either side, and commands perhaps even finer views than those from the flagstaff. On the edge of the Heath is (l.) the old tavern known as *The Spaniards*, the gathering point in 1780 of the Gordon Rioters, bent on the destruction of Lord Mansfield's country house (comp. below) but frustrated by the arrival of a body of cavalry. This was the scene also of Mrs. Bardell's arrest. Adjacent is *Erskine House*, the home from 1788 to 1818 of Lord Chancellor Erskine.

The road, now called HAMPSTEAD LANE, skirts (r.) the grounds of ***Ken Wood** (Pl. B C 4; *Kenwood* or *Caen Wood*), formerly the seat of the Earl of Mansfield (1705-93), Lord Chief Justice, for whom the house was reconstructed in 1755 by Robert Adam (entrance portico, S. front, etc.). The park, rich in wild life (badgers and rare birds), includes a famous avenue of limes (Coleridge's "cathedral aisle"), beautiful gardens, and a lake with a wooden profile-bridge. An area of 121 acres was acquired by the L.C.C. in 1922, and the rest of the park (74 acres), the mansion, its pictures (68 in number; mostly English portraits of the 18th cent.), and its furniture, together with 50,000*l.* for their maintenance, were bequeathed to trustees on behalf of the nation by Edward Cecil Guinness, 1st Earl of Iveagh (pron. 'īva'), the wealthy brewer (1847-1927), and opened to the public in 1928 (week-days 10-4 or 5, Sun. 2.30-6; adm. free, Wed. & Fri. 1*s.*; catalogue 6*d.*). Cars should be parked by the front door.

ENTRANCE HALL. 54, 55. *Pater*, Fêtes champêtres. — EAST HALL. 65. *Landseer*, Stag at bay. — MARBLE HALL. 42-44. Three decorative compositions by *Boucher*. — DINING ROOM. Left, *62. *Jan Vermeer*, The guitar-player; 63. *Jan Wynants* (figures by *Johannes Lingelbach*), Hawking party; 60. *Willem van de Velde*, Sea-piece; *Rembrandt*, 56. Portrait of a young woman (1642; possibly not throughout by his own hand), *57 (on the screen), Self-portrait, in old age (painted between 1660 and 1665); *Van Dyck*, 48. James Stuart, Duke of Richmond, 47. Henrietta of Lorraine (1634); 46. *Aelbert Cuyp*, View on the river Maas; 53. *Isack van Ostade*, View on a canal in winter; 51. *Frans Hals*, Man with a cane (Pieter van den Broecke). — VESTIBULE. 58. *Hyacinthe Rigaud* and *Joseph Parrocel*, The dauphin Louis, Duc de Bourgogne; 59. *Rubens* (or Jordaens?; game and fruit by *Snyders*), Rubens and his wife. — The sumptuously fitted up ADAM ROOM, containing the library, has a ceiling with stucco-work by Joseph Rose and paintings by Antonio Zucchi. — BREAKFAST ROOM. 14. *Morland*, Outside the inn; 41. *Turner*, Fishermen on a lee shore in squally weather. — LIBRARY. *13. *Lawrence*, Miss Murray (Louisa

Georgina Murray); 15. *Raeburn*, Sir George Sinclair as a boy (1794); 34. *Romney*, Mrs. Crouch (Anna Maria Phillips, the actress; 1787); 18. *Reynolds*, Lady Diana Beauclerk (1764); 52. *Claude de Jongh*, Old London Bridge (1630); 1. *John Crome*, A Yarmouth water frolic (probably completed by his son John Berney Crome). — Old Tea Room. *Romney*, 36. Lady Hamilton at prayer, 37. Angelica Kauffmann, 32. Mrs. Musters (1779-80); 10. *Hoppner*, Mrs. Jordan as Rosalind; 2. *Gainsborough*, Mrs. Sheridan; 16. *Reynolds*, Kitty Fisher as Cleopatra (1759). — Boudoir. *Reynolds*, 29. Self-portrait (1788), 24. William and 'Beau' Brummell (1781-82), *33. Miss Martindale (1781), *30. Miss Cocks and her niece (1790). — Orangery. *Romney*, 35. Lady Hamilton at the spinning wheel (1787), 31. Countess of Albemarle and her son (c. 1779); *Reynolds*, 27. Mrs. Musters as Hebe, 20. Hon. Mrs. Tollemache as Miranda (1773), 21. Lady Louisa Manners. — Lobby. *Gainsborough*, 7. George IV. when Prince of Wales (c. 1782), 6. Miss Brummell; 40. *Romney*, Lady Hamilton as a vestal; *Reynolds*, 22. Gipsy fortune-teller (1782), 23. The infant academy, 26. Laughing girl (1785), 19. Venus chiding Cupid. — Music Room. *Gainsborough*, 9. William Pitt (1787), 5. Lady Brisco (1776), 3. Going to market (c. 1762), 4. Mary, Countess Howe, 8. Two shepherds boys with dogs fighting; *Romney*, 38. Lady Hamilton, 39. Mary Linley; *Reynolds*, 25. The children of J. J. Angerstein (p. 286), 17. Lady Mary Leslie (1764), 28. Master Philip Yorke. — Prayer Room. 50, 49. *Guardi*, Grand Canal at Venice; 61. *Willem van de Velde*, Sea-piece; 45. *Jan van der Capelle*, Sea-piece.

The principal bedrooms on the first floor, with a collection of coloured prints, are also shown. At the top of the stairs: 67. *Adriaen Hanneman*, Earl of Warwick (1640). — The old brewhouse and laundry in the servants' wing are now used as tea rooms and have mural decorations by *Roger Bland* (1929).

We now reach **Highgate**, situated on a hill about 20 ft. lower than Hampstead Heath, and rivalling Hampstead as a healthy and fashionable residential suburb. The views which it commands are similar in character to those from Hampstead, but not so fine. On the right of Hampstead Lane is *The Grove*, with a row of late 17th cent. houses: Coleridge came to No. 3 in 1816 to be cured of the opium habit by James Gillman, the surgeon, and he died there in 1834. At the other end of the Grove is the parish church of *St. Michael* (Pl. C 4), built by Lewis Vulliamy in 1833, with a conspicuous spire. Below the church lies Highgate Cemetery (p. 388). In South Grove, which leads to the High St., are South Grove House, where Dr. Sacheverell (p. 263) died in 1724; Church House, residence of Sir John Hawkins (1719-89), Dr. Johnson's friend; and Old Hall, perhaps occupying the site of Arundel House, where Francis Bacon died in 1626. At the junction of High St., Hampstead Lane, and North Road stands the *Gate House Tavern*, where the toll-gate once stood. Stage-coach passengers used to be invited here to perform the ceremony of 'swearing on the horns'. Opposite is *Highgate School* (680 boys), founded in 1565 by Sir Roger Cholmeley, Lord Chief Justice, and rebuilt in 1866 from the plans of F. P. Cockerell. Among 'Old Cholmeleians' are Nicholas Rowe (p. 137), Lord Chancellor Westbury, Benjamin Rogers, and Professor Skeat. Beneath the school chapel, which was built on the site of the parish chapel, is a vault with the tomb of Samuel Taylor Coleridge (1772-1834).

High St. (trams) is continued by Highgate Hill, which descends S.E. ***Waterlow Park** (Pl. D 4; 29 acres) was presented to the public in 1889 by *Sir Sydney Waterlow* (1822-1906), printer and Lord Mayor (bronze statue by Frank A. Taubman, 1900).

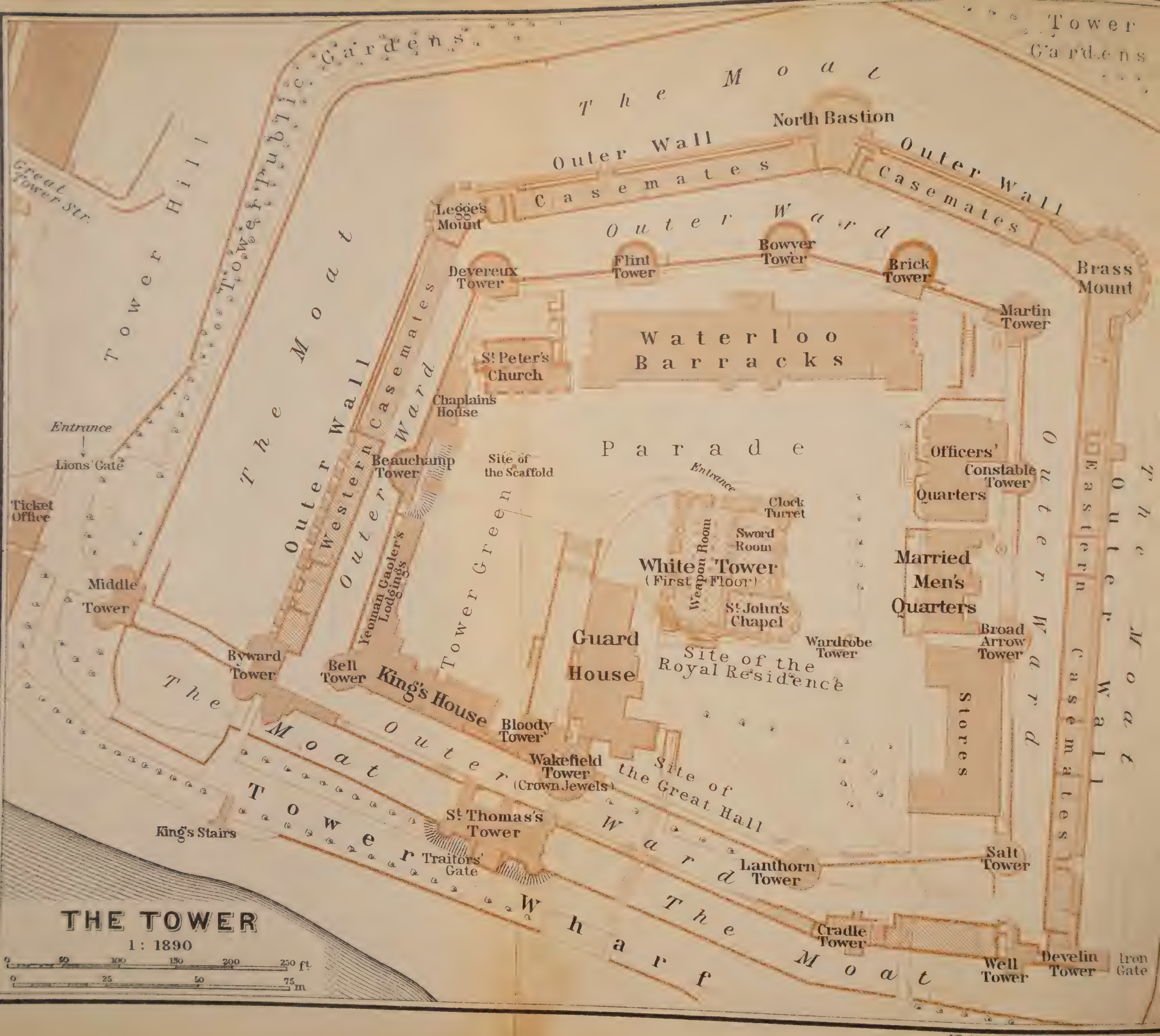
The park includes *Lauderdale House* (refreshment rooms; early 17th cent.), owned by the Duke of Lauderdale after 1660 and occupied after 1843 by Lord Westbury. Arabella Stuart was lodged here for six days in 1611 as a prisoner of state, and it is said (without evidence) to have been once occupied by Nell Gwyn. A tablet on the outside of the wall, close by, marks the site of Andrew Marvell's cottage.

Opposite is ***Cromwell House**, built by Sir Richard Sprignell c. 1637-38. Its present name dates only from 1833. Since 1924 it has been occupied by the Mothercraft Training Society (adm. on Wed., 2.30-4). The chief features of the interior are the doorways on each floor, the panelling, and the oak *Staircase with its elaborate balustrading and nine figures of Royalist soldiers set on the newel posts. The ceilings were restored after a fire in 1865.

Highgate Cemetery (Pl. C D 4), on the hill-slope to the W. and S. of Waterlow Park, is in two portions, both entered from Swain's Lane. Among those buried here are *Lord Chancellor Lyndhurst* (1792-1863); *Tom Sayers* (1826-65), pugilist; *Michael Faraday* (1791-1867), chemist; *Henry Crabb Robinson* (1775-1867), diarist; *James Sowerby* (1787-1871), botanist; *Frederick Denison Maurice* (1805-72); *Sir Rowland Hill* (1795-1879); *George Eliot* (Mary Ann or Marion Cross, née Evans; 1819-80); *Karl Marx* (1818-83), who settled in London in 1849; *Herbert Spencer* (1820-1903); *George Jacob Holyoake* (1817-1906), co-operator; *Lord Strathcona* (1820-1914); *William Friese-Greene* (1855-1921), pioneer of kinematography; and Charles Dickens's father and mother.

Farther down Highgate Hill is *St. Joseph's Retreat*, the chief seat of the Passionist Fathers in England, with a large domed church (1888-89). Near the foot of the hill, at the corner of Salisbury Road (r.), is the *Whittington Stone*, on which Dick Whittington (p. 294) is supposed to have sat and heard Bow Bells (p. 276) ring out "Turn again, Whittington, thrice Lord Mayor of London"; the original stone, removed in 1795, was probably a wayside cross. Close by, in Archway Road, is *Whittington College*, an almshouse transferred hither in 1808 from College Hill (p. 294), with a statue of Dick Whittington erected about 1827. At the foot of the hill is Highgate tube station (Appx., p. 55).

The old 'Highgate Archway' which spanned Archway Road was replaced by an iron viaduct in 1900. In Archway Road is ($^1/_2$ M.) Highgate Station (Pl. D 3; p. 483), whence Muswell Hill Road leads N. between (l.) *Highgate* or *Gravel Pit Wood* (69 acres) and (r.) *Queen's Wood* (51 acres), both public property, to *Muswell Hill* and (2 M.) *Alexandra Park* ($187^1/_2$ acres), prettily laid out and commanding beautiful views. In the middle of the park is **Alexandra Palace**, the Crystal Palace of North London, opened in 1873 and purchased by the local authorities in 1900. It has a large organ by Henry Willis (1875) and is used for various exhibitions, conventions, and entertainments (dancing, roller-skating, promenade concerts, miniature golf, tennis, boating, etc.). Adjacent is a racecourse. Railway stations (L. & N.E.R.): Muswell Hill, Alexandra Palace, Wood Green (p. 483), and Palace Gates.



THE TOWER

1: 1890

Wagner & Debes' Geogr. Estabt. Leips

IV. THE EAST END.

37. Tower of London.

Underground. *Mark Lane*, on the District (Appx., p. 50). — Omnibuses Nos. 42, 42a, and 78a (Appx., pp. 58, 60).

The ****Tower** (Pl. R 46, *III*), situated on the bank of the Thames at the S.E. angle of the city walls but not included within the City boundary, once a citadel (never seriously assaulted), a royal palace, a state prison, and a mint, and still a fortress, an armoury, and a treasury, with a military garrison, is historically the most interesting spot in England. It comprises an irregular mass of buildings, erected at various periods and surrounded by a double line of wall, strengthened with towers, and by a deep moat. In the centre rises the square Norman keep or White Tower. The pentagonal ground-plan of the Tower covers an area of 12 acres within the walls (18 acres within the garden railings).

Though tradition ascribes the building of the Tower to Julius Cæsar and Roman remains (p. 391) have been found, the Tower dates from the reign of William the Conqueror, who in 1078 seqq. erected the White Tower to overawe the citizens of London and to guard the river approaches. His architect was Gundulf, Bishop of Rochester. The defences, consisting of the Inner Ward or Ballium, with thirteen towers, and the Outer Ward, with eight towers, date from Henry III. and Edward I. (13th cent.), but most of these were rebuilt or refaced between 1852 and 1900. The moat was excavated by Richard I. The palace, which adjoined the White Tower on the S., was last used by Queen Elizabeth and was pulled down under the Commonwealth. Charles II. was the last monarch to reside in the Tower, spending the night there before his coronation.

The list of celebrated Prisoners in the Tower is a long one and forms an epitome of the darker side of English history: Ranulf Flambard, Bishop of Durham (1101); Hubert de Burgh (1232); possibly Sir William Wallace (1305; p. 267); the Knights Templars (p. 244); Roger de Mortimer (1330; p. 371); David Bruce, King of Scotland (1346-57), and fifty Scottish nobles, taken prisoner at Neville's Cross; King John of France (1358-60; p. 105), five princes, and a hundred French nobles, captured at Poitiers; Richard Fitzalan, Earl of Arundel (beheaded 1397; p. 287); Prince James of Scotland (1406-7); Sir John Oldcastle (Lord Cobham, p. 193; 1413) and other Lollards, including Chaucer (traditionally); Duke Charles of Orleans (1415-40) and other French prisoners taken at Agincourt; Henry VI. (1465-70 and 1471; p. 396); Duke of Clarence (1478; p. 397); Perkin Warbeck (1499; p. 371); Edmund Dudley and Sir Richard Empson (beheaded 1510); Duke of Buckingham (beheaded 1521); Earl of Kildare (died here 1534); Sir Thomas More and Bishop Fisher (beheaded 1535); Queen Anne Boleyn (beheaded 1536); Lord Darcy (beheaded 1537) and other leaders of the Pilgrimage of Grace; Marquis of Exeter (beheaded 1538); Thomas Cromwell, Earl of Essex (beheaded 1540); the venerable Countess of Salisbury (beheaded 1541); Queen Catherine Howard (beheaded 1542); Anne Askew (1546; p. 267); Duke of Norfolk (1546-53; saved from execution by Henry VIII.'s death); Earl of Surrey, the poet (beheaded 1547); Lord Seymour of Sudeley (beheaded 1549); Duke of Somerset, the Protector (beheaded 1552); Duke of Northumberland (beheaded 1553); the seventeen-year-old Lady Jane Grey (who spent her nine days' reign here), her husband Lord Guildford Dudley, and her father the Duke of Suffolk (all beheaded 1554); Archbishop Cranmer and Bishops Latimer and Ridley (1553; burned at Oxford); Sir Thomas Wyatt (beheaded 1554) and his fellow rebels; Princess Elizabeth (1554); Countess of Lennox (1562); Duke of Norfolk (beheaded 1572); Cuthbert Mayne, seminary priest, and Edmund Campion, Jesuit (1577 and 1581; p. 371); Francis Throckmorton (1584; p. 371); Earl of Northumberland (found stabbed, 1585); Earl of Arundel (died here 1595); Anthony Babington (1586; p. 110); Sir Walter Raleigh (1592, 1603-16, and 1618; p. 120); Robert Devereux, Earl of Essex (beheaded 1601); Guy Fawkes and his fellow conspirators (1605-6; pp. 120, 251); Arabella Stuart (1611-15); Sir Thomas Overbury (poisoned 1613); Robert Carr, Earl of Somerset (1616-22); Sir John Eliot (died here 1632); Earl of Strafford (beheaded 1641); Archbishop Laud (beheaded 1645); George Monck, Duke of Albemarle (1644-47); John Lambert (1660-61); Thomas Harrison (1660; p. 69), James Harrington (1661), and other regicides; Sir Henry Vane the younger (beheaded 1662); George Villiers, Duke of Buckingham (on five occasions); William Penn, who wrote 'No Cross no Crown' here (1668-69); Viscount Stafford (beheaded 1680), a victim of the Titus Oates plot; Samuel Pepys (1679-80), on the charge of complicity with the same plot; Lord Russell (p. 110) and Algernon Sidney (beheaded 1683), on the charge of complicity with the Rye House Plot (p. 481); Earl of Essex (found with his throat cut, 1683); Duke of Monmouth (beheaded 1685); the 'Seven Bishops' (1688; p. 126); Judge Jeffreys (p. 396); Earl of Derwentwater and Viscount Kenmure (beheaded 1716), and Earl of Nithsdale (p. 395); Marquis of Tullibardine (died here 1746), Earl of Cromarty (pardoned), Earl of Kilmarnock and Lord Balmerino (beheaded 1746), Lord Lovat (beheaded 1747), and Flora Macdonald (1746-47); Earl Ferrers (1760; p. 371); John Wilkes (1763); Lord George Gordon (1780); Brass Crosby (1793; p. 418); John Horne Tooke (1794); Sir Francis Burdett (1810); Arthur Thistlewood and the Cato Street conspirators (1820; p. 371). Eleven spies were shot here during the Great War.

Comp. 'The Tower of London', by *Lord Ronald Sutherland Gower* (2 vols.; 1901-2); 'The Tower of London from Within' (1918) and 'A Short History of the Tower of London' (1926), by *Major-General Sir George Younghusband*; and 'The Tower of London', by *Walter G. Bell* (1921).

The offices of Constable and Lieutenant of the Tower are held by military officers of high rank, but the Constable ceased to reside here after the reign of Henry VIII. and the Lieutenant after the reign of James II., and their duties are now performed by the Major and Resident Governor. — Visitors are shepherded round the Tower by the *Yeoman Warders*, or 'Beefeaters', forty in number, who wear a picturesque uniform dating from the time of Edward VI. They were founded c. 1485 and now form part of the Yeomen of the Guard, who are attached to the royal palaces (comp. p. 166). The Chief Warder (formerly known as the Yeoman Porter) locks the gates of the Tower every night and delivers the 'King's keys' with picturesque ceremony to the Major. The Yeoman Gaoler carries the processional axe (kept in the King's House) on state occasions. When a prisoner left the Tower to undergo trial the edge of the axe was turned away from him, but on his return, if he had been condemned to death, the edge was turned towards him.

Admission. The Tower is open on week-days (except Christmas Day and Good Friday) from 10 to 5 or 6; adm. to the White Tower, Jewel House, and Bloody Tower 6*d*. each (White Tower free on Sat.). On application to the warder at the Byward Tower (at 10.30, 11.15, 2, 2.45, 3.30, or 4.15) visitors are shown the interiors of five towers of the outer ward (gratuity). Visitors are not allowed to walk about without tickets, which are not issued within one hour of closing time. Illustrated guide 2*d*., guide to the armouries 4*d*. Lecture-tours from time to time (announced in the newspapers).

The entrance to the Tower, on the W. side, at the foot of Tower Hill, occupies the site of the Bulwark Gate. On the right within the entrance is the site of the *Lion Tower*, where the royal menagerie was kept till 1834 (whence the phrase 'to see the lions'). Here are now the ticket office and a simple refreshment room.

Beyond the *Middle Tower*, built by Edward I., we cross a stone bridge (replacing the drawbridge) over the *Moat*, which was drained in 1843 and now serves as a parade ground, but is still capable of being flooded. We then pass beneath the *Byward Tower* (i.e. the 'password' tower), the work of Edward I. and Richard II., with interesting vaulting. The portcullises of the Byward and Bloody Towers are the only ones in England still in working order. We are now in the OUTER WARD, or space between the two lines of circumvallation. At the angle of the inner wall is (l.) the *Bell Tower* (early 13th cent.), where More, Fisher, Arabella Stuart, and Monmouth were incarcerated. Curfew is still rung here at sunset. On the top of the rampart between the Bell Tower and the Beauchamp Tower runs 'Princess Elizabeth's Walk'; the adjoining curtain wall to the E. is pierced by the windows of the King's House (p. 395). Farther on is (r.) the *Traitors' Gate* (formerly St. Thomas's Gate), with an arch of 60 ft. span, through which state prisoners arriving by water were admitted (the original ring to which the boats were moored is still visible). Above it is *St. Thomas's Tower*, built by Henry III. and containing an oratory in the S.E. turret dedicated to St. Thomas of Canterbury. This is now the residence of the Keeper of the Jewel House. Opposite are the Bloody Tower (p. 395; above what was originally the sole entrance to the Inner Ward) and the Wakefield Tower (p. 396). The Outer Ward beyond this point was formerly encumbered with buildings, among them the Mint (p. 398).

We pass through a gateway (l.) into the INNER WARD, crossing the site of the royal residence (p. 389). Near the S.E. corner of the White Tower are the remains of the mediæval *Wardrobe Tower*, which formed part of the palace. It incorporates the base of a semicircular Roman tower and is adjoined by a fragment of the Roman city wall (p. xxvi), $10^1/_2$ ft. long and $4^3/_4$ ft. high. On the S. side of the White Tower is a Turkish breech-loading gun (25 in. calibre, weight 18 tons 14 cwt.), cast in 1468, formerly mounted at the Dardanelles, and presented to Queen Victoria by the Sultan Abdul Aziz in 1867. We pass round the White Tower to the entrance on the N. side, opposite the *Waterloo Barracks* (1845), in front of which a squad of Guardsmen is often to be seen at drill.

The **White Tower** or keep, standing on rising ground in the centre of the Inner Ward, is the most ancient part of the fortress and owes its name to the fact that it was originally built of white Caen stone and was periodically whitewashed in early times. The W. side is 107 ft. long, the S. side 118 ft., and the tower is 90 ft. high.

The walls are 11-15 ft. thick and are surmounted with turrets at the angles. The original Norman windows (except two double windows on the upper story of the S. side) were altered after 1741, but those of St. John's Chapel were restored by Salvin. The S.E. turret was used as an observatory by Flamsteed (p. 431). The **Collection of Arms and Armour** on the upper floors of the White Tower is of great value and interest, though not equal to the collections at Madrid, Vienna, Munich, and Turin. It was founded by Henry VIII. at Greenwich Palace (p. 428) and has for the most part been housed here for over three hundred years. The armour from the Rotunda Museum at Woolwich (p. 432) was added to the collection in 1927.

We enter the White Tower at the N.E. corner and ascend to the ground or GUN FLOOR. By the entrance of the *Record Room* is the case of one of the first two shells fired in London at a Zeppelin (Sept. 8th, 1915; comp. p. 311). Wolseley's sword, Roberts's revolver, Kitchener's sword and his appeal for recruits (1915). Right, the coat worn by Wellington as Constable of the Tower and, by the wall, the cloak on which Wolfe died at Quebec. Left, two carved figures ('Gin' and 'Beer') from the buttery of Greenwich Palace. Prints and models of the Tower, etc. Trophies of arms. Experimental percussion-locks invented by the Rev. Alexander Forsyth (d. 1843). This room and the adjoining Small Arms Room retain their ancient fireplaces. — To the S. of the Record Room is the *Crypt* of St. John's Chapel, where (and in the adjoining cell) the Wyatt rebels were confined (1554; inscriptions). Here are shown the block used for the execution of Lord Lovat (1747; the last man beheaded in England), a heading axe (c. 1660), instruments of torture (thumb-screws, bilboes, scavenger's daughter, iron collar), a gibbet, and a model of the rack. — The *Small Arms Room* illustrates the development of firearms (matchlocks, flintlocks, pistols, bayonets, powder-flasks, experimental weapons). At the N. end are the gun-carriages used at the funerals of Queen Victoria and Edward VII. At the S. end are a gun from Malta, two cannon made for the Duke of Gloucester, Queen Anne's son, and William III.'s horse furniture.

We ascend the winding staircase at the S.W. angle (under which the supposed bones of the 'Little Princes', p. 395, were discovered) to the first or BANQUETING FLOOR. **St. John's Chapel** ($55^1/_2$ by 31 ft.), with its massive pillars and cubical capitals (some with an early T-shaped figure), its wide triforium, its apse borne by stilted round arches, and its barrel-vaulted ceiling, is one of the best-preserved specimens of Norman architecture in England, and is the oldest church in London (c. 1080). Aspirants to the Knighthood of the Bath (p. 142) spent the night here before their investiture watching their arms. Archbishop Simon of Sudbury was torn from the altar by Wat Tyler's rebels and dragged to execution on Tower Hill (1381). The old glass in the windows came from Horace

Walpole's collection (p. 438). — The *Sword Room* contains a collection of swords from the 16th to the 19th century. In Case 50 (r.), swords of the Stuart period, including the sword of state carried before the Old Pretender (1715). In the central case are German executioners' swords (17th cent.), 'cinquedeas', etc. In Case 92 (r.), Col. Blood's (p. 397) daggers. Case 58, at the N. end, contains Spanish sword-blades, and on a pillar near by is a Japanese sword (14th cent.) presented to Kitchener. Note the original fireplace and the latrines in the thickness of the walls. — The *Weapon Room*, formerly the Banqueting Hall, is devoted to staff-weapons, maces, axes, spears, partisans, halberds, etc. The central case contains crossbows and two long-bows recovered from the 'Mary Rose', which sank in 1545. The combined weapons should be noticed, and in Case 40, at the N. end, is a 'gunner's quadrant' (16th cent.). On the W. wall are tilting lances, including the huge lance said to have been used by Charles Brandon, Duke of Suffolk. In the N.E. corner are the partisans of the Yeoman Warders, and in the N.W. corner are weapons used by the rebels at Sedgemoor (1685). The armour shown in this room was used by foot-soldiers in the reign of Charles I.

We ascend the staircase at the N.W. angle to the second or COUNCIL FLOOR. The first room, known as the *Horse Armouries*, contains a series of *Figures, mounted or on foot, showing the development of armour from the beginning of the 16th cent. to the time of Charles I. By the entrance are the famous **Brocas Helm, considered to be the finest tilting helm in existence, and the helmet of Sir Henry Lee (d. 1610), made by Jacobe Halder. On the entrance wall (l.), painted wooden shields (16th cent.). In the wall-cases on the left are the panoplies of the Earl of Cumberland, Earl of Worcester, Sir John Smythe, and Earl of Leicester (Elizabethan period), all of them the work of the Greenwich armourers William Pickering and Jacobe Halder. Near these are some early Italian breastplates, etc., from the island of Rhodes. In the centre of the room, 16th cent. helmets. At the S. end is a mounted figure with the gilded armour of Charles I.; below are nine toy cannon made for Charles II. when a boy. On the left, the armour of Prince Henry, of the youthful Charles I. and Charles II., and of James II. — The *Tudor Room* was the council chamber, scene of the abdication of Richard II. (1399). Here took place the quarrel between the Duke of Gloucester and Lord Hastings (Shakespeare's 'Richard III.', iii. 4), ending in the summary execution of the latter on a baulk of timber in front of the White Tower. In this part of the tower were confined Bishop Flambard, who escaped by means of a rope, the Duke of Orleans, and Kings John of France and David of Scotland. In Case 1, at the N. end, are pieces of armour (16th cent.), and Case 2 contains helmets (15-16th cent.). The first equestrian figure bears the *'Burgundian Bard' armour, engraved with the Burgundian cross, the Aragon pomegranate, and the badge of the Order of the Golden Fleece. In front, a helmet given to Henry VIII. by the Emperor Maximilian, with gilded ram's horns and pistol-shields. The central equestrian figure bears the **Armour made by Conrad Seusenhofer of Augsburg and presented to Henry VIII. in 1514 by Maximilian. The helmet is considered to be one of the finest examples of the armourer's craft in existence. The rider's armour is engraved with roses, pomegranates, portcullises, and the initials of Henry VIII. and Catherine of Aragon, while the horse armour, perhaps made subsequently in England, is engraved with scenes from the lives of St. George and St. Barbara. On either side of this are two suits that also belonged to Henry VIII.: one weighs 94 lb. and is composed of 235 pieces. At the end of the room is the equestrian suit made for Henry VIII. late in life, the king's armour weighing 81 lb., the horse armour 48 lb. Extra pieces belonging to this suit are shown in the wall-case to the left. By the W. wall are four suits, one made for a man nearly 7 ft. tall. In a case by the E. wall are two arquebuses of the time of Henry VIII. and 'Henry VIII.'s walking staff'.

We descend the spiral staircase (prisoners' inscriptions) in the N.E. corner to the BASEMENT or 'dungeons', which were vaulted in brick c. 1730. The *Mortar Room* contains mortars (one used at the siege of Namur, 1695) and other pieces of ordnance. On the left are two guns from Mandalay, and at the S. end is a gun from the 'Royal George', which sank at Spithead in 1782. Above is a stone panel from Corfu, with the lion of St. Mark. The rack is said to have been set up in this room.—In the *Sub-Crypt* of St. John's Chapel (empty) 600 Jews were confined by Edward I. in 1278. The archway leading thither from the Mortar Room is doubtfully said to have been the 'Little Ease', where Guy Fawkes was kept while undergoing torture, and the passage at the S.W. corner is said to have formed the cell of Sir Thomas More. — The *Cannon Room* contains English and foreign guns arranged in chronological order, including (N. end) guns from the 'Mary Rose' (p. 393). At the S. end is the lion of St. Mark, carved in wood. The well here is 40 ft. deep.

From the exit of the White Tower visitors cross TOWER GREEN, where ravens are usually to be seen. In the middle, towards the N. end, a brass plate marks the *Site of the Scaffold,* used only for the execution of Anne Boleyn, the Countess of Salisbury, Catherine Howard and Viscountess Rochford, Lady Jane Grey, and Robert Devereux, Earl of Essex. Anne Boleyn was beheaded with a sword, no block being used. As a rule prisoners were handed over to the sheriff to be beheaded on Tower Hill (p. 397) or hanged at Tyburn (p. 371).

At the N. end of Tower Green is **St. Peter ad Vincula** (shown by a warder, except on Sat. after 2 p.m.; service on Sun. at 11 a.m.), a chapel founded probably in the reign of Henry II., rebuilt in 1305-6, and reconstructed after a fire in 1512. It preserves its open oak roof of the 16th cent. and contains monuments to lieutenants of the Tower. The organ, by Father Smith (p. 107; rebuilt), was brought hither in 1891 from the Banqueting House (p. 116).

A brass tablet by the entrance commemorates thirty-four persons buried in the church or the burial-ground (now part of Tower Green), than which Macaulay said there was "no sadder spot on earth". These include More (but comp. p. 364) and Fisher, Anne Boleyn, Thomas Cromwell, Countess of Salisbury, Catherine Howard, Duke of Somerset, Duke of Northumberland, Lady Jane Grey and Lord Guildford Dudley, Duke of Norfolk, Robert Devereux (Earl of Essex), Viscount Stafford, Duke of Monmouth, and Lords Tullibardine, Kilmarnock, Balmerino, and Lovat. More's head was exposed on London Bridge but is said to have been rescued by his daughter Margaret Roper and to be now in the Roper vault at Canterbury.

On the W. side of Tower Green is the **Beauchamp Tower,** dating from Henry III. It derives its name from Thomas Beauchamp, Earl of Warwick, imprisoned here in 1397-99.

The walls of the room on the first floor are covered with inscriptions by prisoners, including some transferred from other parts of the Tower: 8. Peverel, 1570; 13. Arundel, 1587; 14. Elaborate carving by John Dudley, Earl of Warwick (d. 1554), who was confined here with his father the Duke of Northumberland and his four brothers (the gillyflower represents Lord Guildford, the rose Robert, afterwards Earl of Leicester, the acorn Ambrose, and the honeysuckle Henry); 33, etc. The Poles, grandsons of the Countess of Salisbury; 48 and 85. 'Iane', supposed to refer to Lady Jane Grey and to have been carved by Lord Guildford Dudley; 66. Rebus of Dr. Abel, chaplain to Catherine of Aragon.

To the S. of the Beauchamp Tower is the *Yeoman Gaoler's House* (rebuilt in the early 17th cent.). Lady Jane Grey was imprisoned here, and hence, on the morning of her execution (Feb. 12th, 1554), she saw her husband's headless body brought back from Tower Hill. On the S. side of Tower Green is the *King's House*, the gabled and timbered residence of the Major and Resident Governor, built as a lodging for the Lieutenant in the time of Henry VIII. and incorporating the Bell Tower (p. 391).

Anne Boleyn spent her last night here. Guy Fawkes and his companions were examined in 1605 in the council chamber on the top floor. The Jacobite rebel lords were confined here, Lord Nithsdale, by the contrivance of his wife, escaping in female dress on the night before the execution. Arabella Stuart was imprisoned here from 1611 till her death in 1615.

Passing the *Guard House*, a red-brick building of 1900, we visit the square **Bloody Tower,** which forms the main entrance to the Inner Ward and dates from Edward III. and Richard II.

One of the two portcullises is still in working order (comp. p. 391), being raised by ropes and a windlass on the upper floor. The tower was called by its present name as early as 1597, its upper chamber being believed to be the scene of the murder of the 'Little Princes' (Edward V. and the Duke of York) by Sir James Tyrrell, at the order of Richard III., in 1483. From the upper story we emerge on 'Raleigh's Walk', a gallery leading to the King's House; Raleigh, who spent his second and longest term of imprisonment (1603-16) in the Bloody Tower, during which he wrote his 'History of the World', was allowed to take the air here. This gallery formerly gave on the Lieutenant's garden, whence the tower was originally called the Garden Tower. Other prisoners were Cranmer, Ridley, and Latimer; Sir Thomas Overbury; John Felton, assassin of the Duke of Buckingham (1628); Archbishop Laud (1641-45); and Judge Jeffreys, who died here in 1689.

Adjoining the Bloody Tower is the round **Wakefield Tower** or **Jewel House,** built by Henry III. and once known as Record Tower because the public records (p. 248) were kept here from 1360 till 1856. The room on the first floor now contains the **Crown Jewels** or **Regalia.** The E. window-recess, once fitted up as an oratory, was the traditional scene of the supposed murder of Henry VI. by Richard Duke of Gloucester in 1471. A wreath of lilies is placed here on May 21st. After the execution of Charles I. the royal ornaments and part of the regalia, including the crown of Edward the Confessor, were sold. The crowns and jewels made by Sir Robert Viner, the king's goldsmith, to replace these after the Restoration retain the ancient names. The regalia are kept in a glass case, protected by an iron cage.

St. Edward's Crown, or the *Crown of England*, made for Charles II. — *King's State Crown*, made in 1838 for Queen Victoria and adorned with no fewer than 2927 diamonds, 297 pearls, and other gems. The uncut ruby ('spinel') in front was given to the Black Prince in 1367 by Don Pedro of Castile and was worn by Henry V. on his helmet at Agincourt. The large diamond below (309 carats) is one of the 'Stars of Africa' (comp. below), cut from the 'Cullinan' diamond ($3025^3/_4$ carats, the largest ever found), which was presented to Edward VII. in 1907 by the Union of South Africa; at the back is the large 'Stuart' sapphire. — *Imperial State Crown*, made for King George V. by Messrs. Garrard & Co. on the occasion of the Delhi durbar in 1911, with an emerald of 34 carats and 6170 diamonds. — *Queen Mary's State Crown*, made by Garrard & Co. in 1911, of diamonds set in platinum, with the 'Koh-i-Noor' diamond ($106^1/_{16}$ carats; presented to Queen Victoria in 1850 by the army of the Punjab) in front and the two smaller 'Stars of Africa'. — *Prince of Wales's Crown*, of plain gold. — *Queen Consort's Crown*, of gold, set with diamonds, and *Queen's Diadem*, a golden circlet, embellished with diamonds and pearls, both made for Mary of Modena, wife of James II. — *St. Edward's Staff*, of gold, $4^1/_2$ ft. long, made for Charles II.; the orb of the original staff, destroyed by the Commonwealth, contained a piece of the True Cross. — *Royal Sceptre* with the cross, 2 ft. 9 in. long, richly adorned with precious stones, including the 'Star of Africa', the largest cut diamond in the world ($516^1/_2$ carats). — *Sceptre of the Dove*, or *Rod of Equity*, held in the left hand of the sovereign at the coronation. — *Ivory Sceptre* of Mary of Modena, surmounted by a dove of white onyx. — *Sceptre of Mary II.* — *Orbs* of the King and Queen. — *Coronation Bracelets.* — *St. George's Spurs*, of gold. — *Coronation Oil Vessel* or *Ampulla*, in the form of an eagle (temp. Henry IV.) and *Anointing Spoon* (temp. John), the only relics of the ancient regalia. — *Queen Elizabeth's Salt* (1572-73). — *Salt of State*, in the form of a tower, given to Charles II. by the city of Exeter. — Eleven *St. George's Salts.* — Silver-gilt *Baptismal Font.* — Silver *Wine Fountain* given by the city of Plymouth to Charles II. — Silver-gilt *Alms Dish* used on Maundy Thursday (comp. p. 129). — *Edward VII.'s State Sword.* — Two *Maces* of the sergeants-at-arms.

The cases at the side contain six *Maces;* fifteen silver *Trumpets;* the *Curtana* or pointless *Sword of Mercy*, the *State Sword* used at the opening of Parliament, and the *Swords of Justice;* and the insignia of the *Orders of Knighthood*.

We pass beneath the Bloody Tower and turn right to reach the exit. Visitors should, however, make the round of the Outer Ward (see p. 390) and inspect the interiors of five more towers.

In the *Byward Tower* (p. 391) are the quarters of the chief warder and the apparatus for raising and lowering the portcullis. Thence we follow the Outer Ward to the N. and pass (without entering) the back of the Beauchamp Tower (p. 395) and the *Devereux Tower*, where the Earl of Essex was lodged, the *Flint Tower*, the *Bowyer Tower* (rebuilt), the traditional scene of the rumoured drowning of the Duke of Clarence in a butt of malmsey (1478), and the *Brick Tower*, where Raleigh spent a short term of imprisonment (1592) for engaging himself to be married without the queen's consent. In the N.E. part of the ward is the miniature rifle-range (not shown), where spies were shot during the War. The *Martin Tower*, where we are shown several prisoners' inscriptions of the time of the Gunpowder Plot, dates from Henry III. but is much modernized; it was from this tower that Col. Thomas Blood, probably at Charles II.'s instigation, made a bold attempt to steal the crown jewels (1673), which were kept here from 1644 to 1856. The 'Seven Bishops' (p. 126) were imprisoned in this tower. We now follow the top of the ballium wall and pass through the *Constable Tower*. The *Broad Arrow Tower*, little changed, contains several 16th cent. graffiti by Rom. Cath. prisoners. The *Salt Tower*, probably once used as a store for saltpetre, is especially notable for its inscriptions and carvings, which include a figure for casting horoscopes cut by Hew Draper in 1561, an armillary sphere, a head, hand, and foot signifying the five wounds of Christ, and several with the IHS monogram, carved by the Jesuits.

A visit should be paid also to Tower Wharf, the broad quay constructed by Henry III. between the moat and the Thames, with a gun park; and to the Tower Gardens, on the N. and W. sides of the moat.

On Tower Hill, N.W. of the Tower, now a recognized rendezvous for political demonstrations, stood the scaffold for the execution of traitors (comp. p. 394), on a site now marked by a brick pavement and a stone tablet in memory of Lords Kilmarnock and Balmerino (p. 390), within the private gardens of Trinity Square. The first recorded execution here is that of Sir Simon Burley (1388), Richard II.'s adherent; the last is Lord Lovat's (p. 390). The war memorial for the *Mercantile Marine*, consisting of a vaulted corridor with bronze panels, was designed by Sir Edwin Lutyens (1928). For Great Tower St. and All Hallows Barking, see p. 295.

William Penn was born in a house on Tower Hill (1644). — The *Tower Subway*, an iron tube 400 yds. long and 7 ft. in diameter, constructed in 1870 and passing under the Thames from the S. side of Tower Hill, was closed in 1897 and is now used by the London Hydraulic Power Co.

On the N.W. side of Trinity Square (Pl. R 43, 42, *III*) rises the great building of the *Port of London Authority* (comp. p. 406), designed by Sir Edwin Cooper (1912-22), with a tower 170 ft. in height, adorned with sculpture by Albert Hodge (Father Thames, flanked by Produce and Exportation). The sculptures on either side of the main entrance are by C. L. J. Domen (Navigation and Commerce). The rotunda inside is roofed with a dome 110 ft. in diameter. — Adjacent, on the E., is **Trinity House,** rebuilt in 1793-95 by Samuel Wyatt, with the arms of the corporation and medallion-portraits of George III. and Queen Charlotte on the façade. The corporation consists of a Master, Deputy Master, 20 Elder Brethren, and some 200 Younger Brethren, and was founded by Sir Thomas Spert at Deptford in 1514. Its duties comprise the regulation of lighthouses and buoys round the British coast, the licensing of pilots, and the relief of aged and distressed master mariners. The acting Elder Brethren sit as nautical assessors with the judges of the Admiralty Division in deciding marine causes. In the interior (adm. on written application) are busts and portraits, a collection of models, and naval curiosities.

The *General Steam Navigation Co.*, with offices at 15 Trinity Square, is the oldest shipping company in the world (1820). — In Trinity Place (S. part) is a section of the mediæval city wall, 50 ft. long and 15 ft. high.

On the E. side of Tower Hill stands the **Royal Mint** (Pl. R 46, *III*), erected in 1810-11, by John Johnson and Sir Robert Smirke, on the site of the Cistercian abbey of St. Mary of Graces ('Eastminster', founded in 1350; see p. 128), and enlarged in 1881-1882 and again since 1900. The Mint was previously situated in the Tower (see p. 391). The Mastership of the Mint was held by Sir Isaac Newton (1699-1727) and Sir John Herschel (1850-55), but this dignity was incorporated with the office of Chancellor of the Exchequer in 1869; the virtual head of the Mint is now the Deputy Master, who is ex officio the Engraver of His Majesty's Seals.

Permission to visit the Mint (for not more than six persons) is given for a fixed day and hour by the Deputy Master, on written application. The various processes of coining (melting and rolling the metal, cutting, annealing, and stamping the blanks, and weighing the coins) are extremely interesting, and the machinery used is of a most ingenious character. Each of the improved presses can stamp and mill 120 coins per minute. The Mint also produces medals to private order. The museum contains a large number of coins and medals, including specimens of Maundy money (p. 129), gold pieces of 2*l.* and 5*l.*, and impressions of the Great Seals.

Some 1,500,000 coins can be struck in a day. The silver coinage struck since 1927 contains 50% silver ($92^1/_2$% before 1920), 40% copper, 5% nickel, and 5% zinc; the bronze coinage is $95^1/_2$% copper, 3% tin, and $1^1/_2$% zinc. — The 'pyx', once kept at Westminster Abbey (p. 151), is a chest in which are placed one from every 2000 gold coins, and one silver coin from every 198*l.* nominal value, to await the 'trial of the pyx' (p. 275).

Below the Tower the Thames is spanned by ***Tower Bridge** (Pl. R 46, *III*), built by the City corporation in 1885-94 from the designs of Sir Horace Jones and Sir John Wolfe-Barry. The bridge, $^1/_2$ M. long, a magnificent engineering feat spoilt by "the lace flounces of prettified Scotch baronial architecture", comprises a permanent footway (closed), 142 ft. above high-water level, reached by stairs in the towers, and a carriage-way, $29^1/_2$ ft. above high-water, the central span of which (200 ft. long) is fitted with twin bascules or drawbridges, which can be raised in $1^1/_2$ min. for the passage of large vessels. The bascules and footway are borne by two towers, which are connected with the banks by permanent spans (each 270 ft. long), suspended on chains hanging between the central towers and smaller towers on shore.

38. Shoreditch. Hoxton.

Underground. *Liverpool Street*, on the Metropolitan and the Central London Tube (Appx., pp. 50, 52), is the best starting point.

Bishopsgate (p. 288) is continued beyond the City limits by Norton Folgate (Pl. R 44) and the High Street of **Shoreditch** (first mentioned c. 1148 as 'Soredich', probably the ditch of Sceorf or Scorre), now a densely populated borough of 104,248 inhabitants.

Commercial Street (r.; Pl. R 48) leads to Whitechapel (comp. p. 401) past *Spitalfields Market* (founded in 1682, reconstructed in 1926-29, and now having a roofed area of six acres), the chief East End market for fruit and vegetables. Farther on is *Christ Church*, built by Nicholas Hawksmoor in 1723-29.

The district of **Spitalfields,** which belonged to the priory of *St. Mary Spital*, founded by Walter Brune in 1197, was once noted for its Huguenot silk-weavers, but is now largely engaged in the manufacture of boots and furniture. The Spital Sermon (p. 265) was formerly preached in the churchyard of the priory (represented by Spital Square, Pl. R 44). — Spitalfields and Whitechapel were the scene of the mysterious 'Jack the Ripper' murders, that terrified London in Aug.-Nov. 1888. The mutilated bodies of six poor drabs, with their throats cut, were found at various times in dark alleys and backyards; the identity of the assassin has never been determined.

At Shoreditch Station (Pl. B 44) Hackney Road (r.) and Old St. (p. 273; l.) diverge. *St. Leonard's*, rebuilt by the elder George Dance in 1736-40, has an elegant steeple 192 ft. high. The E. window is made up of painted glass (1634) from the former church. The most interesting tomb is that of John Huniiades (d. 1696), in the crypt.

A modern tablet (1913) commemorates the Elizabeth actors buried here. The registers record the burial of Will Somers (Henry VIII.'s jester; d. 1560), Richard Tarlton ('Yorick'; d. 1588), James and Richard Burbage (d. 1597, 1619), and Gabriel Spencer (killed by Ben Jonson in a duel fought in 'Hogsdon Fields', 1598). On the N.W. side of the churchyard are the old stocks and whipping post. The clerk's house, at the S.W. corner, dates from 1735.

In Curtain Road (Pl. R B 44), parallel with Shoreditch High St. on the W., stood *The Theatre*, the first theatre in England, built by James Burbage on land leased (on April 13th, 1576) within the former precincts of *Holywell Priory* (the Augustinian nunnery of St. John the Baptist, founded before 1158). Previously plays had been given in the galleried courtyards of inns. The pre-Shakespearian 'Hamlet' and Marlowe's 'Faustus' are known to have been played here. James Burbage died in 1597, and on Dec. 28th, 1598, owing to a difficulty about the renewal of the lease, the theatre was pulled down by his sons, Cuthbert and Richard, and re-erected at Southwark as the Globe Theatre (see p. 411). A tablet has been placed on Nos. 86-88, 127 ft. S.S.E. of the exact site of the theatre, near the corner of New Inn Yard. In 'Curtain Close' (probably Hewett St.) stood the *Curtain Theatre*, established in 1577, and last mentioned in 1628. 'Romeo and Juliet' was played at the Curtain in 1598, probably for the first time, and it is not unlikely that Shakespeare acted at both theatres in his own plays. To commemorate these associations a stained-glass window was erected in 1886 at the W. end of *St. James's Church* (built by George Vulliamy, 1839).

Hackney Road, in which is the *Queen's Hospital for Children* (founded in 1868; 134 beds), passes near *Columbia Market* (Pl. B 48), which was built by Baroness Burdett-Coutts in 1866-69 but has long been disused.

Shoreditch High St. is continued due N. by Kingsland Road through **Hoxton,** the chief industry of which is cabinet-making. Drysdale St. (l.) leads to Hoxton St. and *Hoxton Square,* which retains houses of the late 17th century. The **Geffrye Museum** (Pl. B 47, 48), in Kingsland Road, is an interesting collection of old furniture and woodwork established by the L.C.C. in 1914 in the former Geffrye or Ironmongers' Almshouses (c. 1715). Over the entrance is a statue (a replica of the original, p. 471) of the founder Sir Robert Geffrye or Geffrey (1613-1704), Lord Mayor of London in 1685 and Master of the Ironmongers' Company, whose grave is in the adjoining burial ground. The chapel is shown by the attendant.

The museum is open free daily (except on Mondays other than bank holidays) from 11 to 6, on Sun. from 2 to 6. — The following are among the most interesting exhibits, most of which are on loan. Gallery 1: Deal panelling from Bradmore House (1700; p. 368). Hand-painted wallpaper (c. 1750). — Gallery 2: Pine panelling and staircase from 8 New Inn (c. 1690). Pottery. — Gallery 3: Deal panelling from 63 Mansell St. (c. 1740) and from Chancery Lane. — Gallery 4: Deal panelling from 60 Strand (Coutts's Bank; c. 1760). — Gallery 5: Doorway from 31 Essex St. Japanese carrying chair in red lacquer. — Gallery 6: Oak staircase from St. Augustine's (p. 275); carvings from St. Paul's, by Grinling Gibbons. Gallery 7: Carved deal staircase from Boswell's house, 56 Great Queen St. Cottage interior from Clapham (early 18th cent.). Oak room of c. 1710. — Gallery 8: Shop front from Limehouse. Doorway from 20 Putney Bridge Road. Iron hob-grates. — Gallery 9: *Mahogany-panelled room designed by Alfred Stevens, from the library of his house on Haverstock Hill (p. 382). — Children's Room (doll's house). — Gallery 10: Iron, brass, and lead work. Door from old Newgate Prison (p. 264). — Gallery 11: Deal panelling from 60 Strand.

Kingsland Road goes on to **Dalston,** with the *German Hospital* (Pl. B 45; 136 beds), founded in 1845. *St. Barnabas,* Shacklewell Lane, is a fine church by C. H. Reilly (1910).

Still farther N. is **Stoke Newington,** a borough of 52,172 inhabitants. Church St. leads past the S. entrance of *Abney Park Cemetery* (30 acres), opened in 1840, with a statue of *Dr. Isaac Watts* (1674-1748; p. 273), by E. H. Baily, erected in 1845 to commemorate his thirty years' residence at Abney Park, seat of Sir Thomas Abney. Among those buried here are William Hone (1780-1842), of the 'Every Day Book', William and Bramwell Booth (p. 293), and other eminent Nonconformists. Church St. contains a range of Queen Anne houses. Defoe Road, on the S., crosses the site of the house where Daniel Defoe lived from 1709 till shortly before his death in 1731. At the E. corner of Church St. and Edward's Lane is the site of the school attended by Edgar Allan Poe in 1817-20 (comp. his 'William Wilson'). Farther on (r.) is the old parish church of *St. Mary,* which was rebuilt c. 1563, enlarged in 1716-23, and again enlarged and altered by Sir Charles Barry in 1826. The E. window contains some old glass of the 15-17th centuries. On the right of the vestry door is the tomb of John Dudley (d. 1581) and his wife Elizabeth (d. 1602), whose second husband was Thomas Sutton (p. 270). In the S.W. angle of the churchyard is the altar-tomb of Anna Letitia Barbauld (1743-1825), poetess. Opposite is the modern parish church, by Sir George Gilbert Scott (1858), with a spire by John Oldrid Scott (245 ft. high; 1890). Through the adjoining *Clissold Park* ($54^1/_2$ acres) runs the New River (p. 272). To the N.W. of Clissold Park lies *Finsbury Park* (115 acres), with a boating lake.

39. Whitechapel. Bethnal Green. Stepney. Poplar.

Underground. *Aldgate, Aldgate East, St. Mary's, Whitechapel, Stepney Green, Mile End*, and *Bow Road*, on the District (Appx., p. 50).

Adjoining the City on the E. lies **Whitechapel** (Pl. R 47, 52, *III*), a district largely inhabited by Jews (tailors, dressmakers, furriers, bootmakers, cigar-makers, etc.; comp. p. 304), whose presence here and in Mile End and Stepney is chiefly due to Russian persecution (1881 seqq.). Beyond Middlesex St. (l.; formerly Petticoat Lane), noted for its Jews' market on Sun. morning, Aldgate High St. (p. 304) is continued E. by Whitechapel High Street.

In Commercial Street (l.; comp. p. 399) is **Toynbee Hall** (Pl. R 47, *III*), founded in 1885 and named after Arnold Toynbee (1852-83), who died in the prime of life while engaged in lecturing to working men on political economy. The hall contains rooms for about 30 residents, chiefly Oxford and Cambridge graduates, desirous of sharing the life of an industrial population (comp. p. 56). It contains also drawing rooms, dining, reading, and lecture rooms, a library, etc., in which social meetings are held for the people of the neighbourhood. The first warden was Canon Barnett (1844-1913). Toynbee Hall is a centre for adult education, being connected for this purpose with the authority for University Extension lectures and with the Workers' Educational Association. The hall is open to visitors, but there is little to see, except in the evenings of the autumn and winter.

John Strype (1643-1737), historian, was born at 10 Leyden St. (Pl. R 48, 47, *III;* tablet).

Commercial Road East (p. 404) diverges on the right. Farther on (l.) are the *Whitechapel Public Library*, with a small museum, and the *Whitechapel Art Gallery*, designed by C. H. Townsend (1901), where loan exhibitions are held from time to time (adm. free, but donation expected).

Here begins Whitechapel Road (Pl. R 48, 52), forming, with its continuation Mile End Road, a wide and animated boulevard $1^1/_2$ M. long. The parish church of *St. Mary Matfelon* (r.) was rebuilt in 1882; Richard Parker, leader of the mutiny at the Nore, executed in 1797, was buried in the vaults, and the tomb of Richard Brandon (d. 1649), executioner of Charles I., is just outside the church wall. A little farther on is the *Whitechapel Bell Foundry* (Messrs. Mears & Stainbank), established in 1570. Performances of Yiddish plays are given at the *Pavilion Theatre* (l.). The *London Hospital*, founded in 1740, is the largest hospital in the country (839 beds), with a medical school (over 600 students). Behind the hospital is the church of *St. Philip Stepney*, by Sir Arthur Blomfield; John Richard Green, the historian, was incumbent of this church from 1865 till 1869 (tablet on the vicarage).

Beyond Cambridge Road (p. 403; l.) and Sidney St. (p. 404; r.) Whitechapel Road is continued by Mile End Road, which begins exactly 1 M. from Aldgate. A bronze bust (1926; l.) of *William Booth* (1829-1912) marks the spot where he began the work of the

Salvation Army (p. 293) in 1865. At the rear of the Beth Holim (No. 253) is the oldest Jews' cemetery in London, acquired in 1656 and closed in 1733. [The Brady St. cemetery was opened in 1761 and closed in 1851; that adjoining the People's Palace was opened in 1733.] The picturesque *Trinity Hospital* (l.; Pl. R 52, 56), for master mariners or mates and their wives or widows, was founded by Captain Henry Mudd in 1695 and is managed by Trinity House (p. 397; adm. on application at the office). In the quadrangle is a statue of Captain Sandes, a benefactor (1746); and behind the chapel (interesting stained glass) is a terracotta statue of Captain Maples, originally erected at Deptford in 1681. The 18th cent. leaden cisterns should be noted. The Great Assembly Hall, adjacent, is the headquarters of the *Tower Hamlets Mission*, founded by Mr. F. N. Charrington in 1870. A little farther on are the *Vintners' Almshouses*, rebuilt in 1802. No. 88 (tablet), opposite, was the home of Captain Cook from 1764 onwards.

The **People's Palace** and the **East London College** (Pl. R 60), independent of each other since 1913, sprang from the same scheme for the "recreation and amusement, the intellectual and material advancement of the vast artisan population of the East End".

The nucleus of the scheme was the Beaumont Philosophical Institution, an endowment of J. T. Barber Beaumont (1774-1841; founder of the County Life and Provident Life insurance offices), afterwards developed for educational purposes by endowments from the Drapers' Company and by grants from public funds. The People's Palace (1887) comprises the Queen's Hall, suggested by the 'Palace of Delight' in Sir Walter Besant's 'All Sorts and Conditions of Men' and containing an organ and twenty-two statues of queens by F. Verheyden; a swimming bath; and a winter garden. Concerts and entertainments are given almost daily.—East London College, founded in 1887 and a school of the University (p. 309) since 1907, has faculties of arts, science, and engineering, with 500 students. There is a good library of over 21,000 volumes.

Mile End Road crosses the Regent's Canal (p. 405) and is continued by Bow Road to **Bow,** or *Stratford-le-Bow*, so named from the shape of the original bridge over the Lea (p. 476). The parish church of *St. Mary Stratford Bow* (Pl. B 68) dates from 1311. The tower, the narrow aisles (4-5 ft.), the arch at the W. end, and the roof of the chancel are noteworthy, and there are a few old monuments. In front is a statue of *Gladstone*, by A. Bruce-Joy (1882).

The match factory of Messrs. Bryant & May is in Fairfield Road (Pl. B 63, 64). — Bow china, chiefly associated with the name of Thomas Frye, the artist (1710-62), was made from 1744 to 1775, when the pottery was bought by William Duesbury of Derby (comp. p. 363).

To the S. of Bow lies **Bromley,** or *Bromley-by-Bow*, with old cottages at Nos. 74-90 High St. and another *St. Mary's* (Pl. B 68). The latter, rebuilt in 1842-43, represents the chancel of the church of the Benedictine nunnery of St. Leonard (Chaucer's "scole of Stratford atte Bowe"); church and churchyard contain monuments of the 17-18th centuries. At the N. end of the recreation ground in St. Leonard's St. are an old gateway from Northumberland House (p. 69) and two old stone figures. *Bromley Hall* (Pl. R 68), a 15th cent. manor house in Brunswick Road, is now the headquarters of the Royal College of St. Katharine (p. 376).

Beyond Bow Bridge, Stratford High St., crossing various ramifications of the Lea, on the banks of which are numerous evil-smelling factories, goes on to *Stratford* (railway station, p. 477), in Essex. Abbey Lane (Pl. B 71) marks the site of Stratford Langthorne Abbey, founded in 1135 for monks of the order of Savigny (afterwards Cistercian).

Cambridge Road (Pl. R B 51, 52) runs N. from Whitechapel through **Bethnal Green,** once noted for silk-weaving, now a borough of 117,238 inhabitants. It has twelve churches named after the Apostles. *St. John's* (r.) was built by Soane in 1824-25.

Bethnal Green Road (Pl. R B 48, 52), which here diverges E. for Shoreditch (p. 399), passes near *Oxford House* (p. 56) and *St. Matthew's*, in Church Row, built by the elder George Dance in 1740. The mixed market in Club Row (at the W. end of Bethnal Green Road, N. side) is a curious sight on Sun. mornings.

Bethnal Green Museum (Pl. B 52), a branch of the Victoria and Albert Museum (p. 322), was opened in 1872. Adm. free on week-days from 10 to 5 (Mon. & Thurs. till 10) and on Sun. from 2.30 to 6. Guide-lecturer on Tues. at 10 & 11, on Thurs. at 3. The collections mainly consist of 19th cent. objects of art. Changes are frequent.

Ground Floor. The central area, which we enter through iron gates made in Prussia, has a mosaic flooring executed by female convicts in Woking Prison. It contains bronze and marble sculptures (mostly British), British water-colours. British and foreign birds, etc.

Lower Galleries. A collection of textiles (costumes, needlework, lace, shoes, dolls; Spitalfields silks; Bethnal Green hand-loom for silk-weaving) occupies the N. gallery. — In the S. gallery is a collection of porcelain and pottery, dolls' houses, model ships and railway engines, etc.

The Upper Galleries are mainly devoted to specimens of English and Continental furniture of the 16-19th centuries. They contain also the reception room of a modern Japanese house; an 18th cent. room and fittings from Damascus; carvings in ivory, jade, horn, etc.; bronzes; glass; oil-paintings; drawings and prints of local topography; etc.

From Old Ford Road, which diverges E. from the museum, Approach Road, passing the *City of London Hospital for Diseases of the Heart and Lungs* (185 beds), leads N.E. to **Victoria Park** (Pl. B 55, 58, 59), which was laid out in 1842-45 and covers 217 acres. There are two sheets of water for boating and bathing. On the N.W. side, near *Hackney Common*, is the *French Protestant Hospital* (Pl. B 54, 58).

Mare Street (Pl. B 51-49), continuing Cambridge Road to the N., is the chief thoroughfare of **Hackney,** a borough of 222,142 inhab., once a fashionable suburb and noted for its young ladies' schools. *St. John-at-Hackney* (Pl. B 53), the large parish church, dates from 1797; it contains many monuments (including one by Roubiliac to James Sotheby, d. 1750) from the old church, the tower of which (built by the Knights of St. John c. 1350) is still standing in the churchyard. Adjoining the Pavement are the old stocks. **St. John's Institute*, a little to the E., at 2 High St., Homerton, occupies a Tudor mansion (the traditional residence of Thomas Sutton, p. 270), with linen-fold panelling. *Brooke House* (now a private lunatic asylum), on the W. side of Clapton Road (Pl. B 53), was rebuilt by Lord Hunsdon (d. 1596) and was afterwards owned by Fulke Greville, Lord Brooke (d. 1628). To the E. lies *Hackney Marsh* (Pl. B 61, 62, 65, 66; 339 acres), intersected by the river *Lea* and opened as public playing fields in 1894.

Commercial Road East (Pl. R 47-59), diverging E. from Whitechapel High St. (p. 401) and 1$^3/_4$ M. long, was constructed in 1803 as an approach to the East India Docks (p. 408). It intersects **Stepney,** a borough of 249,657 inhab., "the nursery of English seamen". Near the beginning of the street (r.) is a tea warehouse of the Port of London Authority (p. 406). No. 11 Sidney St. (Pl. R 51, 52) was the scene in 1911 of a pitched battle between criminals and the police and military, including field artillery. In Stepney Causeway (Pl. R 55; r.), $^1/_2$ M farther on, are the head offices (Nos. 18-26) of *Dr. Barnardo's Homes,* founded in 1866 by Dr. Thomas John Barnardo (1845-1905) and maintaining by means of public subscriptions about 8000 orphan and destitute boys and girls.

There are 176 branches in England, Wales, Ireland, Canada, and Australia. Chief among these are the girls' village home at Barkingside, Essex (1400 girls); the boys' garden city at Woodford Bridge (700 boys); the Watts Naval Training School at Elmham, Norfolk (300 boys); the Russell-Cotes Nautical School at Parkstone, Dorset (100 boys); and the William Baker Technical School at 'Goldings', Hertford (300 boys).

Belgrave St. (l.) leads to *St. Dunstan's* (Pl. R 59), the parish church of Stepney, dating mainly from the 15th cent. but much restored. The belief that every British subject born on the high seas belongs to Stepney parish is erroneous, but baptisms which take place at sea are often registered here.

On the N. side of the chancel are an 11th cent. representation of the Crucifixion, a squint, an E.E. relief of the Annunciation, and the canopied tomb of Sir Henry Colet (d. 1505; Lord Mayor and father of Dean Colet, p. 367); on the S. side are 13th cent. sedilia and the monument of Sir Thomas Spert (p. 398). Note the old staircase leading to the rood-loft and a stone from Carthage in the wall of the S. aisle.

Parallel with Commercial Road on the S. are Cable Street and St. George Street, the latter once notorious as Ratcliff Highway, with its drinking dens for sailors. Thomas Day was born in 1748 at 36 Wellclose Square (Pl. R 47, 51). Emanuel Swedenborg (1688-1772) was buried in the Swedish Church (demolished) in Princes Square (Pl. R 51), but his remains were removed to Sweden in 1908. In the churchyard of *St. George's-in-the-East* (designed by Nicholas Hawksmoor, 1715-29) is a nature study museum. — Farther S., beyond the London Docks (p. 407), lies **Wapping** (Pl. R 50), a riverside district retaining a few 18th cent. houses. The 'Wapping Old Stairs' of Dibdin's ballad may still be seen near the entrance to Wapping Basin. Near the Tunnel Pier lay *Execution Dock,* where Captain Kidd (1701) and other pirates were hanged in chains at low water and left for three tides. Judge Jeffreys, disguised as a sailor, was arrested at Wapping in 1688. From Wapping Station (p. 406) the *Thames Tunnel,* constructed by Sir Marc and Isambard Kingdom Brunel in 1824-43 but since 1865 a railway tunnel, leads under the river to Rotherhithe (p. 413). — **Shadwell** (Pl. R 54) commands views of the shipping on the river. The *King Edward Memorial Park* (1922) contains a memorial to Sir Hugh Willoughby, Stephen and William Borough, Sir Martin Frobisher, and other explorers who set sail from Ratcliff in the latter half of the 16th century.

In Horseferry Branch Road, just beyond Stepney Station, is the N. entrance to the *Rotherhithe Tunnel* (Pl. R 54; for vehicles and pedestrians), 1$^1/_4$ M. long, completed in 1908. We then pass the

Regent's Canal Dock (10 acres; outside the jurisdiction of the Port of London Authority, p. 406), whence the Regent's Canal, constructed by John Rennie in 1812-20, runs through N. London to join the Grand Junction Canal at (8$^1/_2$ M.) Paddington; the two canal companies were amalgamated in 1929 to form the Grand Union Canal Co. Commercial Road crosses the *Limehouse Cut*, a canal joining the river Lea, and ends at **Limehouse**, which derives its name from vanished lime-kilns. *St. Anne's* (Pl. R 59, 63), with a lofty tower, was built by Nicholas Hawksmoor (1712-24). A little farther on is the *Sailors' Palace*, opened in 1903.

WEST INDIA DOCK ROAD here diverges S.E. for the West India Docks (p. 408), passing Limehouse Causeway and PENNYFIELDS (Pl. R 62), the 'Chinatown' of London, with many restaurants. The *Danish Church*, in King St., contains wooden figures of Moses, John the Baptist, Peter, and Paul, by C. G. Cibber. — To the S. of the West India Docks lies the *Isle of Dogs*, with *Millwall* and *Cubitt Town*. The Isle of Dogs is really a peninsula formed by a loop of the Thames and is said to derive its name from the royal hounds kept here when the king had a palace at Greenwich (p. 428).

In **Poplar** (a borough of 162,578 inhab.), $^1/_2$ M. farther E., to the S. of EAST INDIA DOCK ROAD, is *St. Matthias* (Pl. R 66), formerly the chapel (1654) of the East India Company (p. 300), with oak pillars believed to be masts of the ships of the Armada; it contains a bas-relief by Flaxman in memory of George Steevens (1736-1800), the Shakespearian commentator, who was baptized and buried here. In Bow Lane (r.), beyond Poplar Station and the church of *All Saints* (built by Charles Hollis, 1823), are quaint 'homes' founded by Mrs. Esther Hawes in 1686. Opposite the *Poplar Hospital* (Pl. R 71) are an entrance to the East India Docks (p. 408) and the N. approach to *Blackwall Tunnel* (Pl. R 70), which, nearly 1$^1/_4$ M. long and designed by Sir Alexander Binnie (1897), leads to East Greenwich (p. 431).

A tablet erected on the wharf near Blackwall Pier in 1928 by the Association for the Preservation of Virginia Antiquities commemorates the sailing of the 'Susan Constant', 'Godspeed', and 'Discovery' from Blackwall on Dec. 19th, 1606, with the first permanent colonists for Virginia, including Captain John Smith (p. 264), Bartholomew Gosnold, Edward Maria Wingfield, John Ratcliffe (or Sicklemore), and the Rev. Robert Hunt.

Beyond the East India Docks we cross the river Lea to *Canning Town* (dating from 1851 and named after the chief employer of labour), in Essex, whence BARKING ROAD, 3$^1/_4$ M. long, leads viâ *Plaistow* and **East Ham** (a county borough with 143,246 inhab.) to Barking (p. 474). To the N. of Plaistow lies **West Ham** (a county borough with 300,860 inhab.). Tablets commemorate the residence of Elizabeth Fry (1780-1845), prison reformer, at 'The Cedars', Portway (on the S. side of *West Ham Park*, which covers 77 acres), and the birth of Lord Lister (p. 133) at Upton House, in Upton Lane (E. side of the park). Farther N. in Upton Lane is the 'Spotted Dog', a picturesque old inn. In Green St., to the N. of Barking Road, is 'Anne Boleyn's Castle', with a 16th cent. brick tower. *St. Mary's*, the parish church of East Ham (1$^1/_4$ M. to the S. of Barking Road), is a complete 12th cent. structure with an apse. It has a double piscina (13th cent.) and monuments, brasses, and font of the 17th century. Railway stations, see p. 474 and Appx., p. 50.

40. The Port of London.

The Victoria & Albert Docks and the London Docks are best reached by Railway. Trains from Fenchurch St. and Liverpool St. (p. 24) to the Victoria and Albert Docks, at which there are six stations, viz. (from W. to E.) *Tidal Basin*, *Custom House*, *Connaught Road*, *Central* (buffet, luncheons served), *Manor Way*, and *Gallions* (hotel). From Shoreditch and Whitechapel (junction for the District Railway, Appx., p. 50) electric trains of the East London Railway run to *Shadwell* and *Wapping* (for the London Docks), *Rotherhithe*, *Surrey Docks*, and *New Cross* or *New Cross Gate* (through trains from stations on the Metropolitan). — Omnibuses Nos. 1a, 1c, 5a, 15, 15a, 23, 47, 47a, 47b, 56, 57, 92, 92e, 106, 106a, 106b, 122, 123, 147, 217b, 222, 223, see Appx., p. 56. — Trams to Surrey Docks, Nos. 68 and 70, see Appx., p. 64.

Admission. The docks and warehouses are open to those only who have business to transact there. Permits are issued to others at the discretion of the General Manager, Port of London Authority, Trinity Square, E.C. 3, to whom written application should be made. — Smoking is strictly prohibited within the dock precincts.

The **Port of London,** beginning officially at Teddington Lock (p. 446), extends to the mouth of the Thames (as far as a line drawn from Warden Point in the Isle of Sheppey to Havengore Creek in Essex), a distance of 67 M. Above London, however, the Thames is used mainly for recreation. The commercial port begins at London Bridge (p. 297), below which the river is more or less occupied by shipping nearly all the way to Tilbury, 26 M. farther down. But apart from the outlying Tilbury Docks, all the docks are situated within 10 M. of London Bridge; all, with the exception of the Surrey Docks, lie on the N. bank.

Until 1908 the docks were owned by various private companies, but in that year they were purchased for the public, and the entire port was placed unter the **Port of London Authority,** a board consisting of 28 representatives of the various authorities and commercial interests involved (offices, see p. 397). The 'P.L.A.' controls the construction of embankments, wharves, and jetties and is responsible for the dredging of the navigable channel (27 ft. deep at low water, and 47 ft. at high water, up to the King George V. Dock), for the regulation of the river traffic, and for keeping the water unpolluted. The area of its dock estate is 3668 acres, of which 723 acres are water, with 45 M. of quays. The wharves and jetties lining the river banks do not belong to the Port Authority; they are 320 in number and have 15 M. of quays.

The imports and exports of London (excluding its coastwise trade) are over a third in value (692,730,143*l*. in 1928) of the total imports and exports of the United Kingdom. The principal imports are grain, timber, rubber, wool, fibres, tallow, gums, frozen meat (70% of all meat imported into the United Kingdom), tobacco, provisions, sugar, tea, coffee, wines, spirits, fruit, and paper. A large proportion of the imports is re-shipped for other ports, and this fact, converting London into an international entrepôt, fills its warehouses with an endless variety of wares, unparalleled elsewhere. Large quantities of goods also are transhipped in the port, i.e. transferred from one vessel to another without passing through the warehouses. — In the year ending March 1928 shipping of 55,423,681 net register tons entered London, of which about 40% loaded and discharged in the river, the remainder in the docks.

The **Docks** include 'wet docks' for ships discharging or loading cargo and 18 'dry docks' for repairing vessels. A large proportion of the goods landed in the port is stored in warehouses (with a total accommodation for about 1,000,000 tons of goods, apart from the transit sheds); dutiable articles (wine, tobacco, silk, etc.) are stored in 'bonded warehouses'. Below some of the warehouses are cellars for wine, oil, etc., while above ground are transit sheds, cold stores, landing stages, railways (with a total length of 140 M.), roads (45 M), packing yards, cranes (including a floating derrick capable of lifting 150 tons), and every kind of apparatus necessary for the loading, unloading, and custody of goods. But this enormous business is spread over such a large area, and the various docks are so remote, that there is no one spot where an adequate idea of the maritime commerce of London can be obtained. Many Londoners have never seen a dock or even a ship. A visit to any of the docks is profoundly interesting, and perhaps nothing will convey a better idea of the vast activity and stupendous wealth of London than a visit to the warehouses at London Docks or at Cutler St. (p. 304), filled with foreign and colonial products; to the vaults, with their inexhaustible quantities of wine; and to the quays and landing stages, cumbered with hides, bales, casks, and timber.

St. Katharine's Docks (Pl. R 46, *III*), immediately E. of Tower Bridge (p. 398), were constructed in 1825-28 and cover an area of 23$^1/_2$ acres (10$^1/_2$ acres of water), on which 1250 houses with 11,300 inhab. and St. Katharine's Hospital (p. 376) formerly stood. The engineer was Thomas Telford, and the architect Philip Hardwick. The warehouses store tea, indigo, scent, wool, hops, tortoise-shell, mother-of-pearl, dried fruit, sugar, marble, etc.

London Docks (Pl. R 50), at Wapping (p. 404), were constructed in 1802-5 and extended after 1838; they now cover an area of 100$^1/_2$ acres (35$^1/_2$ acres of water; 2$^1/_4$ M. of quays). Improvements (completed in 1912) include a concrete jetty (782 ft. long) in the Western Dock with double-story transit sheds and a double-story concrete shed on the N. quay. The warehouses here are the most interesting of all for the variety of their contents: wines, spirits, ivory, spices, shells, cocoa, coffee, wool, gums, essential oils, quicksilver, rubber, drugs, iodine (practically the world's supply, of a value of over 2,000,000*l.*), canned fruit, seeds, skins, etc. About 220,000 tons of goods can be stored, besides 27,000 pipes of wine in the vaults, which have 28$^1/_4$ M. of gangways. In No. 2 warehouse is the small *Docks Museum,* with an interesting collection of specimens of wares entering the port.

The **Surrey Commercial Docks** (Pl. R 53, etc.), in Rotherhithe (p. 413), the only docks on the S. bank, date from 1807. The Greenland Dock incorporates the Howland Dock, first of the Thames docks, constructed soon after 1696. With their numerous basins, the Surrey Docks cover an area of 380 acres (133 acres of water; 8 M. of quays) and store some 400,000 tons of softwood (mainly from Scandinavia; about 1,500,000 tons per annum, the largest tonnage of any article entering the port). There are 70 acres of timber ponds, 64 acres for piling timber, and 58 acres of timber sheds. Hardwood, paper, grain, and Canadian produce (cheese, butter, and bacon) are also handled here. The *Grand Surrey Canal*, originally designed to be carried to Portsmouth, extends from these docks to Camberwell and Peckham.

The **West India Docks** (Pl. R 62, etc.), 241 acres in area ($97^1/_2$ acres water), the oldest enclosed docks in London, constructed in 1800-2, lie between Limehouse and Blackwall (p. 405). The three basins, each about $^1/_2$ M. long, are called the Import Dock (29 acres), the Export Dock (24 acres), and the South Dock ($36^1/_3$ acres). Sugar, frozen mutton, rum, fruit, hops, grain, and hardwood are stored here. — **Millwall Dock** (Pl. R G 65, 61), $231^1/_2$ acres in extent (35 water), dating from 1864-68, is in the Isle of Dogs (p. 405) and is connected with the West India Docks by a new channel. It is equipped with granaries, silos, and elevators for handling grain. 'Dolphins', timber structures bearing hydraulic cranes, erected in the dock about 40 ft. from the quays, enable goods to be swung direct from ships to barges.

In East India Dock Road, $^1/_2$ M. below the West India Docks, is the land entrance to the **East India Docks** (Pl. R 70, 71), in Blackwall, which date from 1803-6 and admit liners up to 8000 tons.

Lower down, between Bow Creek and Gallions Reach, lie the **Royal Victoria and Albert** and **King George V. Docks,** $2^3/_4$ M. in length, with an area of 1100 acres, of which 245 are water (the largest single sheet of dock water in the world). They comprise the *Victoria Dock* (1855; 95 acres), the *Royal Albert Dock* (1880; 87 acres), and the *King George V. Dock* (1921; 64 acres). The King George V. Dock has fourteen berths for steamers up to 30,000 tons, and its mechanical equipment, including three-ton electric cranes, is unrivalled; at its W. end is a large dry dock. Steamers of the P. & O., Orient, White Star, Atlantic Transport, Royal Mail, and other companies put in at these docks. At the Victoria and Albert Docks are huge granaries and two flour-mills, besides cold stores for 1,151,000 carcasses. The bulk of the tobacco imported into London (95,000 tons in 1927) is stored here, the quantity 'in bond' varying from 40,000 to 50,000 tons. Amongst other points of interest are two floating cranes, with a lifting capacity of 50 and 30 tons respectively; electric trolleys; machinery for the coaling of steamers; and electric pumps for maintaining the water-level.

Tilbury Docks, 26 M. below London Bridge, are described on p. 474.

V. SOUTH LONDON.

41. Southwark.

Underground. *London Bridge*, *Borough*, and *Elephant & Castle*, on the City & South London Tube (Appx., p. 55).

Southwark (sometimes pron. 'súthark'), a borough of 184,404 inhab., extending along the S. bank of the Thames from London Bridge on the E. to Waterloo Bridge on the W., derives its name from being originally the fortified bridge-head of the City.

Situated on the high-road to the Continent, it is one of the oldest parts of London. Roman tombs and relics of villas have been found here. Still known as 'The Borough', Southwark has since 1296 sent two (now three) representatives to Parliament. After 1327 the control of the borough was vested in the City Corporation, of which it formed the ward of Bridge Without (now restricted to the bridge itself); the aldermanship of this ward, on the occurrence of a vacancy, is offered as an honorary dignity to the senior alderman. Southwark was famous for its inns, its Elizabethan theatres, and its prisons, but very little of its old-fashioned character is left, and its slums are notorious. Southwark Fair, depicted by Hogarth, was suppressed in 1763. — An annual pilgrimage through Shakespeare's Southwark is held on his birthday (April 23rd), starting from the cathedral; scenes from his plays, with a waggon as stage, are performed on the site of the Globe Theatre and in the yard of the George Inn.

***Southwark Cathedral** or *St. Saviour's* (Pl. R 38, *III*), situated at the S. end of London Bridge (p. 297), is one of the oldest churches in London, but has been much rebuilt and repaired.

The original Norman nave, of which fragments still remain, was built for Austin canons (or canons regular) in 1106 by William Giffard, Bishop of Winchester, as the church of the priory of *St. Mary Overies*. After the fire that devastated Southwark in 1207, the church was rebuilt in the E.E. style by Bishop Peter des Roches (de Rupibus), whose choir, transepts, and retro-choir survive, though altered by Cardinal Beaufort at the beginning of the 15th cent. and recently much restored. In 1424 Jane Beaufort was married here to James I. of Scotland (comp. p. 458), who told his love for her in the 'Kingis Quair'. The roof of the nave, found to be in a dangerous condition, was removed in 1830 and the walls stood unprotected until their demolition in 1839. A temporary structure was in its turn removed to make way for the present admirable nave, in the 13th cent. style, built in 1890-96 by Sir Arthur Blomfield. Above the crossing is a quadrangular 16th cent. tower, 162 ft. in height. In 1540 the priory church became the parish church, taking the name (St. Saviour) of the suppressed abbey of Bermondsey (p. 412). St. Saviour's belonged to the diocese of Winchester till 1877 (when South London was transferred to the diocese of Rochester), and in 1905 it became the cathedral of the new diocese of Southwark.

Interior (open 7.30-6; services on week-days at 8 & 5, on Sun. at 7.30, 8, 11, & 6.30; entrances at the S.W. corner of the nave and in the S. transept). In the S.W. corner of the Nave are fragments of E.E. arcading. The Norman doorway and the recess in the N.W. corner are relics of the original nave. — Almost all the stained glass in the church is modern. In the N. wall, from W. to E., are memorial windows to *Oliver Goldsmith* (1730?-74; p. 412); *Dr. Johnson* (1709-84; p. 411); *Henry Sacheverell* (1674?-1724; chaplain of St. Saviour's in 1705-9; comp. p. 263); *Alexander Cruden* (1701-70; author of the 'Biblical Concordance'; buried in the parish); *John Bunyan* (1628-88); John Gower; and *Geoffrey Chaucer* (1340?-1400; p. 413). Below the Gower window is the tomb of *John Gower* (1325?-1408), Chaucer's friend, who died at the priory; the poet's head rests on his three works, 'Vox Clamantis', 'Speculum Meditantis', and 'Confessio Amantis'. Further Norman remains (prior's doorway and holy water basin) may be seen outside the E. end of this wall, in the vestry (apply to the verger). — The windows in the S. wall, from W. to E., commemorate *Edward Alleyn* (1566-1626; once churchwarden; p. 412); the dramatists *Francis Beaumont* (1584-1616), *John Fletcher* (1579-1625; p. 411), and *Philip Massinger* (1583-1640; p. 411); and *William Shakespeare* (1564-1616; p. 411) and *Edmund Spenser* (1552?-1599). Below the last is a recumbent figure of Shakespeare, by H. W. McCarthy (1912), with a representation of Southwark in the poet's lifetime. — The chandelier hanging below the tower was presented in 1680.

TRANSEPTS. The arms of Cardinal Beaufort (p. 409) are carved on the pillar by the door in the S. transept. Opposite is a mural monument to *William Emerson* (1483-1575), believed to be an ancestor of Ralph Waldo Emerson. — In the N. transept we note a fine muniment chest (1588), an ambry, a stone coffin (12th cent.), a wooden sword-rest (1674), and a memorial to *Lionel Lockyer* (1600-1672), pill-maker. — To the E. of this transept is the HARVARD CHAPEL (with a Norman arch and shaft), restored in 1907 in memory of *John Harvard* (1607-38), founder of Harvard University, who was baptized in this church on Nov. 29th, 1607. The painted window was designed by John Lafarge (1905); the chapel contains also a piece of Elizabethan glass.

CHOIR. The *Altar Screen was erected c. 1520 by Richard Foxe, Bishop of Winchester, whose device, the pelican, is seen in the string-course; the niches were filled with statues in 1912, and much of the screen was coloured in 1929. In the N. choir aisle are the tomb of *John Trehearne* (d. 1618), gentleman porter to James I., and an early 13th cent. oaken effigy of a cross-legged knight in chain-mail and surcoat. Opposite is the canopied tomb of *Alderman Humble* (d. 1616), with some good verses on the altar side. In the S. choir aisle we note the brass of *Susanna Barford* (d. 1652), with a quaint inscription (left wall, near the transept), the oak bosses of the old roof (1469), and the beautiful tomb of *Lancelot Andrewes*, Bishop of Winchester (1555-1626).

The *RETRO-CHOIR or LADY CHAPEL, in the E.E. style, is now used as the parish church. Here Stephen Gardiner, Bishop of Winchester, and Edmund Bonner, Bishop of London, presided over the trials of John Rogers, John Bradford, John Philpot, Bishop Hooper, Bishop Ferrar, Laurence Saunders, and other Marian martyrs (comp. p. 267; memorial window on the S. side). In the N.E. bay is a window with figures of St. Thomas of Canterbury, Charles I., and Archbishop Laud. Six of the windows at the E. end (scenes from the life of the Virgin; female saints), by Hardman, were placed here in 1921 as a war memorial. In the N.E. corner is an old tomb-figure of a monk.

Among those buried in St. Saviour's without monuments are *Sir Edward Dyer* (d. 1607), poet; *Edmund Shakespeare* (d. 1607), youngest brother of the poet, and *Lawrence Fletcher* (d. 1608), players; *Philip Henslowe* (d. 1616; p. 412); and *John Fletcher* and *Philip Massinger* (p. 410), dramatists.

To the W. of St. Saviour's extends a district of wharves and warehouses, rich in historical associations. Winchester St., on the N. side of the *Borough Market* (Pl. R 38, *III;* for vegetables), which dates from 1755, recalls *Winchester House*, residence of the Bishops of Winchester from 1107 till 1626, finally destroyed by fire in 1814.

Attached to Winchester House was the LIBERTY OF THE CLINK, a manor of 70 acres (extending W. as far as Paris Garden, p. 412), which, being outside the jurisdiction of the City, was in the 16-17th cent. the pleasure quarter of London, with theatres, bear gardens, and 'stews' (brothels). — The *Clink Prison*, where Bradford and Hooper were confined, was at the corner of Maid Lane (see below) and Gravel Lane; the expression 'clink' is still used as a synonym for prison.

Stoney St. leads right from the end of Winchester St. through an archway (the old stonework and the bricked-up arch above are relics of Winchester House) to CLINK STREET, a strange cañon-like thoroughfare (beware of the cranes). We pass under Cannon St. railway bridge to emerge in Bank End, where we turn left to reach PARK STREET, the 'Maid Lane' of Shakespeare's time. On the left is *Barclay & Perkins's Brewery*, to which visitors are admitted on application.

Dr. Johnson's words on the occasion of the sale of the brewery, after the death in 1781 of Henry Thrale, its owner, are famous (but apocryphal): "We are not here to sell a parcel of boilers and vats, but the potentialities of wealth beyond the dreams of avarice." — On the wall of the brewery in Park St. is a bronze tablet (1909) with a bas-relief of old Southwark, marking the approximate site of the **Globe Theatre,** which was erected in 1599 by a syndicate including Cuthbert and Richard Burbage, Shakespeare, and Heming (comp. p. 399). Shakespeare acted here as a member of the King's Company till 1611, and here 'Hamlet' (1602), 'Othello' (1604), 'Macbeth' (1606), and 'King Lear' (1606) were produced. The theatre was burned down in 1613, and its successor was demolished in 1644. It was a circular or polygonal structure of timber, small but of considerable height, with a thatched roof. It was distinguished by a figure of Hercules supporting the globe, with the motto 'Totus mundus agit histrionem'; during the performances a flag was flown from the roof.

Any of the dingy passages on the N. side of Park St., which passes beneath the approach to Southwark Bridge (p. 294), leads to **Bankside** (Pl. R 38, *III*), which skirts the river and commands a famous view of St. Paul's (best at sunset).

Rose Alley recalls the *Rose Theatre*, rebuilt by Philip Henslowe in 1592 and managed by him till 1603; in Bear Gardens, the next alley, was the *Hope Theatre*, built by Henslowe in 1613 (used also as a bear garden) and pulled down in 1656. With Henslowe was associated in these and other enterprises Edward Alleyn (p. 422), who married his step-daughter, and in 1604 they purchased the office of 'Master of the Royal Game of Bears, Bulls, and Mastiff Dogs'. — Oliver Goldsmith made an unsuccessful attempt to practise as a doctor in Bankside in 1756.

An inscription on the premises of the London Hydraulic Power Co. near the W. end of Bankside (next to No. 78) marks the site of the house whence Wren used to watch the building of St. Paul's. — From the end of Bankside a subway leads beneath Blackfriars goods station to Blackfriars Road, which may be reached also viâ the W. branch of Holland St. (with picturesque almshouses, founded by Charles Hopton in 1752) and Southwark St.

BLACKFRIARS ROAD (Pl. R 33, 34), dating from 1769, leads from Blackfriars Bridge (p. 290) to St. George's Circus (p. 418). On the W., opposite Southwark St., diverges Stamford St.; John Leech (1817-64), the artist, was born at 28 Bennett St., close by (tablet). Farther on in Blackfriars Road is (r.) *Christ Church*, built in 1738-41, the parish of which is identical with the old *Paris Garden*, a manor or 'liberty' which, like the Clink (p. 411), was noted for its bear gardens, managed in 1604-11 by Henslowe and Alleyn (see above). Here, too, was the *Swan Theatre*, which lasted from 1595 till 1633. At the corner of Union St. (l.) is *The Ring* (p. 39), occupying the Surrey Chapel, which was built in 1783 by Rowland Hill (p. 419), who ministered here for fifty years. At the opposite corner of Union St. hangs an old gilded sign, the 'Dog's Head in the Pot'.

TOOLEY STREET (Pl. R 42, *III;* trams), i.e. 'St. Olave Street', approached from the S. end of London Bridge (p. 297) by means of steps or viâ Duke St., is celebrated for the 'three tailors of Tooley St.' who began a petition to the House of Commons with the words "We, the people of England". It is now the centre of the wholesale provision trade and leads S.E. through **Bermondsey,** a borough of 119,452 inhab., noted for its tanneries and leather works, with a leather market in Weston St. (Pl. R 41). In the district of *Horselydown*, once a grazing ground for horses, is *St. Olave's and St. Saviour's Grammar School*, founded in 1562. Robert Browne (c. 1550-1633), leader of the 'Brownists' and a founder of the Congregational church, was headmaster of this school, and Robert Harvard (father of John Harvard, p. 410), butcher and owner of the Queen's Head (p. 413), was one of its governors. A little S., in Fair St., is the church of *SS. Olave and John* (Pl. R 41), built by John James in 1733, with a fluted Ionic pillar as a spire and a weather-vane in the shape of a comet.

TOWER BRIDGE ROAD, which Tooley St. now crosses, leads from Tower Bridge (p. 398) to Old Kent Road (p. 414), passing the parish church of *St. Mary Magdalene* (1680), which occupies part of the site of *Bermondsey Abbey*, a house of Cluniac monks founded c. 1082. Catherine of Valois, widow of Henry V., died there in 1437, and Elizabeth Woodville, widow of Edward IV., in 1492. A stone bearing the consecration mark of the abbey (a cross within a circle) has been built into the wall of the Anglo-American Oil Co.'s premises in Tower Bridge Road.

St. Saviour's Dock (Pl. R 45), seen from DOCKHEAD, the continuation of Tooley St., belonged to the abbey. Jacob St., to the E., commemorates 'Jacob's Island', scene of the pursuit and death of Bill Sikes. — To the right of JAMAICA ROAD is *St. James's*, built by James Savage in 1827-29.

Spa Road, which diverges here, recalls the Bermondsey Spa, a popular resort from 1780 to 1805. Adjoining the Territorial drill hall in Jamaica Road is the house in which Joanna Southcott (p. 373) lived and was said to have 'lain in of the Shiloh'.

To the E. of Bermondsey lies **Rotherhithe,** sometimes known as *Redriff*, including the Surrey Docks (p. 407) and mainly inhabited by dock and waterside workers. The parish church of *St. Mary* (Pl. R 49, 53), near the river, was rebuilt in 1714-15; in the churchyard is the tomb of Prince Lee Boo of the Pelew Islands (d. 1784). The registers contain the entries of the burial of Christopher Jones (March 5th, 1621-22), master and part-owner of the 'Mayflower', in which the Pilgrim Fathers sailed for America in 1620, and of John Moore (1638), another of the part-owners; also the baptism of John Clarke (1575), probably the master's mate and pilot. The appraisers of the 'Mayflower' in 1624 were of Rotherhithe, and it is probable that the vessel was broken up here in that year (comp. p. 492). — The communion table, altar rails, and two chairs in the church of *St. Paul* (Pl. R 54, 58) were made from the timbers of the 'Fighting Temeraire' (p. 91), which was broken up close by in 1838. *Southwark Park* (Pl. R G 49, 53; 63 acres), with a lake, was laid out in 1869. Huxley lived at 88 Paradise St. (Pl. R 49; tablet), while working as a doctor's assistant in 1841. Rotherhithe is connected by the Thames Tunnel (East London Railway; p. 404) with Wapping, and by the Rotherhithe Tunnel (p. 404) with Shadwell and Stepney. Beyond Rotherhithe, to the S.E., lies Deptford (p. 427).

In Borough High Street (Pl. R 38, 37, *III*), opposite the cathedral, is an approach to *London Bridge Station* (S.R.; p. 24).

In St. Thomas's St. (Pl. R 42) is the church of *St. Thomas*, originally the chapel of St. Thomas's Hospital (p. 416), which once stood on the site occupied by London Bridge Station; the church was rebuilt in 1702 and is now used as the chapter house of the cathedral. — **Guy's Hospital** (Pl. R 38, 42; 646 beds), opened in 1725, was founded by Thomas Guy, a bookseller who made a fortune in the South Sea Bubble (p. 299). Attached to the hospital are medical and dental school with 800 students. In the courtyard is a bronze statue of *Thomas Guy* (1645?-1724), by Scheemakers (1734), and in the chapel a marble statue of him by the elder Bacon. Guy's tomb is in the crypt of the chapel, where also Sir Astley Cooper, the surgeon (1768-1841), is buried. John Keats was a student at Guy's in 1815-16; Richard Bright (discoverer of 'Bright's disease') was physician in 1824-43; and F. D. Maurice was chaplain in 1836-46.

Borough High St. is now the centre of the hop trade. On the E. side formerly stood a series of coaching inns. White Hart Yard marks the site of the *White Hart* (demolished in 1889), Jack Cade's headquarters in 1450 and the first meeting-place of Mr. Pickwick and Sam Weller. The *George Inn* (No. 77; p. 17) alone retains any traces of antiquity; rebuilt after the fire which devastated Southwark in 1676, it preserves one side of its galleried courtyard. Talbot Yard and the modern 'Old Tabard' preserve the memory of that "gentil hostelrye" the *Tabard Inn* (pulled down in 1875-76), founded in 1307 and famous as the starting point of the pilgrims in Chaucer's 'Canterbury Tales'. At Nos. 105-107 is the yard of the former *Queen's Head*, an inn once owned by the Harvard family and inherited by John Harvard (p. 410) before his death.

The Prisons of 'The Borough' have disappeared. St. Margaret's Court, opposite Talbot Yard, marks the approximate site of the *Borough*

Compter, destroyed in the fire of 1676. — Opposite, between Newcomen St. and Mermaid Court (Pl. R 38, 37), lay the **Marshalsea,** a prison attached to the Court of the Marshalsea, which was presided over by the King's Marshal. Bishop Bonner (p. 411) died there in 1569. The Marshalsea was extended beyond Mermaid Court in 1811 to cover the sites of the King's Bench and White Lion prisons. The yard of Messrs. Westbury & Son, in the alley called Layton's Buildings, belonged to the King's Bench and afterwards to the Marshalsea; the 18th cent. building with a flagstaff was the governor's house and the little Georgian house farther back (r.) was probably the turnkey's. The Marshalsea was closed in 1849, after being used in its later years as a prison for debtors (e.g. 'Roderick Random' and Dickens's father); it is now perhaps best remembered as the birthplace and early home of 'Little Dorrit'. — Beyond the original Marshalsea lay the **King's Bench,** to which prisoners were committed from the Court of King's Bench. It was used also for debtors, who were allowed (for a consideration) to live 'within the rules', in lodgings near by. In 1758 it was removed to the beginning of Newington Causeway, and it finally disappeared in 1879. The story that Henry V. when Prince of Wales was committed to the King's Bench by Judge Gascoigne is without foundation. Famous prisoners were John Bradford (p. 411); John Penry, the Nonconformist martyr; Edward Cocker, the arithmetician ('according to Cocker'); Richard Baxter; John Law, the financier (for killing 'Beau' Wilson in a duel, 1694); King Theodore of Corsica (p. 191); Christopher Smart, the poet, who died here in 1771; Tobias Smollett; John Wilkes, expelled four times from the House of Commons during his imprisonment and as often re-elected; Lady Hamilton; and Admiral Cochrane. While in prison here for debt, William Combe wrote 'Dr. Syntax's Tours', B. R. Haydon painted 'The Mock Election', and William Hone wrote his 'Table Book'. — The last prison on this side of Borough High St., close to St. George's, was the *White Lion*, the Surrey county gaol in the 16-18th centuries. The county gaol from 1798 till 1879 was in *Horsemonger Lane* (now Union Road, Pl. R 37; site now a recreation ground), and here Leigh Hunt was confined in 1812-14 for calling the Prince Regent "a fat Adonis of fifty". Dickens has left a vivid description of the scenes outside the gaol during the public execution of the Mannings in 1849.

St. George's (Pl. R 37) was rebuilt by John Price in 1734-36. Bonner and others who died in the neighbouring prisons were buried here. General Monck was married here in 1652 to Ann Clarges, a farrier's daughter. 'Little Dorrit's' birth was registered at St. George's; she slept in the vestry with the burial register under her pillow; and she signed her name as bride in the marriage register.

The churchyard (now a public garden) opposite the church, to the N.E., contains tablets indicating the position of the New Marshalsea. — A passage on the W. side of Borough High St. (opposite Layton's Buildings, see above) leads to 'Little Dorrit's Playground'.

Great Dover Street (Pl. R 37, 41), where Spurgeon (p. 415) lived in 1854-56 at No. 75 (tablet), is continued by Old Kent Road (Pl. G 41-50). In New Kent Road, near its junction with Old Kent Road, is the *Pilgrim Fathers' Memorial Church* (built in 1859-64), the oldest Congregational church in the country, founded by Henry Jacob in 1616.

Marshalsea Road (Pl. R 37) leads N.W. to Mint St. and Southwark Bridge Road, which contains the headquarters of the *London Fire Brigade* (p. xxxv). Mint St. and Great Suffolk St., to the S., recall the mint established by Henry VIII. in *Suffolk House*, which was built by Charles Brandon, Duke of Suffolk.

In Lant St. (Pl. R 37) Dickens found lodgings in a back attic in 1822-24, during his father's residence in the Marshalsea. Here, too, he places 'Bob Sawyer'. Trinity St. (l.) leads to Trinity Square (Pl. R 37), in which, in front of *Holy Trinity* (built by Francis Bedford, 1823-24), is a late 14th cent. statue, believed to represent King Alfred and removed in 1825 from Westminster Hall.

Borough High St. is continued by NEWINGTON CAUSEWAY, with the *London Sessions House* (1912-21), to the **Elephant & Castle** (Pl. R G 33, 37), a tavern giving its name to a busy traffic centre.

NEWINGTON BUTTS (Pl. G 33), once an archery ground with one of Henslowe's theatres (comp. p. 412), leads S.W. towards Kennington (p. 420). The *Metropolitan Tabernacle*, built in 1860-61 for Charles Haddon Spurgeon (1834-92), the Baptist preacher, was rebuilt on a smaller scale after a fire in 1898. A little farther on is the graveyard of *St. Mary's, Newington*, which was pulled down in 1876 and replaced by a new church (Pl. G 33; designed by James Fowler) in Kennington Park Road.

WALWORTH ROAD (Pl. G 37, 38) runs S.E. from the 'Elephant' through **Walworth.** The *Southwark Central Library* contains a bust of Michael Faraday (1791-1867; son of a Walworth blacksmith), a Faraday memorial collection, and the Cuming Museum of paintings and antiquities, chiefly dealing with South London (pseudo-antiques; objects of superstition; autographs; toys; pottery; terracottas by Tinworth, p. 419). The museum is open on Mon. and Fri. 12-8.30, Sat. 10-8.30, and Sun. 6-8.30 p.m. — In Browning St. (formerly York St.; l.) is the Congregational chapel (1789; to be reconstructed) where Robert Browning (see below) was christened in 1812; it is now the headquarters of the *Robert Browning Settlement*, and it contains an unrivalled collection of relics of the poet (shown by appointment). In Liverpool St., farther on (l.), is *St. Peter's*, built by Sir John Soane in 1825.

CAMBERWELL ROAD (Pl. G 38, 39), continuing Walworth Road, leads to **Camberwell** (a borough of 267,198 inhab.). At 54 Camberwell Road is the *First Clubland Church* (Wesleyan Methodist), by Edward Maufe (1929). Church St. leads E. from *Camberwell Green* (a busy traffic centre) to the parish church of *St. Giles* (Pl. G 44), rebuilt after a fire by Sir George Gilbert Scott (1844), with gargoyles representing modern statesmen. Alleyn (p. 422) was married here in 1622 to his second wife, a daughter of Dr. Donne. No. 188 Camberwell Grove (Pl. G 44) was the birthplace of Joseph Chamberlain (1836-1914; tablet). — In PECKHAM ROAD (Pl. G 43, 44), the continuation of Church St., is the *South London Art Gallery* (weekdays 2-9, except Fri.; Sun. 3-9), with paintings, drawings by Ruskin and Ford Madox Brown, water-colours, pictorial records of Camberwell, Peckham, and Dulwich, coins and medals, pottery, and mediæval objects of art. Robert Browning (1812-89) was born at Hanover Cottage (pulled down) in Southampton St., the next turning on the left. The L.C.C. school in Southampton St. covers the site of Dr. Milner's school, at which Oliver Goldsmith became an usher in 1756. — We now reach the High St. of **Peckham** (Pl. G 48). Rye Lane (r.) leads to *Peckham Rye* and *Peckham Rye Park* (112³/₄ acres; with an 'Old English' garden).

DENMARK HILL (Pl. G 40) leads S. from Camberwell Green past *King's College Hospital* (388 beds), founded in 1839 and removed hither from Clare Market (p. 109) in 1913. There are medical and dental schools, with 250 students. Opposite is the *Maudsley Hospital* for voluntary patients (a mental hospital of the L.C.C.; 1916). In Champion Park, close by, is the *William Booth Memorial Training College*, designed by Sir Giles Gilbert Scott (1928-29), the international training centre for officers of the Salvation Army (p. 293). It comprises an administration block (with a tower 200 ft. high), hostels for 250 men and 350 women, an assembly hall, a library, a hospital, and eight acres of grounds. The entrance is flanked with bronze statues of William and Catherine Booth, by G. E. Wade. — The attractive *Ruskin Park* (24 acres), in Denmark Hill, commemorates the long residence of John Ruskin (1819-1900) in this neighbourhood: from 1823 to 1843 at 28 Herne Hill (rebuilt; tablet) and from then till 1871 at 163 Denmark Hill (now Ruskin Manor Hotel), with an interval of a few years after his marriage in 1848, during which he lived at 30 Herne Hill (pulled down). — From the S. end of Denmark Hill Red Post Hill leads left to Dulwich (p. 422), while *Herne Hill* goes on to *Brockwell Park* (127¼ acres), with a charming old-fashioned garden.

42. Lambeth. Battersea.

Underground. *Westminster*, on the District (Appx., p. 51); *Waterloo* and *Lambeth (North)*, on the Bakerloo (Appx., p. 53); *Oval*, *Stockwell*, and *Clapham Common*, on the City & South London Tube (Appx., p. 55).

The borough of **Lambeth** (formerly 'Lambehithe', perhaps a 'muddy landing-place'), with its 302,868 inhab., extends S. from the Thames in a narrow strip between Waterloo Bridge (p. 161) and Vauxhall Bridge (p. 360).

At the E. end of Westminster Bridge (p. 160), with its main entrance in Belvedere Road, is the **County Hall** (Pl. R 29, *IV*), headquarters of the London County Council (p. xxxiv), built in 1912-1922. The N. section (to include a picture gallery) is still to be built and will be begun in 1930. Designed by Ralph Knott, in collaboration with the council's architect W. E. Riley, this huge edifice in an English Renaissance style, with a red-tiled roof, will be, when completed, 750 ft. long, with an average width of 300 ft.; it will contain about 900 rooms, accommodating a staff of 2400. The total cost has been so far about 3,250,000*l*. The exterior sculptures are by Ernest Cole.

The chief features of the interior are the octagonal council chamber, the committee room, and the marble staircase. The council meets on Tues. at 2.30 p.m. (public admitted). Visitors are shown round on Sat. 10.30-12 & 1.30-3.30; on Easter Monday, Whit Monday, and August bank holiday 10.30-12 & 1.30-4.30. The library (works on London topography and local government) is open to students on week-days from 9.30 to 5 (Fri. till 5.30, Sat. till 12.30; apply at Room 114).

To the S. of Westminster Bridge, skirting the river, stretches the Albert Embankment (Pl. R G 29, *IV*), constructed by Sir Joseph Bazalgette in 1866-69. Adjoining it and facing the Houses of Parliament (p. 120) is **St. Thomas's Hospital,** built from the designs of Henry Currey (1868-71), partly on ground recovered from the river, and consisting of seven blocks united by arcades. It originated as a hospital for the sick and maimed attached to the priory of St. Mary Overies (p. 409). After the fire of 1207 it was amalgamated with the almonry of Bermondsey Abbey (p. 412), rebuilt in 1223 on the E. side of the Borough High St. by Bishop Peter des Roches, and dedicated to St. Thomas of Canterbury. It was dissolved by Henry VIII. in 1538, reconstituted by Edward VI. in 1552, and finally displaced from St. Thomas's St. (comp. p. 413) in 1866. It now has 632 beds and a medical school with 250 students.

Visitors are admitted daily (except Sat. and Sun.) from 10 to 4, on application at the secretary's office in Lambeth Palace Road. In the N. quadrangle is a bronze statue of *Edward VI.* by Scheemakers (1737).

***Lambeth Palace** (Pl. R 29, *IV*), a building of various periods of architecture, is the chief residence of the Archbishop of Canterbury. The site was acquired by Archbishop Baldwin in 1189-1190, and the new palace was begun by Archbishop Stephen Langton (1207-29). The residential part of the palace was built by Edward Blore for Archbishop Howley in a debased Gothic style (1829-33). Visitors are admitted on written application to the Archbishop's secretary.

The entrance gateway, or *Morton's Tower*, is a massive red-brick structure erected in 1490 by Cardinal Morton, whose rebus is seen on a leaden pipe. — The *Great Hall*, 93 ft. long, 38 ft. wide, and 50 ft. high, was rebuilt in 1660-63 by Archbishop Juxon (whose arms appear on the stone doorway at the E. end) and has an elaborate hammer-beam roof of Gothic form but with Renaissance details. There is some old glass in the windows (panels and shields of the 16-17th cent.). The hall now contains the *Library*, founded by Archbishop Whitgift and consisting of 40,000 printed books and 1300 volumes of MSS. ('Dictes or Sayengis of the Philosophres', comp. p. 211, with the only extant portrait of Edward V.; early printed books; Queen Elizabeth's prayer-book; etc.). The library is open to readers daily from 10 to 4 or 4.30 (closed on Sat. and Sun., on Tues. afternoon, at Christmas and Easter, and from the end of Aug. to the middle of Oct.). — The *Guard Room*, now the dining room, was rebuilt by Blore, who reset the timber roof (15th cent.). It contains portraits of the archbishops: *Warham, by Holbein (1527); *Laud, by Van Dyck (c. 1632); Tillotson, by Kneller; Herring, by Hogarth; Secker, by Reynolds; Moore, by Romney; Manners-Sutton, by Lawrence; Howley, by Shee. In the corridor: Tait, by Sant; Benson and Temple, by Herkomer. — The *Post Room*, with a 19th cent. central pillar supporting the panelled oak ceiling, forms the ground floor of the Lollards' Tower (see below). — The *Chapel*, entered by a beautiful W. doorway (of earlier date than the chapel, probably old material re-used), appears to date from the 13th cent. and was probably built by Archbishop Langton; it was restored by Juxon. The vaulting and the stained glass (with subjects from the 'Biblia Pauperum', reproducing the windows set up by Archbishop Laud, which formed one of the charges against him at his trial) are modern. The screen (with Laud's arms), gallery, and communion rails are 17th century. In the antechapel is the monument of Archbishop Matthew Parker (1504-75). The fine crypt or undercroft is the oldest part of the palace, probably dating from the time of Archbishop Hubert Walter (1193-1205). — *Cranmer's Tower*, N.E. of the chapel, is ascribed to Archbishop Cranmer (1533-56) or to Cardinal Pole (1556-58). — The *Lollards' Tower*, built as a water tower by Archbishop Chichele and completed in 1435, derives its name from the belief that the Lollards (followers of Wycliffe) were imprisoned here and was so called while Old St. Paul's (the S.W. tower of which, used as the Bishop of London's prison, likewise bore this name) was still standing. The staircase-tower adjoining the Lollards' Tower on the N. was added at a slightly later date, and *Laud's Tower*, on the S. side of the Lollards' Tower, dates from c. 1635. A small room on the fourth floor of the Lollards' Tower, with ceiling, floor, and walls of wooden planks, contains inscriptions by prisoners (15-17th cent.) and eight iron rings to which they were chained. The Earl of Essex (1601), Richard Lovelace (1648), and Sir Thomas Armstrong (1659) were among the notable prisoners confined here.

The fig-trees in the palace gardens are successors of those planted by Cardinal Pole (d. 1558). A portion ($9^3/_4$ acres) of the grounds was thrown open to the public in 1901 and is known as the *Archbishop's Park* (entrance in Paris St.).

Adjoining the palace gateway and opposite Lambeth Bridge (p. 345) is **St. Mary's**, the parish church, rebuilt by Philip Hardwick in 1851 but retaining its late 15th cent. tower.

At the E. end of the S. aisle are the tombstone (covered by a carpet) of Elias Ashmole (1617-92), founder of the Ashmolean Museum at Oxford, and the 'Pedlar's Window' (partly dating from c. 1700), commemorating one Smith, a pedlar who, according to a tradition paralleled in other towns and countries, bequeathed to the parish the 'Pedlar's Acre', a piece of ground which fetched 81,000*l.* in 1910 when it was sold to the L.C.C. for part of the site of the County Hall (p. 416). In the chancel are the fine monuments of (l.) Hugh Peyntwyn (d. 1504) and (r.) John Mompesson (d. 1524). The terracotta reredos is by Tinworth (p. 419), the organ by Renatus Harris (c. 1701); on the walls of the organ-chamber (or Howard Chapel) are two good brasses (1535, 1545). Archbishops Bancroft, Tenison, Hutton, Secker, Cornwallis, and Moore are buried here; and in the churchyard are the tombs (by the E. end of the church) of John Tradescant (d. 1637?), who established at South Lambeth the first physic garden in England, and of Admiral Bligh of the 'Bounty' (1754-1817). St. Mary's is one of the few churches with a font for immersion as well as one of the usual type.

LAMBETH ROAD (Pl. R 29, 33) runs E. from Lambeth Bridge, passing the former buildings of *Bethlem Hospital*, which is to be transferred in 1930 to new buildings near Croydon (p. 468). Its site and grounds (14 acres) have been purchased by Lord Rothermere for conversion into the public *Geraldine Mary Harmsworth Park.*

About 50 yds. to the right of the main entrance, on the inner wall, is the stone sign of the *Dog & Duck* tavern, which occupied this site in the 18th cent.; it was once famous for its waters, reputed to cure 'king's evil, sore eyes, and cancer' and recommended by Dr. Johnson to Mrs. Thrale. — Opposite the cathedral and within the hospital grounds stands an obelisk removed in 1905 from St. George's Circus, where it was erected as a milestone in 1771 in the mayoralty of Brass Crosby (1725-91), president of Bridewell and Bethlem, who was committed to the Tower with Alderman Richard Oliver in 1771 for refusing to imprison a printer on the charge of publishing the parliamentary debates.

At the corner of St. George's Road, on the spot where the Gordon or 'No Popery' rioters assembled in 1780, stands *St. George's Cathedral* (Pl. R 33), the cathedral of the Roman Catholic bishop of Southwark, built by A. W. Pugin in 1840-48 (Ruskin's "eruption of diseased crotchets"). The tower is still lacking.

Lambeth Road ends at **St. George's Circus** (Pl. R 33), the meeting-place of six thoroughfares, with a clock-tower.

WATERLOO ROAD (Pl. R 30-33) runs N.W. to Waterloo Bridge (p. 161), passing **Waterloo Station**, a terminus of the S.R. (p. 25), which, dating from 1848 and rebuilt in 1901-23 from the designs of J. W. Jacomb-Hood, is now the largest railway station in the country, covering an area of $24^1/_2$ acres. The main entrance, with its sculptured groups, forms a war memorial. Opposite the station is the *Old Vic* (p. 32), founded as the Royal Coburg Theatre in 1816 and reopened as a people's theatre in 1880 by Emma Cons (present lessee and manager, Lilian Baylis); it deserves honourable mention for its production of opera and Shakespearian and other classical plays at popular prices. Close by are the *Union Jack Club* for soldiers, sailors, and airmen (with sleeping accommodation for 800), opened in 1907 as a South African war memorial; the *Royal Waterloo Hospital for Children and Women* (founded in 1816; 103 beds); and *St. John's Church*, by Francis Bedford (1823-24). — In New Cut and Lambeth Lower Marsh is a street-market.

Westminster Bridge Road (Pl. R 29, 33) runs W. to Westminster Bridge (p. 160), passing *Morley College* for working men and women (No. 61), founded in 1885 with the assistance of Samuel Morley (1809-96), hosier and politician. *Christ Church*, a Free or Independent church, was built as the successor of the Surrey Chapel (p. 412) in 1876, during the ministry of Christopher Newman Hall (1816-1902), a champion of the cause of the North during the American Civil War. The tower, erected mainly with American contributions, is a memorial of President Lincoln. In 1881 the body of Rowland Hill (1744-1833; p. 412) was reinterred beneath the tower, and his pulpit was transferred to the new church. A tablet on the L.C.C. flats in Hercules Road, close by, marks the site of a house occupied by William Blake in 1793. Astley's Circus, a noted place of entertainment, in later years known as Sanger's Circus, stood in Westminster Bridge Road from 1774 till 1893. — In York Road (Pl. R 29, 30) is the *General Lying-In Hospital*, founded in 1765.

In Borough Road (Pl. R 33, 37) is the *Borough Polytechnic Institute*, founded in 1892 and remodelled in 1928-29 from the plans of W.C. Le Maitre.

Beyond Lambeth Palace (p. 417) we continue to follow the Albert Embankment to the S. Old Paradise St. (l.) leads to High St. and Lambeth Walk; Sir Arthur Sullivan (1842-1900), composer, was born at 8 Bolwell St. (Pl. G 29; tablet). We next pass the *Royal Doulton Potteries*, founded by John Doulton in 1815 and developed by his son Sir Henry Doulton. South London possesses many artistic works in Doulton ware modelled by George Tinworth (1843-1913). On the opposite bank lies the Tate Gallery (p. 345).

Vauxhall Walk (Pl. G 29) commemorates *Vauxhall Gardens*, a fashionable resort from 1661 till 1859, celebrated for its illuminations and fireworks, its musical performances, and its suppers. Its original name was the New Spring Garden (comp. p. 163). The gardens reached the height of their fame after 1732, under the management of Jonathan Tyers. — Vauxhall derives its name from Falkes de Breauté (d. 1226), the evil counsellor of King John, who held the manor of South Lambeth.

The Albert Embankment ends at *Vauxhall Station*, on the S.R. (Pl. G 30; restaurant), close to Vauxhall Bridge (p. 360). In South Lambeth Road, which runs S., is the entrance to *Vauxhall Park* (8 acres), containing a statue, by Tinworth (1893), of *Henry Fawcett* (1833-84; p. 161), who had a house on this site.

Wandsworth Road (Pl. G 26-20; trams) leads S.W. from Vauxhall Station. Nine Elms Lane (r.; trams) is continued by Battersea Park Road to **Battersea** (i.e. 'Patricsey' or Peter's island), once a manor belonging to the abbey of St. Peter (p. 128), now a borough with 167,739 inhab. and numerous factories. It lies on the S. bank of the Thames, opposite Chelsea (p. 360). Battersea enamels (snuff-boxes, etc.) were manufactured c. 1750-56 at Sir Stephen Janssen's works at York House. Between Battersea Park Road and the river lies the site for the huge Battersea Power Station (begun in 1929). Adjoining Battersea Park Road Station (S.R.; Pl. G 23) is a *Home for Lost Dogs* (open to visitors 10-4 or 6; small donation expected; dogs for sale), where nearly 20,000 dogs and cats are received annually, most of which come to a painless death in the lethal chamber. Dogs and cats may be boarded at the Hackbridge (p. 469) branch. A little farther on is the *Battersea Polytechnic* (Pl. G 19), by E. W. Mountford (1892).

Battersea Park (Pl. G 15, 19), 200 acres in area, was laid out in 1850-58 on the site of Battersea Fields, where the Duke of Wellington fought a duel with the Earl of Winchilsea in 1829. It contains a sub-tropical garden (at the W. end of the lake), an 'Old English' garden, cricket and football grounds, and a war memorial for the 24th Division by Eric Kennington (1924).

The parish church of *St. Mary* (Pl. G 11), by the river, was rebuilt by Joseph Dixon in 1775-77 but retains some of its 17-18th cent. monuments. The E. window contains late 17th cent. painted glass with coats-of-arms and figures of Henry VII., his grandmother Margaret Beauchamp, and Queen Elizabeth. In the N. gallery is the monument of Henry St. John, Viscount Bolingbroke (1678-1751), and his second wife, a niece of Mme. de Maintenon; the medallions are by Roubiliac, the epitaph was composed by Bolingbroke himself. William Blake was married here to Catherine Boucher in 1782; and Turner used to sketch from the vestry window.

The manor house of the St. John family lay to the N. of the church (an extant wing is now incorporated in the Battersea Flour Mills), and their 'Little Manor House', dating from the late 17th cent., survives in Vicarage Road, to the S.

Battersea is adjoined on the S.W. by **Wandsworth**, an extensive industrial borough with 328,307 inhab., intersected by the small river *Wandle*. The parish church of *All Saints*, in the High St., dates from the 12th cent.; it was rebuilt in 1779-80 but retains some 17th cent. monuments. In the front garden of the public library in West Hill are some of the original stone sleepers of the *Surrey Iron Railway*, the first public railway in the country (traction supplied by horses), which was constructed from Wandsworth to Croydon in 1801-3, extended to Merstham in 1805, and closed in 1838. The *Technical Institute* is a fine building by G. Topham Forrest (1926). *Wandsworth Common* (183 acres) is skirted on the E. by Bolingbroke Grove, with a fine avenue of elms, and on the W. by Trinity Road, where a tablet on No. 179 commemorates Mr. Lloyd George's residence in the house from 1900 to 1904. To the W. of the common is *Wandsworth Prison*, accommodating 1000 male prisoners. *Garratt Green*, not far from Earlsfield station (p. 441), was connected with the mock election of a 'Mayor of Garratt', the subject of a farce by Samuel Foote (1763).

Harleyford Road leads S.E. from Vauxhall Station (p. 419) to **Kennington,** which once had a royal palace and still has the Prince of Wales as lord of the manor. *Kennington Oval* (Pl. G 30) is the ground of the Surrey County Cricket Club (p. 39). On the S. side are the new buildings (by A. H. R. Tenison, 1927-28) of *Arch-*

bishop Tenison's Grammar School, which was founded in 1685. *Kennington Park* (Pl. G 34; 19½ acres) is a relic of Kennington Common, where Whitefield and Wesley preached in 1742, where many of the Jacobite rebels of 1745 and Jerry Abershaw, the highwayman (1795), were executed, and where the abortive Chartist demonstration of 1848 took place. The fountain was designed by Tinworth (p. 419). The *Waifs and Strays Society,* which supports 4500 children, has its offices at the Old Town Hall, Kennington Road.

CLAPHAM ROAD (Pl. G 28-31) leads S.W. past *Stockwell,* with *Spurgeon's Orphan Homes* (Pl. G 32; open to visitors on week-days), founded by Spurgeon (p. 415) in 1867 and maintaining over 500 boys and girls. **Clapham,** a middle-class residential district, has a large common (220½ acres), much used for cricket and football. The quaint parish church of *Holy Trinity* was rebuilt by Kenton Couse in 1776 at the N.E. end of the common; the chancel dates from 1903. Outside the church, on the S. wall, is a memorial tablet (1919) to the 'Clapham Sect', a coterie of wealthy evangelical philanthropists whose greatest work was the abolition of slavery throughout the British dominions. They included Lord Teignmouth, at whose house the Bible Society (p. 292) was founded; Zachary Macaulay, father of Lord Macaulay, who spent his boyhood at No. 5 The Pavement (rebuilt); Henry Thornton, the banker; Charles Grant; Granville Sharp; William Wilberforce; and James Stephen. The site of 'Broomfield', Wilberforce's country home from 1798 to 1808, is marked by a tablet on 111 Broomwood Road. Samuel Pepys passed the last two years of his life at the house (site occupied by Nos. 29-31 North Side) of his former clerk William Hewer, dying there in 1703. *St. Paul's* (Pl. G 24), built in 1815, contains the effigies of Sir Richard Atkins (d. 1689) and his family, formerly in the parish church. — The main road goes on under various names to *Balham, Tooting,* and Merton (p. 443).

BRIXTON ROAD (Pl. G 31, 32) leads S. from Kennington to **Brixton,** a suburb favoured by the minor lights of 'the profession' (i.e. actors). In the reference room of the public library in Brixton Oval is a medallion of William Blake (1757-1827). The unfinished Rom. Cath. church of Corpus Christi, Brixton Hill, was begun by J. F. Bentley (p. 155) in 1886. In Cornwall Road, close by, is an old windmill. On the W. side of Brixton Hill lies *Brixton Prison,* opened in 1820 and now used chiefly as a remand prison. Terence McSwiney, the Sinn Fein Lord Mayor of Cork, died here in 1920 after a 'hunger strike' of 73 days.

Farther S. lies **Streatham,** with *Tooting Bec Common* (151¾ acres), *Tooting Graveney Common* (66 acres), and *Streatham Common* (66¼ acres), still partly covered with gorse and hawthorn. Adjoining the latter are the *Rookery,* a beautiful garden, and *Norwood Grove* (32 acres; view). 'Estreham' and 'Totinges' were held at the time of Domesday Book (p. 249) by the Norman abbey of Bec. Dr. Johnson was a constant visitor at Streatham Park (pulled down), the home of Henry Thrale (d. 1781; p. 411), and composed the epitaphs of Thrale and his mother-in-law Mrs. Salusbury in the parish church of *St. Leonard.* The church, rebuilt since 1831, retains its late 15th cent. tower and font, a pulpit of c. 1640-50, a brass of 1513 (S. chapel), and 17th cent. monuments. In the S.W. porch are the monument of Edmund Tilney (d. 1610; comp. p. 271) and a mutilated effigy of the late 14th century. In Valley Road (at the end of Sunnyhill Road) is the Georgian well-house of the *Streatham Spa,* where a glass of mineral water may still be obtained (1*d.*). The *Magdalen Hospital* at Streatham Hill, founded in Whitechapel in 1758 and removed hither in 1869, is the oldest rescue home in England.

43. Dulwich.

Dulwich is reached by the electric trains of the S.R. from Victoria (p. 25) or London Bridge (p. 24) to *North Dulwich* (fares from Victoria 1*s.* 1*d.*, 7$^1/_2$*d.*; from London Bridge 10$^1/_2$*d.*, 6$^1/_2$*d.*), or by trains from Victoria, Holborn Viaduct, or St. Paul's (pp. 25, 24, 290) to *West Dulwich* (comp. p. 473; fares from Victoria 1*s.* 1*d.*, 7$^1/_2$*d.*). — Omnibuses No. 3b to West Dulwich station, No. 37 and 37a to North Dulwich station, and Nos. 12, 12a, 78a, 82, 112, 112a, 112e, 121, 612 to Dulwich Library, Lordship Lane, see Appx., p. 56. — Trams Nos. 58, 60, 62 to Dulwich Library, see Appx., p. 64.

Crystal Palace is reached by the electric trains of the S.R. from Victoria or London Bridge (pp. 25, 24; fares 1*s.* 7*d.*, 11*d.*; return-tickets 2*s.* 9*d.*, 1*s.* 10*d.*), or by less frequent trains from Holborn Viaduct and St. Paul's (pp. 24, 290; same fares). — Omnibuses Nos. 2, 2a, 3b, see Appx., p. 56.

Dulwich (pron. 'dúllidge'), a residential suburb 5 M. to the S. of the City, with many old houses, retains much of its quiet and rural character. It is known especially for its schools and its picture gallery, and is almost entirely the creation of the great charitable corporation of *Alleyn's College of God's Gift.*

The manor of Dulwich was purchased in 1605 by Edward Alleyn (1566-1626), the actor-manager and proprietor of bear gardens (p. 412), who in 1613-16 built and endowed the college (incorporated by royal patent in 1619), which consisted of a master, a warden, four fellows, six poor brethren, six poor sisters, and twelve poor scholars (increased to eighty in 1626). The corporation, which was reorganized in 1857 and 1882, owns a landed estate of 1150 acres and has an annual income of 35,000*l.* It now maintains Dulwich College (p. 426); *Alleyn's School* (780 boys); *James Allen's Girls' School* (420 girls), founded in 1741 by James Allen, Master of Dulwich College, with an interesting botanical garden; and the almshouses and picture gallery. A new college for girls, of the same status as Dulwich College, is projected.

On leaving North Dulwich station we turn left and keep straight on through the 'village' to ($^1/_2$ M.) Old College Buildings and the picture gallery. [From West Dulwich station we turn right and follow Gallery Road (l.), leaving Dulwich College on the right.]

Old College Buildings, rebuilt at various times in the 18th and 19th cent., now contain the almshouses and the estates offices. In the chapel are the modern tombstone of Alleyn, a marble font (1729) with a Greek palindrome inscription, and a war memorial.

***Dulwich Picture Gallery,** in Gallery Road, adjoining the old college, a valuable collection housed in a building designed by Sir John Soane (1812-14), owes part of its attraction to its quiet and beautiful surroundings.

Apart from some unimportant paintings bequeathed to the college by Alleyn and by William Cartwright (d. 1687), another actor, the present collection was formed by Noel Desenfans (1745-1807), a French picture-dealer in London, who was commissioned by Stanislaus, last king of Poland, to collect pictures for a Polish national gallery. On the partition of Poland in 1795 the collection remained on Desenfans' hands, and, though part was sold in 1802, he bequeathed the remainder, together with his own collection, to his friend Sir Peter Francis Bourgeois (1756-1811), landscape-painter to George III. Bourgeois left it, with additions (371 works in all), to Dulwich College, along with 17,500*l.* for its maintenance and the erection of a gallery (London's first public picture gallery). The Linley family portraits were bequeathed by the Rev. Ozias Linley (d. 1831), organist to the college, and his brother William Linley (d. 1835). Lastly, in 1911 seqq., a collection of 46 pictures was presented by C. Fairfax Murray (d. 1919).

Admission free on week-days from 10 to 4, 5, or 6; on Sun. in summer (April-Sept.) from 2 to 5 or 6. Guide-lecturer on Sat., 2-4. — A catalogue (1*s.* 6*d.*), 'Pictures in the Dulwich Gallery' (three parts, illus.; 1*s.* each, 2*s.* 6*d.* the three), and picture post-cards are on sale.

The glory of the gallery consists in its Dutch paintings. No other gallery possesses so many works by *Aelbert Cuyp* (1605-72), who is represented by fifteen pictures. Cuyp made the rendering of sun-light his study, and his landscapes with figures, horses, and cattle are enveloped in glowing light and a transparent atmosphere; his colouring is warm and harmonious. There are two fine examples of *Rembrandt* (XI. 99; III. 163) and several by *Adriaen van Ostade* (1610-85), painter of Dutch peasant life, who combined draughtsmanship with a sense of colour values (I. 98; III. 45, 113, 115). The art of *Philips Wouwerman* (1619-68) is fully displayed in works of his various periods. His favourite subjects were battlepieces and landscapes with horsemen (a white horse is frequently introduced). His early work (VIII. 67, 97, 193) was varied and glowing, recalling Isack van Ostade. During his second period he reaches his zenith, his colours becoming more harmonious (VIII. 92; XI. 78). His later work is heavier in colour and crowded in composition (II. 91). *Jan Both* (1610-52), the Dutch follower of Claude, has several pictures in this gallery, which contains also a very fine *Hobbema* (XI. 87) and two *Ruisdaels* (XI. 105; IV. 210). The French school (XII) is represented by good examples of *Watteau* and *Claude Lorrain* and by seven works by *Nicolas Poussin*. Among the Flemish paintings the works of *Rubens*, the *Teniers*, and *Van Dyck* will repay examination, while the Spanish school is represented by several works by *Murillo* and by the portrait of Philip IV. (IX. 249). There are also a number of late-Italian pictures and an excellent collection of English portraits of the 17-18th cent. (X).

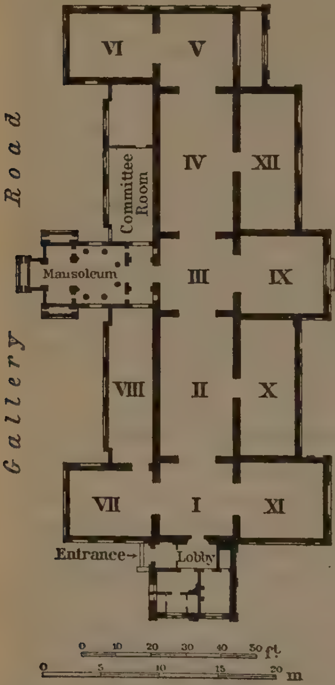
Our description begins on the left as we enter each room.

Room I. *Cuyp*, 65. White horse in a riding school, 71. Two horses; 72. *Karel Dujardin*, Peasants and a white horse; 98. *A. van Ostade*, Woman with a jug, a late work, cool in tone; 168. *Jacob van Ruisdael*, Windmills, a good early work.

Room XI (r. of Room I). 175. *F. Zuccarelli* (1702-88), Cattle and figures near a fountain; *262. *Guido Reni*, St. John the Baptist; *234. *Nicolas Poussin*, Nursing of Jupiter, a masterpiece; *87. *Hobbema*, Woody landscape with watermill, showing the master's incisive touch and warm golden tone; *105. *Jacob van Ruisdael*, Waterfall, a rich, dark harmony; 78. *Philips Wouwerman*, Halt of a hunting party, a fine work of his second period; 11. *Swanevelt*, Arch of Constantine; 316. *Gainsborough*, Mrs. Moody and her children; 117, 114. *Jan Wynants*, Landscapes; *99. *Rembrandt*, Portrait of a young man (1632), simply conceived.

Room II. 15. *Jan Both*, Road near a lake; 4. *Cuyp*, View on a plain; 186, 189. *G. B. Tiepolo*, Sketches for ceiling decoration; 327. *Bakhuisen*, Boats in a storm; *Lodovico Carracci*, 232. St. Peter and St. Francis, 269. Franciscan monk; 91. *Wouwerman*, Return from hawking, a late work; *108. *Adriaen Brouwer*, Interior of an alehouse, remarkably lifelike; 558. *Ribera*, The prodigal son; *216. *Salvator Rosa*, Soldiers gambling, a spirited study for a picture now in Leningrad; 54. *Teniers the Younger*, Guard room, a late work; 47. *Jan Weenix,* Shepherd clipping a dog; 10. *Jan Both,* Italian landscape; 348. *Cuyp,* Landscape with cattle and figures, in his earliest style, recalling the manner of Van Goyen.

Room X (r. of Room II) contains portraits of the British school, by *Samuel Cooper* (four), *Michael Dahl, Hogarth* (*562. Portrait-group of a fishing party, early work), *Thomas Hudson, Gainsborough* (five), *William Dobson, Lely* (563. The poet Cowley), *Ozias Humphry, Benjamin West, John Riley, Joseph Highmore, Hoppner, Mary Beale, Romney* (two), *Kneller, Janssen van Ceulen, Tilly Kettle, Allan Ramsay, Adriaen Hanneman,* etc.



Room III. 170. *Van Dyck,* Philip Herbert, 5th Earl of Pembroke; *45. *A. van Ostade,* Interior; 56. *Gerard Dou,* Lady playing on the virginals; **163. *Rembrandt,* Girl at the window (1645; the figure emerges out of transparent darkness modelled by golden light); 264. *Rubens,* The Three Graces (sketch); *Teniers the Elder,* 106. Peasant holding a glass, 110. Old woman; *103. *Willem van de Velde,* A brisk breeze; *A. van Ostade,* 113. Man smoking, *115. Boors making merry; 43. *Rubens,* Three women, a sketch; *Cuyp,* 192. Cattle near a river, 315. View of the Maas with Dort, the master's native town. — To the left is a mausoleum with the remains of Noel Desenfans and his wife and of Sir Francis Bourgeois.

Room IX (r. of Room III). 178. *Lawrence,* William Linley; *156. *Watteau,* Bal champêtre; 76. *Teniers the Elder,* Landscape. — 249. *Velazquez,* Philip IV. of Spain.

The king is dressed in red and holds the commander's baton. He was thus painted by Velazquez during the campaign of 1644 against the French. The portrait disappeared from the palace in Madrid some time after his death. The picture in this gallery is now considered to be a studio repetition of the original in New York.

95. *Teniers the Younger*, A castle and its proprietor; *199. *Murillo*, Flower girl. On a screen: 241, 243. *Raphael*, St. Francis and St. Anthony, predella-pictures to the altarpiece in the Metropolitan Museum of New York (1505). 173. *Van Dyck*, Portrait of Emanuel Philibert of Savoy; *128. *Cuyp*, Landscape; *320. *Gainsborough*, Mrs. Sheridan and Mrs. Tickell; 124. *Cuyp*, Road near a river; *167. *Watteau*, Fête champêtre; 598. *Reynolds*, Robert Dodsley, the publisher.

Room IV. 8. *Jan Both*, Landscape; 126. School of *Rembrandt*, Jacob's dream; *210. *J. van Ruisdael*, Edge of a wood; 171. *Richard Wilson*, Tivoli; 158. *Tiepolo*, Joseph receiving Pharaoh's ring; *Rubens*, 143. Female portrait, *131. Helena Fourment; 238. *Nicolas Poussin*, Rinaldo and Armida; 208, 12. *Jan Both*, Landscapes.

Room XII (r. of Room IV) contains fine examples of *Nicolas Poussin* (236. Triumph of David, 263. Assumption, 240. Flight into Egypt, *229. Inspiration of Anacreon) and of *Claude Lorrain* (*205. Landscape, *215. Seaport at sunrise).

Room V. 255. *Agostino Carracci*, Death of St. Francis; 258. *Piero di Cosimo*, Portrait; *224, *222. *Murillo*, Peasant boys; *270. *Paolo Veronese*, Saint blessing a Venetian gentleman; 281. *Murillo*, Madonna del Rosario; *285. *Rubens*, Venus, Mars, and Cupid.

Room VI. 50. *Brekelenkam*, Old woman; 57. *Teniers the Younger*, Brick-making; *318. *Reynolds*, Mrs. Siddons as the Tragic Muse (1789; a replica, mostly executed by an assistant, of the painting formerly in the Duke of Westminster's collection); 111. *Sir William Beechey*, John Philip Kemble, the actor; 194. *Van Dyck*, Lady Venetia Digby on her death-bed (replica of the picture at Althorp); 146. *Teniers*, Sow and litter, of brilliant colouring.

Room VII, adjoining Room I, contains the Cartwright collection of portraits (443. Edward Alleyn). In a glass case is Alleyn's signet-ring and a portrait of Queen Victoria at the age of four.

Room VIII. *Wouwerman*, 67. Coast near Scheveningen, 92. Courtyard with a farrier, 97. Halt of travellers, 193. Halt of sportsmen, 182. Peasants; 82. *Karel Dujardin*, Smith shoeing an ox; 142. *Teniers the Younger*, Chaff-cutter; 137. *Salvator Rosa*, Landscape.

Behind the gallery are the beautiful Gardens (open during the gardeners' working hours), the fine old trees in which include a catalpa and a Judas tree.

To the E. of the gallery, with an entrance in College Road, lies *Dulwich Park* (72 acres), presented to the public in 1890 by the estates governors. On the other side of the park is Lordship Lane, which leads S.E. (trams) to the Horniman Museum at *Forest Hill* (1$^1/_2$ M. from the gallery and close to Lordship Lane station on the Crystal Palace line). The Grove Hotel, corner of Lordship Lane and Dulwich Common, occupies the site of the Grove House Academy, kept by Dr. Glennie, where Byron was a pupil for two years before he went to Harrow (p. 488) in 1801.

The **Horniman Museum**, founded in 1890 by Frederick J. Horniman (1835-1906), tea merchant, was presented by him to the L.C.C. in

1901. The building was designed by C. H. Townsend and has an external mosaic panel, the Course of Human Life, by R. Anning Bell. The museum is open on week-days (except Tues. and Christmas Day) from 11 to 5.30, 6, or 7, and on Sun. from 2 to 8. A guide-book (3*d.*) and handbooks (2*d.* 6*d.*) for the various sections are on sale. — The South Hall is devoted to *Ethnology* and is arranged in six sections: war and the chase, domestic arts, decorative art, magic and religion, music, and travel and transport. A room at the top of the staircase contains 'bygones', including a torture-chair used by the Spanish Inquisition. The wall-cases on the balcony illustrate personal ornament, the use of tobacco, toys, lamps, money, weighing, writing, etc. In the inner cases are prehistoric stone and bronze implements. — The North Hall is devoted to *Zoology*, with wall-cases illustrating the evolution of animals. On the balcony, at the end of the hall, is an elaborate mechanical clock, with figures which perform at 4 o'clock. — The museum contains also a reference library of 6000 vols. dealing with anthropology, zoology, and botany.

College Road, leading S. from Old College Buildings (p. 422) to the Crystal Palace ($1^3/_4$ M.; see below), passes the last surviving toll-gate in the County of London and ($^1/_2$ M.) **Dulwich College,** designed by Charles Barry in the Italian 13th cent. style and opened in 1870. It is now the leading school in South London, with over 950 boys (mostly day-boys). Among famous 'Old Alleynians' are Sir Ernest Shackleton, A. E. W. Mason, and Stanhope Forbes.

St. Stephen's Church (by Charles Barry, 1868), $^1/_2$ M. farther on, near Sydenham Hill station (p. 473), contains a fresco of the Martyrdom of St. Stephen, by Sir Edward Poynter (1876; S. side of the chancel).

The **Crystal Palace,** constructed entirely of glass and iron from the designs of Sir Joseph Paxton and opened in 1854, is situated at *Upper Norwood*, 8 M. to the S.E. of Charing Cross and 2 M. to the S. of Dulwich. It reproduces the design and is built mainly with the materials of the hall erected by Paxton for the Great Exhibition of 1851 (p. 182). After a long period of prosperity the palace lost its popularity; in 1913 it was purchased for the nation, and its management is now in the hands of trustees. Shows (flowers, dogs, poultry, etc.) and concerts (including the triennial Handel Festival) are held from time to time.

Admission. The Crystal Palace is open daily, except Sun., from 10 a.m. till 10 p.m. in summer (till 6 p.m. in winter); adm. 1*s.* 2*d.* (children 6*d.*), on Thurs. in summer (firework displays) 2*s.* (children 1*s.*). Programme 3*d.* There is a restaurant, as well as tea rooms and buffets.

The palace comprises a nave, 1608 ft. long, with aisles and two transepts (the third transept, at the N. end, was destroyed by fire in 1866). The two water-towers at the ends, designed by I. K. Brunel, are 282 ft. in height; the N. tower, which may be ascended (lift 6*d.*, staircase 2*d.*), commands a superb view. The central transept, which is 390 ft. long, 120 ft. wide, and 175 ft. high, contains the *Handel Orchestra*, which can accommodate 4000 persons, with an organ worked by electricity. Opposite are a concert hall and a cinema. Flanking the nave on both sides are a series of *Courts*, with valuable decorations and casts illustrating the architecture and sculpture of various nations and periods (Egyptian, Greek, Pompeian, Byzantine, Moorish, German Gothic, English Gothic, and French Gothic). In the Italian Vestibule is a reduced copy by Alfred Stevens of the Raphael ceiling of the Stanza della Segnatura in the Vatican. The upper gallery contains busts of famous persons.

The **Gardens**, covering an area of 200 acres and laid out in terraces, are embellished with fountains and statuary. The highest terrace, which has twenty-six statues representing the chief countries and cities of the world, affords a fine view. On the steps is a statue of *George V.* in his coronation robes, by H. Rogers (1911). Among the popular attractions and side-shows in the gardens are a wild animal jungle (6*d.*), a maze (3*d.*), a pleasure fair, a captive flying machine, a dancing hall, football and sports grounds, tennis courts, a dirt track for motor-bicycle races, and a lake (boat 2*s.* per hour, fishing 1*s.* per day; outboard motor-boat racing). Near the lake are a number of full-size models of prehistoric animals, with a model of their contemporary geological formations.

In Westow St., to the S.W. of the palace, is the *Royal Normal College for the Blind.* — A tablet on Aberdeen House, 12 West Hill, *Sydenham*, to the N. of the palace, marks the home of Sir Ernest Shackleton (1864-1922) after 1885.

44. Greenwich. Woolwich.

Railways. The trains (S.R.; electric) start from either Charing Cross or Cannon Street (p. 24), but all stop at London Bridge (p. 24). Fares from Charing Cross: to *Greenwich* 1*s.* 2*d.*, 8½*d.*; to *Woolwich Arsenal* 2*s.*, 1*s.* 3*d.* *North Woolwich*, on the N. bank of the Thames, is reached from Fenchurch Street or Liverpool Street.

Omnibuses Nos. 53, 53a, 153, see Appx., pp. 59, 61. — Trams Nos. 36, 38, 40, 58, 68, 70 to Greenwich, 36, 38, 40, 46 to Woolwich, see Appx., pp. 63, 64. — Steamers, see p. 475.

The Charing Cross trains stop at Waterloo Junction (p. 25) on the way to London Bridge, where we join the line from Cannon St.

5 M. **Deptford** (Pl. G 58, 62, 63; pron. 'déttford'), a metropolitan borough with 112,534 inhab., contains the *Royal Victualling Yard* of the Navy, established in 1745. The naval dockyard founded by Henry VII. in 1485, enlarged by Henry VIII. in 1513, and closed in 1869 was succeeded by a foreign cattle market, which has been an army stores depot since 1914. Peter the Great worked as a shipwright in the dockyard in 1698. Sayes Court, residence of John Evelyn, has disappeared. The parish church of *St. Nicholas* (Pl. G 62), dating in its present form from 1630 and 1697, with a 14th cent. tower, contains many monuments to naval men, including Edward Fenton (d. 1603), navigator; Peter Pett, inventor of the frigate (d. 1652); Jonas Shish (d. 1680), shipwright; and George Shelvocke (d. 1742), privateer. Lord Howard of Effingham (1536-1624) also rests here; Christopher Marlowe (1564-93), who was killed for political reasons by one Ingram Frysar at Deptford, is commemorated by a modern brass tablet on the N. wall. The woodwork of the church and the carving of Ezekiel's Vision in the Valley

of Dry Bones are ascribed to Grinling Gibbons (who was discovered working at Deptford by Evelyn in 1671). In Church St. is the open-air *Rachel McMillan Nursery School* (visitors admitted on the first Wed. of the month), founded by Rachel (d. 1917) and Margaret McMillan. Albury St. (Pl. G 63) has preserved almost all its early-Georgian houses, with their carved door-posts. — The railway crosses *Deptford Creek*, the mouth of the *Ravensbourne.*

$5^1/_2$ M. **Greenwich** (pron. 'grinnidge'; Ship Hotel, by the pier, L. 2*s.* 6*d.*), a metropolitan borough with 100,450 inhab., lies on the S. bank of the Thames. It is noted for its whitebait (herring-fry caught in the Thames estuary); the 'Whitebait Dinner', with which Cabinet ministers used to celebrate the close of the parliamentary session, was last held in 1894. Greenwich Fair was discontinued in 1856.

In Church St. is the parish church of *St. Alphage* or *Alfege* (Pl. G 67), on the traditional site of the martyrdom of Ælfheah, Archbishop of Canterbury, pelted to death with bones by the Danes in 1012. Henry VIII. was baptized in this church. Rebuilt by John James in 1718 (probably after Vanbrugh's ideas), it contains the tombs of Thomas Tallis, "father of English cathedral music" (1510?-85), General Wolfe (1727-59), and John Julius Angerstein (p. 286; 1735-1823). Lavinia Fenton, the original Polly Peachum of the 'Beggar's Opera', afterwards Duchess of Bolton (1708-60), was buried in the churchyard.

Nelson St., opposite, leads to the ***Royal Hospital** (Pl. G 70), which has been occupied since 1873 by the *Royal Naval College* (for the instruction of officers).

The royal palace of *Placentia* or the 'Plaisance', built on the site of an earlier royal residence in 1433 for Humphrey, Duke of Gloucester, was the birthplace of Henry VIII. and his daughters Mary and Elizabeth, and here Edward VI. died. The chapel crypt of the Tudor palace is still in existence beneath Queen Anne's Building. Charles II. determined to rebuild the palace, but one wing only, built by John Webb in 1663-66, was completed. In 1694, as a consequence of the naval victory of La Hogue (1692), the palace was granted by William and Mary as a hospital for wounded and aged sailors, and the rebuilding was completed from designs furnished gratuitously by Sir Christopher Wren (after 1703, however, Sir John Vanbrugh's influence was predominant). The number of pensioners accommodated in the hospital reached its highest point (2710) in 1814. In 1865 the Admiralty gave the pensioners the option of receiving an out-pension, and since 1869 there have been no in-pensioners. The revenue of the hospital now amounts to nearly 250,000*l.* per annum, out of which pensions are paid and the Royal Hospital School (p. 430) maintained. War pensions, however, are borne by the Ministry of Pensions vote.

Admission. The Painted Hall, Chapel, and Royal Naval Museum are open daily, except Fri., from 10 to 4, 5, or 6; adm. 6*d*. The Painted Hall alone is also open free on Sun. from 2 p.m.; the chapel is closed on Sat. at 4 p.m.

Within the entrance gates in King William St. is (r.) the former infirmary of the hospital, occupied by the *Dreadnought Seamen's Hospital* (250 beds), transferred hither in 1865 from the 'Dreadnought', an old man-of-war moored off Greenwich from 1821 to 1870. Attached to the hospital is the *London School of Clinical Medicine* (for post-graduates). Farther on are the four distinct blocks composing the hospital buildings. Of King Charles's Building (l.; N.W. quarter) the nearer (W.) half, containing the Royal Naval Museum, was erected in 1696-98 and rebuilt in 1814; while the further (E.) half dates from 1666 (see p. 428). King William's Building (r.; S.W. quarter), erected in 1698-1703, contains the Painted Hall. Farther on are (l.) Queen Anne's Building (N.E. quarter), begun in 1698, and (r.) Queen Mary's Building (S.E. quarter), finished in 1752 and containing the chapel.

The great quadrangle contains a statue of *George II.* in Roman costume, by Rysbrack (1735), and in the upper quadrangle is a bronze bust of *Nelson*, by Chantrey (1851). Near the W. end of the river front is an obelisk (1853) in memory of *Lieutenant Joseph Bellot* (1826-52), who lost his life in the endeavour to rescue Franklin (p. 430).

The **Painted Hall** (entrance at the N.E. corner of King William's Building), originally the hospital refectory, was designed by Wren and has ceiling and wall paintings by Sir James Thornhill (1707-27). It contains a gallery of pictures and portraits commemorating naval victories and heroes (catalogue 6*d*.).

Vestibule. Portraits of Columbus, Andrea Doria, Vasco da Gama, and Duquesne; portraits, painted by *Lely* for the Duke of York (afterwards James II.), of Sir William Penn, the Duke of Albemarle, and other flag officers who defeated the Dutch off Lowestoft (June 3rd, 1666); wall-monument by *Richard Westmacott* (1858) to Sir John Franklin and his companions, one of whom was interred here.

Great Hall (106 ft. by 56 ft. and 50 ft. high). Right: 24. After *Mytens*, Hawkins, Drake, and Cavendish; 26. *De Loutherbourg*, Defeat of Spanish Armada; *A. S. Cope*, Adm. Lord Fisher; 36. *Reynolds*, Viscount Bridport; 43. *Gainsborough*, Earl of Sandwich; 45. *De Loutherbourg*, Howe's victory at Ushant, June 1st, 1794; 48. *Reynolds*, Adm. Hughes; 55. *Nathaniel Dance*, Captain Cook (the best existing portait); above, 57. *Zoffany*, Death of Capt. Cook; 69. *Kneller*, Prince George of Denmark; *Kneller*, Portraits of William and Mary (flanking the entrance to the Upper Hall); high up, 99. *Tilly Kettle*, Adm. Kempenfelt; 78. *Stephen Pearce*, Sir James Clark Ross; 91. *A. W. Davis*, Death of Nelson; 98. *Turner*, Battle of Trafalgar; above, 75. *T. M. Joy*, Adm. Sir Charles Napier; 101. *Henry Howard*, Lord Collingwood; 103. *George Arnald*, Battle of the Nile; 113. *Sir William Allan*, Nelson boarding the 'San Nicolas' at the battle of St. Vincent; 122. *George Jones*, Nelson boarding the 'San Josef' at the battle of St. Vincent. Statues of Adm. De Saumarez by *Steell*, Sir William Peel by *Theed*, Viscount Exmouth by *MacDowell*, and Adm. Sir Sidney Smith by *Kirk*, and a bust of William IV. by *Chantrey*.

The Upper Hall contains a collection of relics of Nelson, including the coat, waistcoat, stock, breeches, and stockings he wore at Trafalgar; his pig-tail, cut off after death; the coat he wore at the battle of the Nile; autograph letters and a codicil to his will; his swords and medals; his silver plate; and the 'Chelengk' or 'Plume of Triumph', a jewel presented to him by the Sultan of Turkey after the battle of the Nile. Here, too, are several busts of naval commanders.

The adjoining Nelson Room contains pictures by *Benjamin West*, *Westall*, and others of incidents in Nelson's career; and portraits of Admirals Parker and Forbes by *Romney*, Gen. Barrington, Adm. Gell, and Adm. Holburne by *Reynolds*, Adm. Benbow by *Kneller*, Nelson by *Lemuel Abbott* (the best-known portrait), etc.

The **Chapel**, in Queen Mary's Building (entrance on the N. side), was designed by John Webb in 1670 but was restored by 'Athenian' Stuart after a fire in 1779. In the octagonal vestibule are memorial tablets and statues of Faith, Hope, Charity, and Meekness, from designs by Benjamin West. The chapel contains an altarpiece by West (St. Paul shaking the viper off his hand) and memorials to Adm. Sir Richard Keats (1757-1834; by Chantrey) and Adm. Sir Thomas Hardy (1769-1839; by Behnes), governors of the hospital.

The **Royal Naval Museum** is housed in King Charles's Building (entrance on the W. side) and chiefly comprises a fine collection of models of British naval vessels from 1670 to 1870 (also sheer draughts, plans, profiles, and half-models).

In the vestibule is a gun from the German submarine UC 31. The *Nelson Room* contains a large model of the Battle of Trafalgar; captured flags; the W.C. West collection of Nelson relics; relics of the 'Victory'; admirals' autographs; old sextants and compasses (Captain Cook's compass and dipping needle); and the 'Chatham Chest', which formerly held the fund (founded by Sir John Hawkins in 1588) for the provision of pensions for disabled seamen. The *Coronation Room* contains more recent ship-models. The *Franklin Room*, on the first floor, is chiefly devoted to relics of the ill-fated Arctic expedition of Sir John Franklin (1845-46); here, too, are models of Oriental boats and Drake's astrolabe, Sir John Ross's medals, Captain Scott's theodolite, etc. In the *Lord Hood Room* are models of naval apparatus, relics of the 'Royal George' (p. 394) and the siege of Gibraltar (1779-83), a few relics of the Great War, and an old relief of a galley from Placentia (p. 428).

On the other side of Romney Road, between the hospital and the park, is the ROYAL HOSPITAL SCHOOL, founded in 1712, where 1000 sons of seamen and marines are maintained and educated.

The school occupies the *Queen's House*, an Italian villa begun by Inigo Jones in 1617 for Anne of Denmark and completed for Henrietta Maria in 1635. During the plague (p. xxix) the Navy Office, with Pepys as secretary, was installed here. The school is to be moved to Holbrook, near Ipswich, in 1931, when the Queen's House will be occupied by the NATIONAL MARITIME MUSEUM. This will include the Royal Naval Museum, the pictures from the Painted Hall, the Nelson relics, the *Macpherson Collection of over 11,000 marine and naval prints, engravings, and paintings, and the museum (ship models, etc.) attached to the training ship 'Mercury'. The Macpherson and Mercury collections were bought for the nation by Sir James Caird in 1928-29.

Greenwich Park (Pl. G 71), 185 acres in area, was laid out for Charles II. by André Le Nôtre, Louis XIV.'s landscape-gardener, few traces of whose work, however, survive. It is notable for its old chestnuts, oaks, and hawthorns, its herd of deer, and its beautiful flower-gardens. In the main avenue, close to the observatory, a statue of *General James Wolfe* (1727-59), by R. Tait McKenzie, presented by the Canadian people in 1929, is to be erected.

On a hill (150 ft.) in the centre of Greenwich Park lies the **Royal Observatory**, founded by Charles II. in 1675 for the assistance of navigation. The meridian of longitude is reckoned from Greenwich, and 'Greenwich mean time' is the official time for Great Britain and Western Europe (comp. p. xiv). A mast on the E. turret bears a time ball, which falls at 1 p.m. (2 p.m. by British summer time). A clock, showing standard time, and measures of length are fixed just outside the entrance. The terrace commands a *View over East London and the Thames, with its shipping.

Visitors are admitted only by special permit from the Astronomer Royal, *Sir Frank W. Dyson* (available for three persons on week-days, except Sat., from 2.30 to 3.30; observatory closed at 4.30). Flamsteed House (by Wren, 1676), named in honour of the first astronomer royal, contains the Octagon Room, with portraits and busts of astronomers and John Harrison's first time-keeper (the earliest chronometer, 1728-35); on the roof (fine view) are the anemometer, rain gauge, sunshine record, etc. A shed in the courtyard houses Cookson's floating telescope for determining the movements of the North Pole. The transit circle, on the meridian, determines Greenwich mean time (G.M.T.), which is broadcast daily viâ Rugby at 10 a.m. and 6 p.m. In the chronometer-testing rooms is Harrison's fourth time-keeper, which won a government prize of 20,000*l.* in 1764. The S.E. dome houses the great English equatorial (1895; 28 ft. long, 28 in. in diameter, with magnification up to 1000 diameters). The altazimuth building contains star photographs. In the new observatory building are the library, Thompson's photographic equatorial (22 ft. long, 26 in. in diameter), a 30 in. reflector, photographs of eclipses of the sun, etc. — About 350 yds. E. is the pavilion of the former magnetic station (moved to Abinger, Surrey, in 1925), close to which is part of the tessellated pavement of a Roman building (perhaps a shrine), excavated in 1902. Most of the objects found here are in the Greenwich Public Library.

Near the S.W. corner of the park are the *Ranger's House* (now a refreshment pavilion), bought in 1753 by the Earl of Chesterfield (p. 180) and subsequently the residence of Lord Wolseley, and *Macartney House*, the home after 1751 of Gen. Wolfe's parents, where Wolfe spent his rare furloughs (tablet). In Maze Hill, which skirts the park on the E., are *Vanbrugh Castle*, built by Vanbrugh in 1714 and now a girls' school, and the new buildings of the *Roan School*, by Sir Banister Fletcher (1928).

Greenwich Park is adjoined on the S. by **Blackheath** (station, see below and p. 471), a common of 267 acres, once a haunt of highwaymen and the gathering-place of Wat Tyler's rebels in 1381, of Jack Cade's in 1450, and of Perkin Warbeck's in 1497. The Royal Blackheath Golf Club (now at Eltham, p. 471), founded in 1608, is the oldest in the world, but its course on Blackheath was abolished in 1922. At the S.E. corner is the charming *Morden College*, founded by Sir John Morden as an almshouse for decayed merchants and erected by Wren in 1694.

Greenwich is connected by a subway for foot-passengers with *North Greenwich*, at the S. end of the Isle of Dogs (p. 405).

Beyond Greenwich the train passes the stations of ($6^1/_4$ M.) *Maze Hill* (Pl. G 70; for East Greenwich; Blackwall Tunnel, see p. 405), (7 M.) *Westcombe Park*, and ($7^1/_2$ M.) *Charlton*, where we are joined by an alternative line to Woolwich viâ New Cross and Blackheath (see above). Charlton House, a beautiful Jacobean manor house (1607-12), is ascribed to John Thorpe; it was bought by the Greenwich Borough Council in 1924 for municipal purposes and as a public library, and its park ($42^3/_4$ acres) is now a L.C.C. sports ground. Spencer Perceval (1762-1812; p. 133) is buried in the parish church of St. Luke.

$8^3/_4$ M. *Woolwich Dockyard* and $9^1/_4$ M. *Woolwich Arsenal* are the stations for **Woolwich** (pron. 'wool'-idge; King's Arms), an unattractive garrison town and metropolitan borough of 140,389 inhab., seat of the military arsenal of Great Britain.

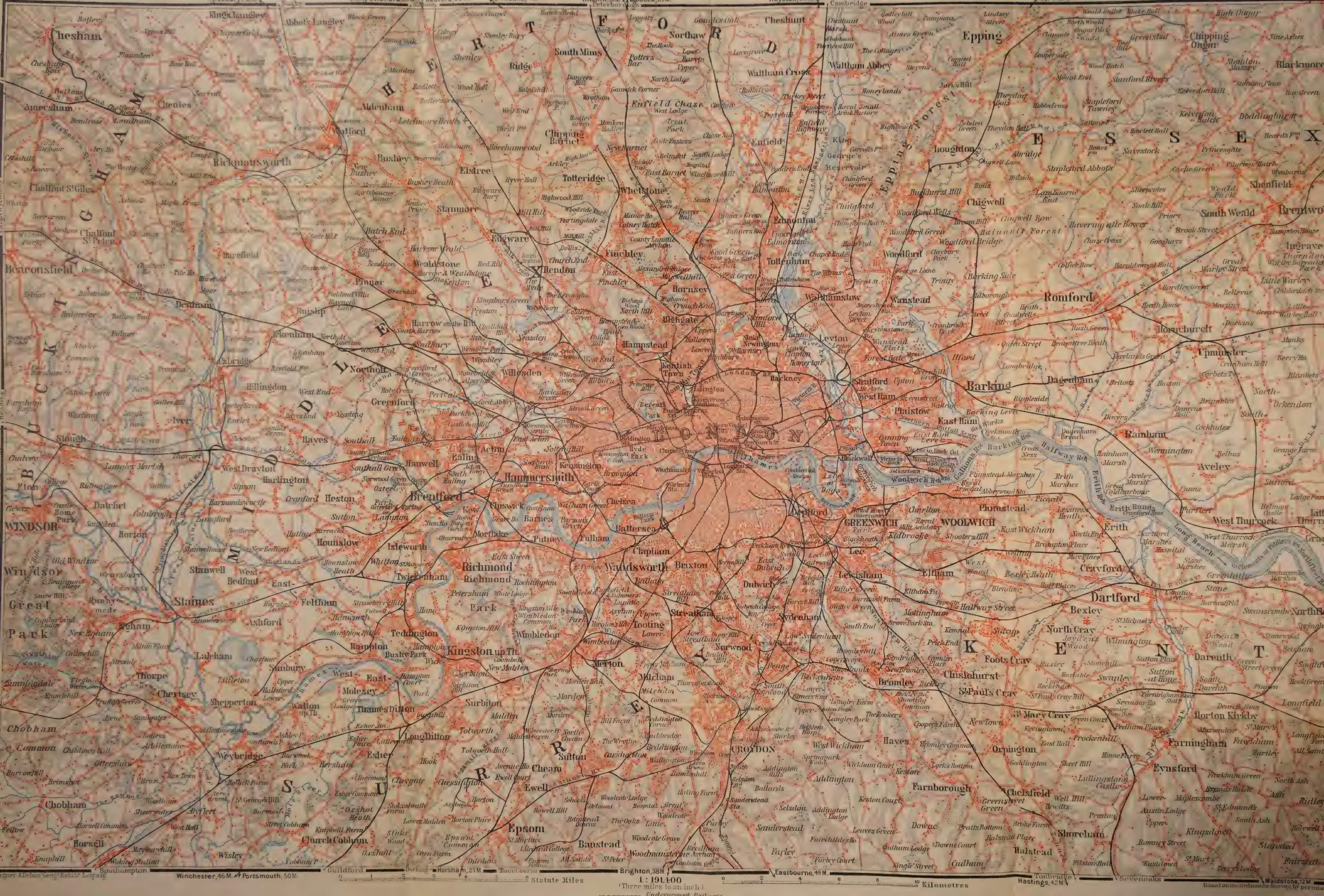
The **Royal Arsenal,** the main entrance to which is in Beresford Square, is a large establishment, covering in all about 1300 acres, for the manufacture and storage of munitions of war. During the Great War the number of employees reached about 100,000. The chief departments are the Royal Ordnance Factories, which include the Royal Gun Factory (the first head founder in which was Andrew Schalch, a native of Schaffhausen, appointed in 1716), the Royal Carriage Department, the Royal Ammunition Factories, and the Royal Filling Factories; the Army Ordnance Department and the Naval Ordnance Department; and the Inspection and Research Departments. British subjects, over 14 years of age, are allowed to visit the Arsenal on Thurs. afternoons; prior application for permits must be made either to the Under Secretary of State, War Office, or to the Chief Superintendent of Ordnance Factories, Royal Arsenal. — The *Royal Dockyard,* established by Henry VIII. in 1512 and ever associated with 'The Great Harry', the prototype of all England's ships of the line, was closed in 1869 but continued to serve the purpose of storehouses for the various naval and military departments. Part of it was sold in 1926.

Between the Arsenal station and Woolwich Common lie barracks for the Royal Artillery and Royal Army Service Corps. Facing the common are large barracks for the Royal Artillery, in front of which are a large cannon cast in 1677 for the Emperor Aurungzeb and captured at Bharatpur in 1826, a Crimea monument (by John Bell), and a monument to Major-General Sir Alexander Dickson (1777-1840). The Royal Garrison Church is the chapel of the Royal Regiment of Artillery. Between the common and the Dockyard station are the Cambridge Barracks and the Red Barracks, the latter used partly as the *Military College of Science* for the training of officers for staff appointments.

To the N.W. of WOOLWICH COMMON (185 acres), which is used for drilling troops, is the *Royal Military Repository*, where instruction in pontooning, etc., is given. Within the limits of the latter is the **Rotunda,** which was built by John Nash as the outer casing for a canvas pavilion, in which the Prince Regent entertained the Allied sovereigns in St. James's Park in 1814. It contains a *Museum of Artillery* (open free daily 10-12.45 and 2-5, Sun. 2-5; closed at 4 in Oct.-March; catalogue 1*s.* 6*d.*), with models of fortifications, specimens of artillery (from a 14th cent. bombard to a French 75 mm. gun used in the Great War), arms and armour, shells, etc. — On the S.E. side of the common is the *Royal Military Academy* ('The Shop'), founded by George II. in 1741 and built in 1804 from the designs of Sir Jeffry Wyatville, where cadets are trained for the Royal Artillery and the Royal Engineers. In front of it is a statue (by Count Gleichen, 1883) of the Prince Imperial, son of Napoleon III., a Woolwich cadet killed in the Zulu war of 1879.

The common is skirted on the S. by SHOOTER'S HILL (446 ft.; views), beyond which lies the *Royal Herbert Military Hospital.* In *Castle Wood* ($44^1/_2$ acres; bought for the public in 1921), close by, is *Severndroog Castle*, a ruined triangular tower erected in 1784 by his widow to the memory of Sir William James (1721-83), the captor of Severndroog on the Malabar Coast.

Woolwich is connected by a free ferry (for vehicles and pedestrians) and a subway (for pedestrians) with *North Woolwich*, on the opposite bank of the Thames, near the King George V. Dock (p. 408). — Steamers, see p. 475.


H E R T F O R D
E S S E X
B U C K I N G H A M
M I D D L E S E X
S U R R E Y
K E N T
LONDON
Thames
Chesham
Amersham
Chenies
Rickmansworth
Chalfont St. Giles
Chalfont St. Peter
Beaconsfield
Denham
Ruislip
Ickenham
Uxbridge
Hillingdon
Slough
Eton
WINDSOR
Old Windsor
Windsor Great Park
Datchet
Colnbrook
West Drayton
Harlington
Hayes
Southall
Hounslow
Staines
Egham
Virginia Water
Sunningdale
Chertsey
Thorpe
Laleham
Shepperton
Sunbury
Walton
Weybridge
Addlestone
Chobham Common
Chobham
Byfleet
Horsell
Woking Station
Wisley
Kings Langley
Abbot's Langley
Watford
Aldenham
Bushey
Elstree
Stanmore
Edgware
Pinner
Harrow
Wealdstone
Hendon
Wembley
Willesden
Northolt
Greenford
Ealing
Acton
Hanwell
Brentford
Isleworth
Twickenham
Richmond
Petersham
Kingston
Teddington
Hampton
Molesey
Thames Ditton
Long Ditton
Surbiton
Esher
Cobham
Epsom
Ewell
Cheam
Sutton
Banstead
Carshalton
Croydon
Mitcham
Merton
Wimbledon
Tooting
Wandsworth
Putney
Barnes
Mortlake
Chiswick
Hammersmith
Kensington
Fulham
Chelsea
Battersea
Clapham
Brixton
Streatham
Norwood
Dulwich
Sydenham
Penge
Beckenham
Bromley
Chislehurst
Lewisham
Lee
Eltham
GREENWICH
WOOLWICH
Deptford
Plumstead
Erith
Bexley
Crayford
Dartford
Foots Cray
St. Paul's Cray
St. Mary Cray
Orpington
Farnborough
Chelsfield
Shoreham
Halstead
Farningham
Eynsford
Horton Kirkby
Sutton at Hone
Dareuth
Swanscombe
Greenhithe
Stone
Addington
West Wickham
Hayes
Keston
South Minns
Potters Bar
Northaw
Cheshunt
Waltham Cross
Waltham Abbey
Enfield
Enfield Chase
Chipping Barnet
New Barnet
East Barnet
Totteridge
Whetstone
Finchley
Edmonton
Tottenham
Hornsey
Highgate
Hampstead
Kentish Town
Islington
Stoke Newington
Hackney
Walthamstow
Leyton
Stratford
West Ham
Plaistow
East Ham
Barking
Ilford
Wanstead
Woodford
Chingford
Epping Forest
Epping
Loughton
Chigwell
Hainault Forest
Romford
Hornchurch
Upminster
Dagenham
Rainham
Aveley
West Thurrock
Purfleet
Brentwood
Shenfield
Chipping Ongar
High Ongar
Blackmore
Ingrave
Regents Park
Hyde Park
Isle of Dogs
Blackheath
1:191400
(Three miles to an inch)
Statute Miles
Kilometres
Underground Railways
Wagner & Debes' Geogr. Estab. Leipzig
Based on the Ordnance Survey, by permission
Southampton
Winchester, 46 M.
Portsmouth, 50 M.
Guildford
Dorking
Horsham, 21 M.
Racecourse
Brighton, 38 M.
Eastbourne, 49 M.
Tonbridge
Hastings, 42 M.
Sevenoaks
Maidstone, 12 M.
Peterborough
Cambridge
Bedford

VI. THE ENVIRONS.

London, with its railway, motorbus, and motor-coach facilities, is an excellent centre for excursions, and a considerable portion of S.E. England may be conveniently explored thence in a series of excursions. Brighton, Rochester, Canterbury, Guildford and Dorking, Henley and the Upper Thames, Oxford, Cambridge, Stratford-on-Avon, etc., are all within the limits of a day's outing. For a description of these, however, the traveller is referred to Baedeker's 'Great Britain'. The present section is limited to the more immediate environs of London, with the slightly more distant expeditions to Windsor and St. Albans.

45. Richmond. Kew.

Railways. The quickest route from London to *Richmond* (23 min.) is by the electric trains of the S.R. from Waterloo (p. 25; N. side); fares 1s. 4*d*., 9½*d*. But some visitors may find the District Railway (Appx., p. 51) or the L.M. & S.R. trains from Broad St. (p. 290) viâ Hampstead Heath and Willesden Junction more convenient. — Omnibuses to Richmond Nos. 27, 27a, 127, 127a, 33, 33a, 33d, 73, 73a, see Appx., p. 56. — Steamers, see p. 444.

Approaches from London to *Kew*, see p. 439.

1½ M. *Vauxhall* (p. 419). We pass Nine Elms goods station, the original terminus of the railway. — 4¼ M. *Clapham Junction*, also on the Brighton line of the S.R. (from Victoria), is the second largest railway station in England (comp. p. 418). We diverge W. from the main line and follow the Windsor branch. — 5 M. *Wandsworth Town* (p. 420). — 6¼ M. *Putney*, see p. 366. We enter Surrey.

7½ M. **Barnes** (34,299 inhab.), with a station in the middle of *Barnes Common* (120 acres), lies to the N.W., between the common and the river, facing which are a number of picturesque old houses. The parish church of *St. Mary* dates from 1215 but has been modernized (red-brick tower of Henry VII.'s time). In the churchyard are an old yew and, to the right of the porch, the grave of Edward Rose (d. 1653), which, in accordance with his bequest, is still planted with a rose-bush. Not far from the church is the entrance to *Ranelagh Club* (for polo, golf, and lawn tennis), which occupies *Barn Elms*, a fine old house remodelled in 1771. Queen Elizabeth was entertained here on various occasions by Sir Francis Walsingham. An adjoining house (pulled down) was the residence of Jacob Tonson, the bookseller (d. here in 1736), who built a room for the Kit-Cat Club (p. 384) and hung it with Kneller's portraits of the members.

A loop-line (electric trains from Waterloo) diverges here on the right, crossing the river at (8 M.) *Barnes Bridge* (p. 445). — 8¾ M. *Chiswick & Grove Park* (p. 369); 9¾ M. *Kew Bridge* (p. 439).

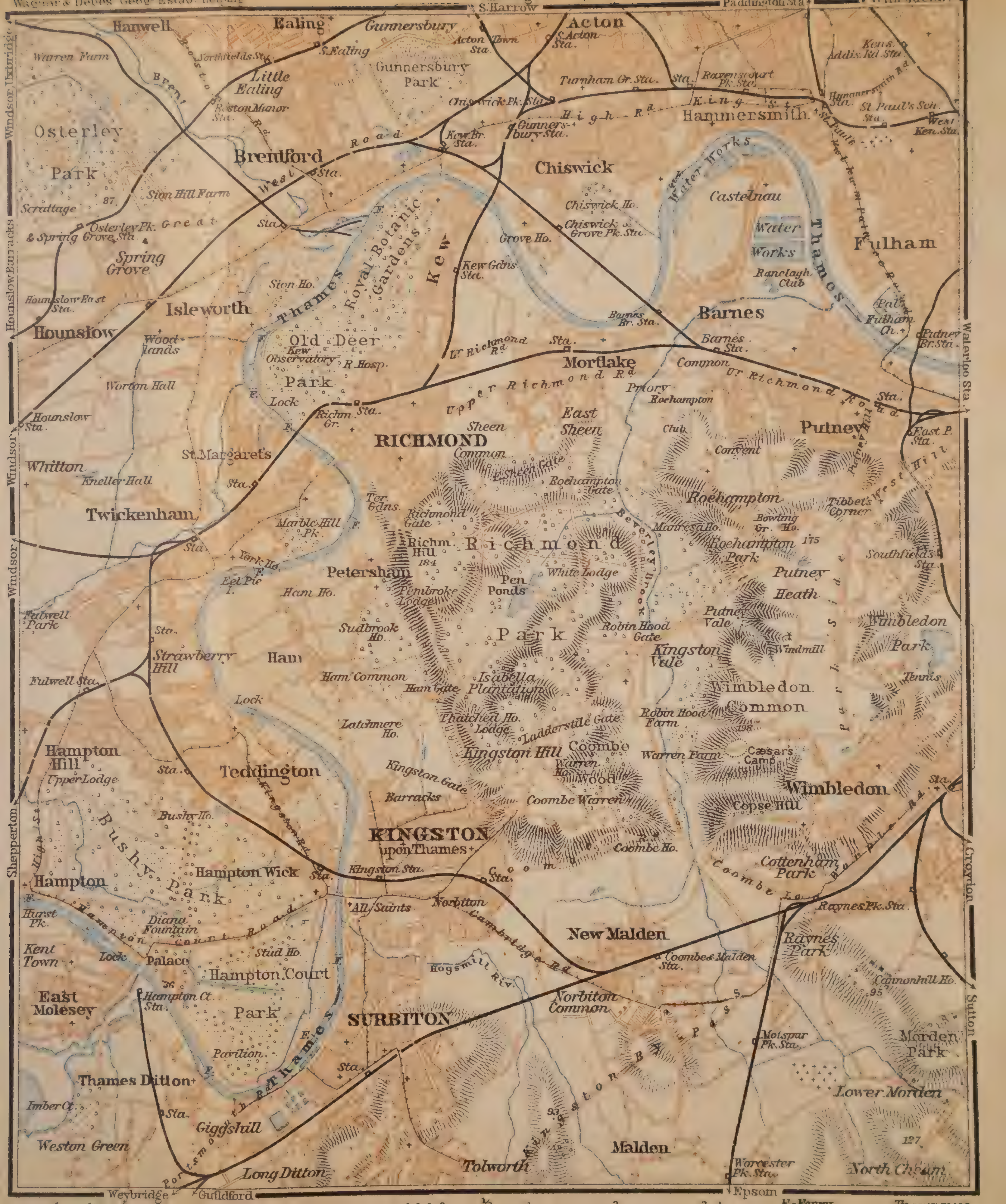
10¾ M. **Brentford** (17,032 inhab.), the county town of Middlesex, is situated near the point where the *Brent* (Grand Junction Canal, p. 405) joins the Thames (ferry to Kew Gardens, p. 439). St. George's Church (mid 18th cent.), in the High St., contains a Last Supper by Zoffany (p. 439), who used the fishermen of Strand on the Green as his models. Brentford is mentioned by the Elizabethan and Restoration dramatists as a resort of London citizens; the mythical 'Two Kings of Brentford on one throne' are referred to in the Duke of Buckingham's 'Rehearsal' and in Cowper's 'Task' (1783). The public library, in Boston Road, contains the Layton Collection of antiquities recovered from the Thames. To the N.E. of Brentford lies *Gunnersbury Park*, scene of the parties given by Princess Amelia, daughter of George II., in 1761-86; rebuilt after 1801 and later owned by the Rothschilds, it was acquired for the public in 1926, and its 200 acres are to be used as sports grounds. *Syon House*, to the S.W. of the town, a seat of the Duke of Northumberland, was partly rebuilt by Robert Adam for the first duke about 1760. The river front (seen from Kew Gardens) is crowned by the lion which once graced the Strand front of Northumberland House (p. 69). Syon House occupies the site of a Bridgettine nunnery founded by Henry V. in 1415; this was the prison of Catherine Howard, and Lady Jane Grey was living here in 1553 when summoned to the throne. A public footpath from Brentford to Isleworth crosses the park, which is noted for its trees and shrubs. *Boston Manor* (adm. 6*d.*), to the N.W. of Brentford, a Jacobean mansion (1623, restored in 1671), belonged to the Clitherow family from 1670 till 1924. It contains good chimney-pieces and ceilings, the finest room being the saloon on the first floor. The park (old cedars) is now used as a sports ground.

12¼ M. *Isleworth* (pron. 'izelworth'), a pleasant riverside suburb. The parish church, dating from 1705-6 but retaining a Perp. tower, contains numerous monuments and brasses and an organ by Father Smith (p. 107). — 13½ M. *Hounslow* (comp. Appx., p. 51), with large barracks, was celebrated for its heath (now enclosed), a haunt of highwaymen. To the N. lies *Osterley Park* (Earl of Jersey), once the residence of Gresham, Coke, and Sir William Waller, rebuilt by Robert Adam about 1770, and *Heston* (aerodrome, see p. 38), the churchyard of which has a picturesque old lich-gate. — 16¼ M. *Twickenham*, see p. 438.

8½ M. **Mortlake.** In the graveyard of the Rom. Cath. church in North Worple Way, not far E. of the station, are buried Sir Richard (1821-90) and Lady Burton (1831-96), the travellers, with a stone tomb in the form of a tent. St. Mary's, the parish church, near the river (comp. p. 445), dates from 1543 but was rebuilt, except for the tower, in 1885 and 1906. It contains tablets to Henry Addington, Viscount Sidmouth (1757-1814), prime minister (buried in the churchyard), and to Sir Philip Francis (1740-1818), reputed author of the 'Letters of Junius'; also interesting brasses (including one to Abigail Rashleigh, with a delightful inscription), good modern glass, and the tombs of three 18th cent. lord mayors of London. Dr. Dee (1527-1608), often consulted by Queen Elizabeth, was buried in this church, and in the churchyard is the grave of another astrologer, John Partridge (1644-1715). In a passage leading to the river, opposite the church, is a tablet (r.) commemorating the Mortlake tapestry works, which, with Sir Francis Crane as director, flourished in the reigns of James I. and Charles I.

To the S. of Mortlake lies *East Sheen*, with an entrance to Richmond Park (p. 437). St. Philip's (1929), in Marksbury Avenue, *North Sheen*, incorporates the timbers of a 16th cent. barn.

Wagner & Debes' Geogl. Estabt. Leipzig



10 M. **Richmond.** — HOTELS. *Roebuck*, L. 4*s*. 6*d*., D. 5*s*. 6*d*., *Richmond Hill*, 80 R. from 7*s*., B. 3*s*. 6*d*., L. 4*s*. 6*d*., tea 1*s*. 6*d*., D. 5*s*. 6*d*., P. from 5 gns., both on the Terrace; *New Star & Garter* (formerly Mansion), below the Terrace, 60 R., R. & B. from 10*s*. 6*d*., L. 4*s*., tea 1*s*. 6*d*., D. 6*s*., P. from 4 gns.; *Greyhound*, George St.

RESTAURANTS (e.g. *Castle*, off Hill St.) and TEA ROOMS abound. 'Maids of Honour', a sweet cheese-cake said to have been invented by George II.'s confectioner, are obtained at 3 Hill St., and at *Newens'*, 290 Kew Road, opposite the gardens.

STEAMERS, see p. 444.

Richmond (35,639 inhab.), a residential suburb and boating centre, with many old mansions, is charmingly situated on the hill-slopes between the park and the river.

Edward I. received the Scottish commissioners in 1301 at his manor of *Sheen*, as the place was originally called. Edward III. died there in 1377, and Anne of Bohemia, wife of Richard II., in 1394. After a fire in 1498, the palace was rebuilt on a grand scale (covering 10 acres) by Henry VII., who changed its name to Richmond, after the title of his earldom of Richmond in Yorkshire. During the 16th cent. Richmond was pre-eminently the royal residence. Henry VII. died here in 1509, and Queen Elizabeth in 1603. The palace was sold by Parliament in 1649 and was gradually demolished; but portions of the buildings were occupied by Henrietta Maria, widow of Charles I., and by Caroline of Anspach.

From the station we follow the Quadrant and its continuation George St., the side-streets on the right of which lead to *RICHMOND GREEN. On the W. and S. sides of this are Old Palace Terrace, Maids of Honour Row (built for Queen Caroline's ladies as an annexe to Richmond Lodge, p. 439), and other early-Georgian houses. In the W. corner is the ancient gateway of *Richmond Palace*, with the defaced arms of Henry VII. In Old Palace Yard, the picturesque courtyard, is Wardrobe Court, the only other relic of the palace; a tablet commemorates its occupation by Viscount Cave, Lord Chancellor (1856-1928). The *Public Library*, facing the Little Green, contains the Lloyd collection of prehistoric antiquities (many of them recovered from the Thames) and some stones from the Carthusian priory (see below).

The offices of the Board of Guardians, in Parkshot, near the E. corner of the Green, occupy the site of the house (No. 8) where George Eliot wrote 'Scenes of Clerical Life' (1858) and 'Adam Bede' (1859). Parkshot leads to the *Old Deer Park*, part of which is a public recreation ground (87 acres), while the rest is occupied by the Mid-Surrey Golf Club, the Richmond Athletic Association, Richmond Cricket Club, etc. The Royal Horse Show, a fashionable function, is held on the athletic ground in June. Within the park is *Kew Observatory*, built by Sir William Chambers in 1768 and now the central observatory of the Meteorological Office for meteorology, terrestrial magnetism, and geophysics (adm. on previous application to the superintendent). Close to the observatory are the sites of Richmond Lodge (p. 439) and of the Carthusian priory of *West Sheen*, founded by Henry V. — Parkshot is continued by Kew Foot Road, where the Royal Hospital incorporates Rosedale House, residence of James Thomson, poet of 'The Seasons', from 1736 till his death there in 1748.

Church Court, on the S. side of George St., leads to the parish church of *St. Mary Magdalene* (week-days 8-dusk), which has an old tower with a fine peal of bells. The church contains memorials to

James Thomson, the poet (1700-48), Edmund Kean, the actor (1787-1833), and 'Miss Braddon', the novelist (Mary Elizabeth Maxwell; 1837-1915), all on the W. wall, and, in the N. aisle, to Gilbert Wakefield, scholar and Unitarian (1756-1801). On the outside of the N. wall is a memorial to the 6th and 7th Viscounts Fitzwilliam, the latter of whom (1745-1816) was the founder of the Fitzwilliam Museum at Cambridge. Following Hill St., we leave on the right *Richmond Bridge*, a charming stone structure designed by Kenton Couse in 1774-77 and commanding pleasant views. [A new bridge is to be constructed lower down from the designs of Maxwell Ayrton.] Leaving Petersham Road (p. 437) on the right, we ascend Richmond Hill. *Cardigan House*, once the residence of the Earl of Cardigan, commander of the Light Brigade at Balaclava, is now part of the Poppy Factory (p. 437). The **Terrace Gardens** command a famous *View of the Thames valley, described by Thomson and Scott and painted by Turner. The 'Lass of Richmond Hill' of the ballad is believed to be Mrs. Fitzherbert (p. 438). In Friar's Stile Road, opposite, is the entrance to the *Wesleyan College* (1843; p. 310), with Wesley's pulpit and other relics. *Downe House*, on the terrace, was once the residence of Sheridan; *Wick House*, farther on (r.), was built by Sir William Chambers for Sir Joshua Reynolds.

Opposite is **Doughty House**, the residence of Sir Herbert Cook, with an important picture gallery, founded by Sir Francis Cook (1817-1901), the wholesale draper. Students furnished with an introduction are sometimes admitted on week-day afternoons on written application to the curator. The paintings number over 450, of which the following deserve special mention. First Gallery. Left: 9. *Nicolas Poussin*, Floral offering to Hymen; *14. *Clouet*, Diane de Poitiers in a bath of milk; 27. *Richard Wilson*, Distant view of Rome; *33. *Turner*, Windmill and lock; *Dürer*, *46. Madonna of the iris (1508), *48. Procession to Calvary (1527). — Smoking Room. *16. *Fra Filippo Lippi*, Adoration of the Magi (a tondo, 55 in. in diameter; early work); 20, 29. *Luca Signorelli*, Studies; 30. *Fra Filippo Lippi*, SS. Joseph and Michael. — Lobby. **178. *Hubert van Eyck*, The Three Marys at the Sepulchre. — Long Gallery. 14. *Titian*, Laura Dianti; 37. *Domenichino*, Landscape with St. John the Baptist; 47. *Van Dyck*, Betrayal of Christ; 80. *Terburg*, Old lady spinning; 125. *Metsu*, Lady at a spinet; 128. *Frans Hals*, Man with the rumble; 165. *Rubens*, Philip, brother of the artist. — Garden Gallery. *Rembrandt*, 192. Allotte Adriensz (1639), 193. The artist's sister (1632), *194. Tobit and his wife (1650), *195. Titus, the artist's son (?; c. 1648), etc.; 221. *El Greco*, Christ driving the money-changers out of the Temple; **241. *Venetian Master* (Giorgione, completed by Titian?), Portrait of Caterina Cornaro, ex-queen of Cyprus (?), called 'La Schiavona'. — Octagon Room. 263. *Moretto*, Pietà; 267. *Sodoma*, St. George and the dragon; 268. *Raphael*, St. Jerome punishing the heretic Sabinianus (predella of the Crucifixion in the Mond Room at the National Gallery, p. 84). — Organ Room. *24. *Velazquez*, Old woman frying eggs (Seville period, c. 1620); *29. *Velazquez*, Calabacillas (court buffoon; repainted); 27. *Francisco Pacheco* (father-in-law of Velazquez), Knight of Santiago; 28. *Fernando Gallegos* (15th cent.), Retablo from the cathedral of Ciudad Rodrigo.

At the top of the hill is the *Star and Garter Home* for 180 totally disabled soldiers and sailors (1924), erected by the subscriptions of the women of the Empire and from the designs of Sir

Edwin Cooper. It occupies the site of the Star and Garter Hotel, which, built originally in 1738, was famous in the 19th cent. as a resort of London society.

Opposite is the entrance to ***Richmond Park,** 2253 acres in area and 10 M. in circumference, enclosed as a hunting ground by Charles I. in 1637. There are six carriage entrances to the park (closed at dusk for vehicles, but always open for pedestrians): Richmond Gate, East Sheen Gate (p. 434), Roehampton Gate (p. 367), Robin Hood Gate (for Wimbledon Common, p. 441), Kingston Gate (p. 443), and Ham Gate (comp. below). Sheen Common Gate and Ladderstile Gate (for Coombe, p. 443) are for pedestrians only. The park, which is hilly in parts, is well wooded with plantations or avenues of old oaks, chestnuts, beeches, hawthorns, and rhododendrons. It is stocked with over 1500 fallow deer and about 50 red deer; the latter should be given a wide berth in the rutting season (Oct.). Foxes, badgers, hares, grey squirrels, and stoats flourish in the park; the plantations (no adm.) are kept as bird sanctuaries, and there is a heronry in Sidmouth Plantation, not far from Richmond Gate. In the middle of the park are the *Pen Ponds,* which attract many aquatic birds (crested grebes, etc.). There are two public golf-courses (p. 40) near Roehampton Gate. Scattered about the park are several private residences, lent by the Crown: *Pembroke Lodge,* occupied by John, Lord Russell, from 1847 till his death there in 1878, with a memorial to Thomson just inside the gates; *White Lodge,* the residence of Henry Addington, Viscount Sidmouth, from 1801 till his death in 1844, and the birthplace of the Prince of Wales in 1894 (now the residence of Viscount Lee of Fareham, whose collection of paintings is not open to the public); *Sheen Lodge,* occupied by Sir Richard Owen, the naturalist, from 1852 till his death there in 1892; and *Thatched House Lodge.*

Not far from Pembroke Lodge is the 'King's Standinge' (the highest ground in the park, 184ft.), an ancient barrow, whence, according to an unlikely tradition, Henry VIII. watched for a signal from the Tower of London announcing the execution of Anne Boleyn.

The road from Richmond to Kingston (3 M.; p. 443) passes *Petersham* and *Ham.* At the beginning of Petersham Road is (l.) the British Legion Poppy Factory, with blocks of flats for the accommodation of the disabled ex-service men employed there. Petersham Church, a quaint red-brick structure dating from 1505 but mostly rebuilt in 1790, contains a tablet to George Vancouver, explorer (1758-98), who is buried in the graveyard. *Sudbrook House,* built by the Duke of Argyll (d. 1743) and the scene of his interview with Jeanie Deans in 'Heart of Midlothian', is occupied by the Richmond Golf Club. Close to the river (ferry to Twickenham, p. 438) is *Ham House,* the Jacobean seat (1610) of the Earl of Dysart, which was the meeting-place of the Cabal during the tenancy of the Duke of Lauderdale.

The train crosses the river to Middlesex. — 11 M. *St. Margaret's.* Dickens spent the summer of 1838 at 134 St. Margaret's Road, when at work on 'Oliver Twist' and 'Nicholas Nickleby'.

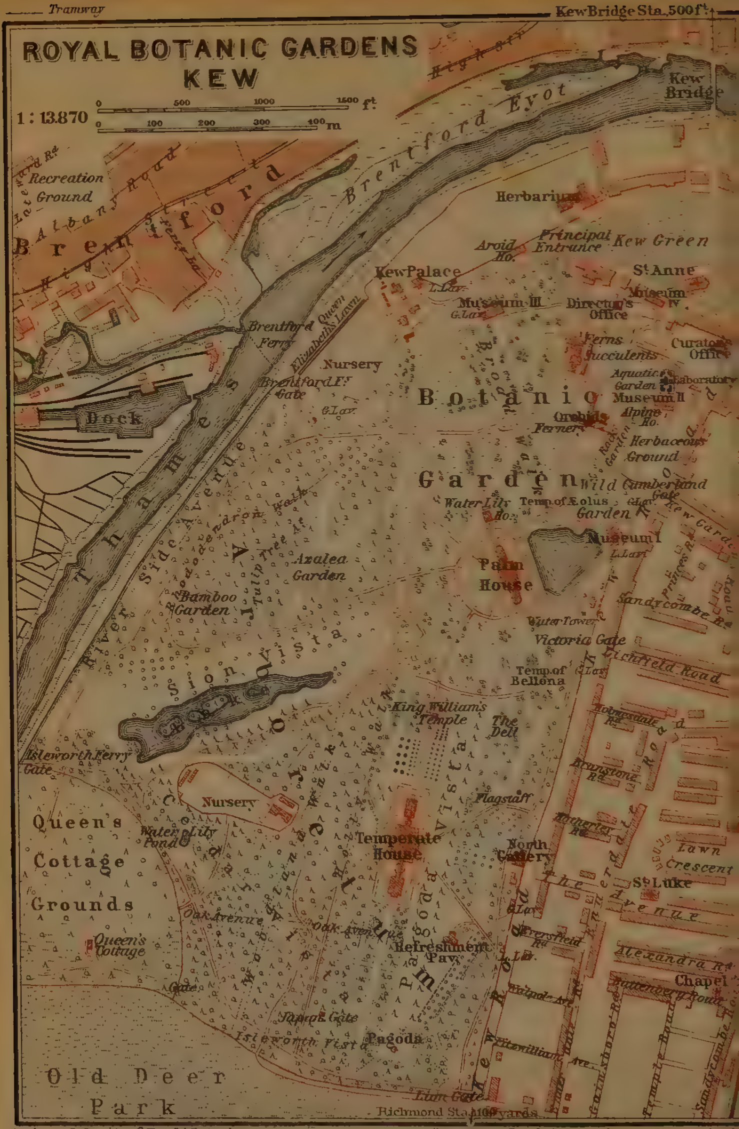
$11^3/_4$ M. **Twickenham,** junction for Windsor (see p. 456), is a borough with 34,790 inhabitants. The older parts are near the river. Alexander Pope (1688-1744) is buried in the parish church of *St. Mary* (rebuilt in 1713-18 by John James) and is commemorated by a monument in the N. gallery, erected by Bishop Warburton in 1761; the monument set up by Pope to his parents 'et sibi' is concealed by the organ. On the outer wall, at the N.E. corner, are tablets to Mary Beach, Pope's nurse, erected by the poet, and to Kitty Clive (1711-85), the actress.

York House (now the municipal offices; adm. on application to the Town Clerk), immediately E. of the church, dates from the late 16th cent. but has been much altered and enlarged. It was occupied in 1660-74 by the Earl of Clarendon (whose grand-daughters, Mary II. and Anne, lived there in their youth), in 1817-28 by Anne Damer, the sculptress, in 1864-1871 by the Comte de Paris, and in 1897-1900 by the Duc d'Orléans. The beautiful gardens contain a huge fountain with Italian statuary. *Orleans House* (demolished in 1926), which stood farther E., was the home in 1800-8 of Louis Philippe (then Duc d'Orléans), in 1852-71 of his son the Duc d'Aumale, and in 1876 of Don Carlos. Farther E., in a public park (66 acres), is *Marble Hill* (open on Sat. and Sun. in summer), built in 1723 for Mrs. Howard (afterwards Countess of Suffolk), George II.'s mistress, and occupied after 1781 by Mrs Fitzherbert, morganatic wife of George IV. No. 15 Montpelier Road (then Chapel House, Montpelier Row), opposite the N.W. corner of the park, was Tennyson's home in 1851-53. In Sandycoombe Road, to the N., is Sandycoombe Lodge, built by Turner among the fields (and therefore named 'Solus') in 1813 and occupied by him till 1826. — In the opposite (S.W.) direction the riverside road leads to *Pope's Villa*, $^1/_2$ M. from the church, a modern villa (now a convent) replacing the house occupied by the poet from 1719 till his death. A little farther on is *Radnor House* (now owned by the Borough Council; gratuity to the caretaker), which retains 17th cent. stained glass and painted ceilings by Sir James Thornhill and Francis Clein (d. 1658). Close by, in Waldegrave Road (r.), is *Strawberry Hill*, Horace Walpole's 'Gothic castle', built by him in 1747-75 with the professional assistance of William Robinson, and here he established his printing press and formed his collection of antiques. The W. wing was added by the Countess of Waldegrave (c. 1860-62), and the house has been further enlarged since its occupation in 1925 by *St. Mary's Training College* (for Rom. Cath. elementary teachers). Visitors (adm. on application to the Principal) are shown the state apartments, with their old stained glass (mostly Dutch, 17th cent.).

To the N. of Twickenham station are ($^3/_4$ M.) the ground of the Rugby Football Union (p. 40) and (1 M.) *Kneller Hall*, built originally in 1709 by Sir Godfrey Kneller, who died at his town house (20 Great Queen St.) in 1723 and was buried in the garden here (monument, see p. 136). The present house, rebuilt in 1850 after a fire, has been occupied since 1857 by the *Royal Military School of Music* (concerts on Wed. in summer).

$12^1/_2$ M. *Strawberry Hill* derives its name from Horace Walpole's villa (see above). — $13^3/_4$ M. *Teddington,* and thence back to Waterloo viâ Kingston and Wimbledon, see pp. 444-441.

Kew (numerous restaurants on Kew Green), a village of aristocratic associations, famous for its botanic gardens, adjoins Richmond on the N., the Lion Gate of Kew Gardens being $^3/_4$ M. from Richmond station viâ Kew Road (buses).



ROYAL BOTANIC GARDENS
KEW

Wagner & Debes' Geogl. Estabt. Leipsic

Based on the Ordnance Survey by permissio

Kew has two Railway Stations. *Kew Bridge*, on the N. side of the river, the nearest station to the main entrance of the gardens (1/2 M.), is on the S.R. (see p. 433) and is served also by the trains of the L.M. & S.R. from Broad St. (comp. p. 433). *Kew Gardens*, on the S. side of the river, 1/4 M. from Victoria Gate, is served by the trains of both the District (Appx., p. 51) and the L.M. & S.R. — Omnibuses Nos. 27, 27a, 127, 127a, 612, see Appx., p. 56. — Trams Nos. 26, 57T, 63T, 67T, see Appx., pp. 63, 64. — Steamers, see p. 444.

Visitors arriving at Kew Bridge station cross the river to Kew Green by the *King Edward VII. Bridge* (by Sir John Wolfe-Barry, 1903), but should not fail first to inspect **Strand on the Green**, a delightful line of old houses, inns, and boat-builders' yards on the Middlesex bank, below the bridge. Johann Zoffany, the painter (1733-1810), lived (from 1789) and died at Zoffany House here.

In the middle of the triangular Kew Green, which is bordered by Georgian houses, is the parish church of *St. Anne*, built in 1714 and containing memorial windows to various royalties and a tablet to Sir Joseph Hooker (1817-1911; p. 440). The Duke of Cambridge (p. 440) was buried in the royal mausoleum at the E. end of the church. In the churchyard lie Thomas Gainsborough (1727-88), Jeremiah Meyer (1735-89), and Johann Zoffany, painters, and William Aiton (1731-93; p. 440). Gainsborough was buried here at his own desire, beside his friend Joshua Kirby, the architect (1716-74).

****Kew Gardens**, officially the *Royal Botanic Gardens*, rank among the most important and most beautiful botanic gardens in the world. They cover an area of 288 acres; over 24,000 species and varieties of plants are in cultivation and there are four botanical museums. The gardens are maintained by the Ministry of Agriculture to develop the study of economic botany (publishing floras of various parts of the Empire and the 'Index Kewensis'), to serve as a school of horticulture, and to introduce new and useful plants to the Empire (e.g. the bread-fruit tree to the West Indies in 1791, quinine to India in 1861, and Para rubber to the Malay Peninsula in 1876). May and June are perhaps the best months for a visit to the gardens, but no month in the year is without its attraction. 'Daffodil Sunday', at the end of April, brings crowds of visitors..

Admission. The gardens are open daily (except Christmas Day), including Sun., from 10 a.m. till 9 p.m. or sunset; adm. free, Tues. and Fri. 6*d.*; sketching or photographic apparatus 3*d.* Besides the main entrance on Kew Green, there are five public entrances: the Cumberland Gate, Victoria Gate, and Lion Gate in Kew Road, and Brentford Ferry Gate and Isleworth Ferry Gate on the tow-path between Kew and Richmond. The glasshouses are open from 1 till 5 p.m. or earlier (on Tues. and Fri. also from 10 to 11.45 a.m.). Lists of the most attractive plants in bloom are posted on notice-boards by the entrances. Visitors are allowed to walk across the lawns, but smoking in the houses and the plucking of even the wild flowers are forbidden. Guide-books (popular official guide 6*d.*, illustrated guide 1*s.*), guides to the museums (1*s.* each), hand-lists of the plants, and picture post-cards are on sale at the kiosk adjoining Museum III, near the N. end of the Broad Walk.

Kew Gardens represent the grounds of two vanished mansions, finally united in their present extent about 1785. *Richmond Lodge*, a favourite residence of George II. and Queen Caroline, stood in the Old Deer Park (p. 435) and was pulled down in 1772. Its grounds, now the S. part of the botanic gardens, were the scene of the interview between Jeanie Deans and Queen Caroline described in 'Heart of Midlothian'. *Kew House* (pulled down in 1803), which adjoined the present Kew Palace (see below), was leased in 1730 by Frederick, Prince of Wales, and after his death in 1751 by his widow Princess Augusta of Saxe-Gotha. George III. bought the house after her death in 1772 and lived here in the simplest style, as described in Fanny Burney's diary. — The botanic garden was founded in 1759-60 by the Dowager Princess Augusta with William Aiton as head-gardener, and from this period date the small temples, designed by Sir William Chambers, that stud the gardens. From 1772 to 1820 the gardens were under the supervision of Sir Joseph Banks, but their real importance may be dated from 1841, when they were transferred to the nation as a royal gift. Sir William Hooker was director till 1865, Sir Joseph Hooker till 1885, Sir William Thiselton-Dyer till 1905, and Sir David Prain till 1922. The present director is Dr. A. W. Hill, C.M.G., F.R.S.

The main entrance was designed by Decimus Burton (1845). Just outside, to the N., is the *Herbarium*, with over 3,000,000 specimens of plants (the largest in the world) and a library of 40,000 volumes. It includes Hanover House, the residence in 1830-37 of the Duke of Cumberland, afterwards King of Hanover.

The BOTANIC GARDENS proper lie to the left (S.) of the wide walk leading from the main entrance. The first side-walk on the left leads to a group of five *Glasshouses* containing tropical ferns (No. 2), filmy ferns (No. 2a), cool ferns (No. 3), flowers in season (No. 4), and succulent plants (No. 5; cacti, aloes, and agaves). Farther on (l.) opens the garden of Cambridge Cottage, once the residence of the Duke of Cambridge (p. 116) but now used as *Museum IV*, illustrating British forestry. The garden contains old-fashioned flowers and medicinal plants, and in the centre is an interesting sundial (1929). To the S. are the *Iris Garden* and the *Aquatic Garden*, with water-lilies and British water-plants, adjoined by *Museum II* (the first museum of economic botany in Europe, 1848; economic products derived from monocotyledons and cryptogams). To the S. are the small *Alpine House* (open Jan.-May), the **Rock Garden* (best in early summer), and the *Herbaceous Ground*, an old-fashioned 'physic garden' with 7000 species of plants arranged according to their natural affinities. To the W. of the rock garden is a group of twelve glasshouses, known from its shape as the *T Range* and containing Cape plants (No. 7); begonias (No. 8); tropical stove plants (No. 9), with pitcher plants alongside (No. 9a); tropical water-lilies (No. 10), with insectivorous plants in the S. annexe; economic plants (Nos. 11 and 12); *Orchids (best in March; Nos. 13a, 13b, 14a, and 14b); and objects of special interest (No. 14c). Turning S. again, we pass a *Wild Garden*, on a mound crowned by the Temple of Æolus, with a storks' nest on the E. side, and reach a large pond enlivened by waterfowl. On the E. side of the pond is *Museum I* (economic products derived from dicotyledons); on the S. side rises the *Water Tower*, built by Decimus Burton (1844-48) but now disused; and on the W. side is the **Palm House* (362 ft. long, 100 ft. broad, and 60 ft. high), likewise built by Burton, with a gallery. To the W. lies an *Italian Garden;* to the N., a *Water Lily House* (No. 15), with tropical water-lilies and papyrus.

From the pond we may follow the Broad Walk N.W. past a bronze statue of 'A Sower', by Sir Hamo Thornycroft, to *Kew Palace*, or the *Dutch House* (closed on Fri.), built in 1631 by Samuel Fortrey, son of a Dutch refugee. It was acquired by George III. in 1781 and used as an annexe to Kew House (see above). Queen Charlotte died there in 1818. It contains paintings, engravings, autographs, and other royal mementoes. After the demolition of Kew House, the site of the E. wing of which is marked by the sundial in front of the Dutch House, George III began to build a new castellated palace on the adjacent site (now occupied by the nursery), but this was never completed and was pulled down in 1829.

An inscription on the sundial commemorates James Bradley's astronomical discoveries (1725). — Close to the Dutch House is *Museum III*, formerly the orangery, built by Chambers in 1761 and containing specimens of Colonial and foreign timbers and a collection of coniferæ. The *Aroid House*, near the main entrance, was removed hither from Buckingham Palace in 1836; it contains plants of the arum family, ginger, arrowroot, pepper, etc.

The remaining and larger portion of the gardens is occupied by the Arboretum, or collection of trees and shrubs (nearly 5000 species and varieties), which is intersected in every direction by shady walks and 'vistas'. Following the Pagoda Vista to the S. from the Palm House, we pass (l.) the *Berberis Dell* and the *Flagstaff*, a Douglas fir 214 ft. high. The **Temperate House*, designed by Burton in 1860 but not completed till 1897, is divided into three portions: the Himalayan house, with rhododendrons and camellias, adjoined by a new house for the tender Chinese rhododendrons; the central portion, surrounded by a gallery, with tree-ferns, palms, araucarias, and an exhibition of flowering plants and shrubs in season; and the Mexican house. To the E., close to Kew Road, is the *North Gallery*, which contains over 800 paintings of tropical plants, executed by Marianne North (d. 1891) in their native localities. Farther on are the *Refreshment Pavilion* and a *Rose Garden* (ramblers and wild roses). The *Pagoda*, rising in ten stories to a height of 163 ft., was built by Chambers in 1761-62. A short distance to the W. is a replica (1910) of a Japanese gateway, the *Chokushi-Mon*. — In the S.W. part of the gardens is the thatched *Queen's Cottage*, built by George III. about 1770 as a tea room. Its grounds (path open April-Sept.) are kept in their natural state and are noted as a bird sanctuary and for their carpet of bluebells, and daffodils (April-May). — The Cedar Vista leads from the Pagoda, past a *Water-Lily Pond* (best visited in the morning), to the artificial *Lake* of 4$^{1}/_{2}$ acres (1857-61; waterfowl and marsh-plants). Beyond this lie the *Bamboo Garden*, *Azalea Garden*, and *Rhododendron Walk* (the last two at their best towards the end of May).

46. Hampton Court.

Hampton Court, frequented in summer by boating parties and visitors to its royal palace, is reached most expeditiously by railway, but more pleasantly by river steamer or by motor or horse coach (p. 21). Omnibuses Nos. 33, 33d, 73, 127, 573, see Appx., p. 56. — Trams Nos. 2, 4, 67^{T}, 71^{T}, see Appx., pp. 63, 64.

A. By Railway.

The electric trains of the S.R. run from Waterloo (p. 25; S. side) to *Hampton Court* in 32 min. (2*s.* 10*d.*, 1*s.* 8*d.*); to *Kingston* and *Teddington*, in 27 and 32 min. (2*s.*, 1*s.* 3*d.*); and to *Hampton* and *Shepperton*, in 40 and 48 min. (to Hampton 2*s.* 4*d.*, 1*s.* 5*d.*).

To (4$^{1}/_{4}$ M.) *Clapham Junction*, see p. 433. — We pass through a cutting beside Wandsworth Common (p. 420); on the left is the Royal Victoria Patriotic Asylum, for soldiers' and sailors' daughters. — Just beyond (5$^{1}/_{2}$ M.) *Earlsfield & Summerstown* we cross the Wandle into Surrey.

7$^{1}/_{4}$ M. **Wimbledon** is a residential borough of 61,418 inhab., the older and more attractive part of which is situated on the hill to the N.W. of the station.

***Wimbledon Common**, a breezy expanse of 1200 acres (including Putney Heath, to the N., p. 367), affords delightful walks, which may be continued across Richmond Park (p. 437), adjoining it on the W. Near the windmill is a flagstaff 145 ft. high, consisting of a single spar of Vancouver pine. Near Robin Hood Gate (p. 437) is a war memorial garden. Within the course of the Royal Wimbledon Golf Club, which adjoins the common on the S., is 'Cæsar's Camp', an ancient circular encampment. Eagle House, in the High St., at the S.E. corner of the common, dates from 1613; Lord Grenville and Sir Thomas Jackson, the architect, lived there, and at one time it was a school, at which Schopenhauer was a pupil in 1803. In South Side, facing the common, are Lauriston House (staircase decorated by Angelica Kauffmann), the country residence of William Wilberforce from 1777 to 1786, and *King's College School* (560 boys), founded in 1829 and removed from the Strand (p. 106) in 1897. The Great Hall is by Sir Banister Fletcher (1899), the new buildings (1928-29) by Arthur Stratton. Kingsley, Rossetti, and Lord Alverstone are among its 'old boys'. John Horne Tooke (1736-1812) spent the last twenty years of his life and died at Chester House, near the corner of the quaint Crooked Billet, opposite; and close by, in Woodhayes Road, is Gothic Lodge, the home of Lady Anne Barnard (1750-1825; author of 'Auld Robin Gray') and of Capt. Marryat (1792-1848). Attached to *Wimbledon College*, in Edge Hill, is a Jesuit church with a fine organ and a handsomely decorated interior. The Wimbledon Museum is in Lingfield Hall, The Ridgway.

To the E. of the common lies **Wimbledon Park,** with many handsome villas. Adjoining the station (Appx., p. 51) is a Rom. Cath. church (Christ the King) by Adrian Gilbert Scott (1928). *St. Mary's*, the parish church of Wimbledon, was rebuilt by Sir George Gilbert Scott in 1843, but has a 15th cent. chancel, adjoined on the S. by the Cecil Chapel (1626), which contains the tomb of Sir Edward Cecil, Viscount Wimbledon (1572-1638), heraldic glass, and two suits of armour. The church has memorial brasses to Walter Reynolds (d. 1327), vicar of Wimbledon and Archbishop of Canterbury, and to Wilberforce (see above). The war memorial chapel was designed by Sir Thomas Jackson. The Old Rectory House, adjoining the church, dates from c. 1500. Close by stands the modern Wimbledon Park House, replacing Wimbledon House, which was built by Lord Burghley in 1588, occupied by Henrietta Maria, Gen. Lambert, and the Duchess of Marlborough, and burned down in 1785. The park (155 acres), with a large lake, was acquired by the corporation in 1915, but most of it is at present leased to the Wimbledon Park Golf Club. At the junction of Church Road and Somerset Road are the courts (1922) of the All England Lawn Tennis Club (p. 41), whose first tournament was held in 1877.

Wimbledon is served also by the District Railway (Appx., p. 51) and by electric trains of the S.R. from Holborn Viaduct (p. 24) and St. Paul's (p. 290), which go on viâ (5¼ M.) *Sutton* to *West Croydon* (comp. p. 469). Another route to West Croydon, see p. 469.

Wimbledon is adjoined on the S.E. by **Merton,** an industrial suburb (17,532 inhab.; tube station, see Appx. p. 55). Adjoining Merton Abbey station (closed) are the scanty relics (a length of the enclosure wall, a single arch, and the foundations, excavated in 1923-26) of *Merton Abbey*, an Augustinian priory founded in 1115 by Gilbert le Norman, sheriff of Surrey. Thomas à Becket and Walter de Merton (founder of Merton College, Oxford) received their education here. The 'Statute of Merton' was passed by a Great Council which met here in 1236. Messrs. William Morris & Co., a firm founded by Morris in 1881, occupy picturesque old buildings by the Wandle and produce hand-woven tapestries and carpets, hand-blocked linens and chintzes, stained glass, furniture, etc. Merton Place (pulled down) was the residence of Lord Nelson and the Hamiltons in 1801-5; the Nelson Memorial Ground is the last remnant of the estate. The picturesque parish church of St. Mary the Virgin, near Merton Park station (p. 469), was originally built by Gilbert le Norman (1115), and parts of the Norman work survive; it has a beautiful chancel (extended c. 1220), an E.E. arcade, and a 15th cent. roof. The *John Innes Horticultural Institution* in Mostyn Road, for research into the Mendelian principles of heredity, was founded in 1910.

$8^3/_4$ M. *Raynes Park*, junction for Epsom (see p. 469), with Messrs. James Carter & Co.'s seed-testing station (l.). — Before reaching ($9^3/_4$ M.) *Malden & Coombe* (14,495 inhab.) we pass, on a height to the right, *Coombe House*, where Lord Liverpool, when prime minister in 1815, entertained the Emperor of Russia, the King of Prussia, and the Prince Regent. Malden parish church (St. John's) dates from 1610.

The trains to Kingston and Shepperton diverge to the right at Malden. — $11^1/_4$ M. *Norbiton*, with an entrance to Richmond Park (Kingston Gate, p. 437). — $12^1/_4$ M. **Kingston-upon-Thames** (Griffin; Sun, 20 beds, R. & B. from 8*s.* 6*d.*, P. 5 gns.), with 39,479 inhab., is the assize town of Surrey. The Saxon kings from Edward the Elder (901) to Ethelred the Unready (979) were crowned here, and near the market-place is the stone used, according to tradition, as the king's seat during the coronation ceremony. The town hall, with an old statue of Queen Anne in gilded lead, dates from 1840. The large parish church of All Saints dates in part from the 14th cent., but the tower was erected in 1708. The public library and museum, on the Fairfield, contains Anglo-Saxon and other antiquities recovered from the Thames and the 'zoopraxiscope', an early form of cinematograph invented in 1881 by Edward Muybridge (1830-1904; a native of Kingston). The Lovekyn Chantry Chapel in London St. is now a part of Kingston Grammar School. Kingston is united with Hampton Wick by a stone bridge, built in 1828 and widened in 1914.

Salter's steamers start upstream twice daily in summer (middle of May till end of Sept.) from the Sun Hotel: to Windsor (p. 457) in $4^3/_4$ hrs. (3*s.* 6*d.*); to Oxford in two or three days (15*s.*).

$12^1/_2$ M. *Hampton Wick* (3265 inhab.). A memorial (1900; by the Park Road entrance to the park) commemorates Timothy Bennet, a shoemaker who spent his last savings in vindicating the right of way through Bushy Park (p. 454; 1756).

$13^3/_4$ M. **Teddington** (Anglers; Clarence, 15 R. from 5*s.*, B. 3*s.*, L. from 2*s.* 6*d.*, D. 4*s.* 6*d.*), a riverside suburb with 21,213 inhabitants. In the old parish church of St. Mary (S. aisle of c. 1520, N. aisle and tower of 1753-54), near the river, are monuments to Sir Orlando Bridgeman (1606?-74), lord keeper to Charles II., Stephen Hales (1677-1761; perpetual curate of Teddington from 1709), physiologist and inventor, Henry Flitcroft, architect (1697-1769), Peg Woffington, actress (1714?-1760), and John Walter, founder of 'The Times' (1739-1812). Opposite is the beautiful but unfinished church of St. Alban, in the French Gothic style, by William Niven (begun in 1887). R. D. Blackmore lived at Gomer House in Station Road (where 'Lorna Doone' was written) from 1858 till his death in 1900 and is buried in the cemetery (at the end of Church Road).

Adjoining Teddington on the S. is Bushy Park (p. 454), in which, at the N. end of the 'Chestnut Avenue', is the *National Physical Laboratory*, founded by the Royal Society in 1901 for standardizing and verifying instruments, testing materials, etc., and taken over in 1918 by the Department of Scientific and Industrial Research. It comprises departments of physics, electricity, metrology, engineering, aerodynamics, and metallurgy. The 'William Froude National Tank', 550 ft. long, is used for testing ship models.

Some of the electric trains return from Teddington to Waterloo viâ Twickenham and Richmond (see pp. 438-433); while others proceed viâ (15 M.) *Fulwell* to the pleasant riverside resorts of ($16^1/_2$ M.) *Hampton* (p. 446), ($18^3/_4$ M.) *Sunbury* (Magpie; Flower Pot; 5350 inhab.), and (21 M.) *Shepperton* (Anchor), where Thomas Love Peacock (1785-1866) is buried.

---

12 M. *Surbiton* (Southampton, one of Spiers & Pond's Empire Hotels, 20 R. from 5*s.*, B. or L. 3*s.*, D. 4*s.*, P. 4 gns.), a residential suburb of Kingston, with 19,547 inhabitants. The Hampton Court line diverges to the right from the main line, passing (14 M.) *Thames Ditton* (Swan), a pleasant riverside village. — 15 M. *Hampton Court* (p. 446).

B. By River.

Steamers. In summer (daily, including Sun.) Mears' steamers leave *Westminster Pier* (Pl. R 29, *IV*) half-hourly from 10.30 a.m. to 4 p.m. (except at 1 and 1.30) for Kew and Richmond, the first four boats going on to Hampton Court (about $3^1/_2$ hrs.); fare to Kew 1*s.* 3*d.*, return-ticket 2*s.* (Sun. & holidays 1*s.* 6*d.* and 2*s.* 6*d.*), to Richmond 1*s.* 9*d.* and 3*s.* (Sun. & holidays 2*s.* and 3*s.* 6*d.*), to Hampton Court 2*s.* 6*d.* and 4*s.* (Sun. & holidays 3*s.* and 5*s.*). Other steamers start from *Richmond* at frequent intervals for Hampton Court (1*s.* 3*d.*, Sun. & holidays 1*s.* 6*d.*), and once daily for Sunbury, Chertsey, and Staines (2*s.* 6*d.*, return 4*s.*; Sun. & holidays 3*s.* and 5*s.*). — Luncheons and teas are obtainable on board the Westminster-Hampton Court and Richmond-Staines boats. As the service varies from year to year, previous inquiry should be made at the pier or from Joseph Mears Ltd., 5 Hill St., Richmond (telephone 2900).

Boating Excursions. Rowing boats (skiffs), punts, canoes, sailing boats, and motor-launches may be hired at Richmond, Kingston, Hampton Court, etc., the charges for small boats being about 2*s.* 6*d.* per hour, 7*s*. 6*d*. for a half-day, 10*s*. per day (more on Sat., Sun., bank holidays, and regatta days; previous understanding advisable). The prettiest part of the river near London is the stretch between Richmond and Hampton Court. The higher reaches are less crowded and more picturesque, Sunbury, Shepperton, Windsor, Maidenhead, Oxford, etc., being good starting points. Small boats may pass either through the locks or over the rollers (fee 6*d*., including the return journey). Rowing boats going up-stream keep near the bank to escape the current; going down-stream they keep in the middle of the river and pass outside boats meeting them. Punts, however, are always entitled to the inside course. Both rowing boats and punts give way to sailing boats and steamers.

Leaving Westminster Pier, facing which is the *County Hall* (p. 416), the steamer passes under *Westminster Bridge* (p. 160). R., the *Houses of Parliament* (p. 120); l., the seven pavilions of *St. Thomas's Hospital* (p. 416) and the towers of *Lambeth Palace* (p. 417). Beyond *Lambeth Bridge* (p. 345) is the *Tate Gallery* (p. 345; r.); above *Vauxhall Bridge* (1 M.; p. 360) the river is flanked with wharves and factories. We pass under the Grosvenor Road railway bridge (S.R.) and then *Chelsea Bridge* (2 M.; p. 361). L., *Battersea Park* (p. 420); r., *Chelsea Embankment* (p. 361). A glimpse of *Chelsea Hospital* (p. 360) is caught through the trees. Farther on we see the old houses of Cheyne Walk, and beyond *Albert Bridge* (p. 362) appear *Chelsea Old Church* (p. 363) and *Crosby Hall* (p. 364). Above *Battersea Bridge* (3 M.; p. 365) and the Lots Road power station the banks are lined with factories again; l., *Battersea Church* (p. 420) and (4 M.) Price's Candle Works. The bridge of the West London Extension Railway is followed by *Wandsworth Bridge*, an iron lattice-bridge erected in 1873 (to be replaced by a stone bridge). L., *Wandsworth Park* ($20^1/_4$ acres; opened in 1903); r., the leafy grounds of *Hurlingham* (5 M.; p. 366).

Next come the iron lattice-bridge of the District Railway and *Putney Bridge* (p. 366), with Fulham (r.) and Putney (l.) churches. *Fulham Palace* (p. 366) is hidden by the trees of Bishop's Park, at the end of which lies Craven Cottage football ground (p. 40). The towing path begins at Putney. From Putney to Mortlake we follow the course of the University boat race (p. 37); l., the boat-houses of several rowing clubs (London, Thames, Westminster School, etc.) and the grounds of *Ranelagh* (6 M.; p. 433). The river describes a great bend, the S. bank being occupied by reservoirs.

Beyond *Hammersmith Bridge* (p. 368) are (r.) *Hammersmith Mall* (p. 368), the (7 M.) Doves Inn, and *Chiswick Mall* (p. 369), the last half-hidden by Chiswick Eyot. We have now left the County of London; the N. bank belongs to Middlesex, the S. to Surrey. Then (l.) *Barnes* (p. 433), with the (9 M.) bridge of the S.R. Opposite are Duke's Meadows. *Mortlake* (l.; p. 434), where pleasure-boating may be said to start, follows Barnes; the winning post for the University boat race is a short distance beyond the Ship Inn. Beyond the railway bridge (District Railway and L.M. & S.R.) are the picturesque waterside hamlet of *Strand on the Green* (p. 439; r.) and **Kew** (p. 438; l.). The pier is on the left, just short of (11 M.) Kew Bridge. *Brentford* (p. 434; r.) is hidden by Brentford Eyot.

We enter a charming wooded reach: l., *Kew Gardens* (p. 439); r., *Syon Park* (p. 434); l., the *Old Deer Park* (p. 435), with Kew Observatory; opposite, hidden by an island, is *Isleworth* (p. 434). We pass through *Richmond Lock*, the first on the Thames, and beyond a railway bridge and the beautiful (14 M.) Richmond Bridge, we arrive at the pier for **Richmond** (p. 435; l.), picturesquely situated on a hill slope.

R., *Twickenham* (p. 438), with Marble Hill and York House. L., across the meadows, is *Petersham* (p. 437), with its church; Ham House, close to the river, is partly hidden by trees. 15$^1/_2$ M. *Eel-Pie Island*, with its inn, a popular resort. R., Pope's Villa (p. 438) and then *Strawberry Hill* (p. 438). Above (16$^1/_2$ M.) *Teddington Lock* (comp. pp. 444, 406), with a foot-bridge, we enter a pretty reach, with a bungalow colony (r.) and the public Canbury Gardens (l.). We pass under (18 M.) the bridge of the S.R. and then under Kingston Bridge. L., *Kingston* (p. 443); r., *Hampton Wick* (p. 443). Then *Surbiton* (p. 444; l.); opposite is the Home Park (p. 453). Finally we pass (20 M.; l.) *Thames Ditton* (p. 444) and come in sight of Hampton Court Palace (r.). We pass below the bridge and arrive at (21 M.; l.) the pier for Hampton Court, just short of *Molesey Lock*.

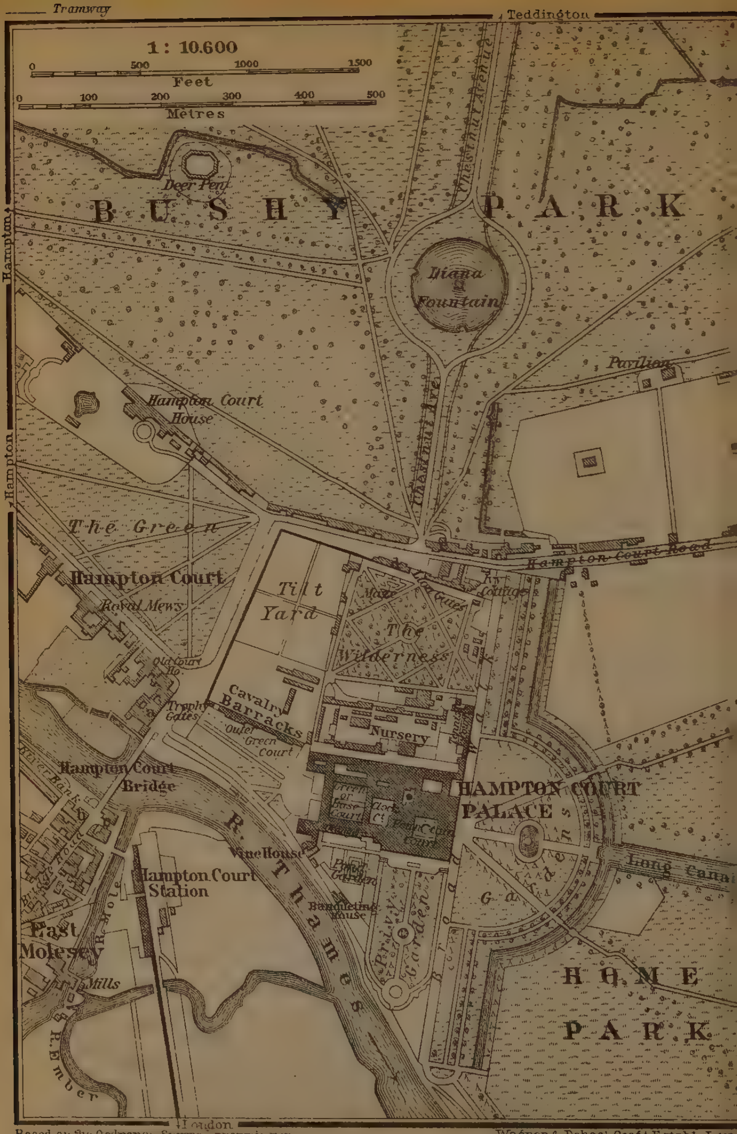
Hampton Court. — HOTELS. **Mitre* (Pl. a), opposite the Trophy Gates (p. 447), L. or D. from 5*s*.; *Thames* (Tagg's; Pl. b), at the East Molesey end of the bridge, with boats and launches for hire; *King's Arms* (Pl. d), *Greyhound* (Pl. e; a 'Trust House'), 5 R., R. & B. from 8*s*. 6*d*., L. 2*s*. 6*d*. & 3*s*. 6*d*., tea 1*s*. 3*d*., D. 4*s*. 6*d*., P. from 4 gns., both near the Lion Gate (p. 454); *Hampton Court* (Pl. f), facing the green.

RESTAURANTS. *Hatchett's*, in the Tilt Yard (see p. 454); *Court* (Nuthall's) and *Palace Gate*, opposite the main entrance to the palace. — Numerous TEA ROOMS opposite the Lion Gate.

On Tagg's Island, above Molesey Lock, is the pleasure resort known as the *Thames Riviera* (open all the year round), with hotel, restaurant, dancing, covered tennis courts, bathing, etc.

The railway station lies on the Surrey bank, in *East Molesey* (pop., including West Molesey, 7280). To reach the palace we cross the river *Mole* near its mouth and then the iron bridge over the Thames (to be replaced by a three-arched bridge slightly to the E., from the designs of Sir Edwin Lutyens, 1930-31). The main entrance to the palace is on the right, near the tram terminus.

Facing the *Green* are the *Old Court House*, the last home of Sir Christopher Wren, who lived there from 1706 till his death in 1723 (tablet; shown occasionally on written application, adm. 1*s*. 6*d*.), and the *Royal Mews*, built by Henry VIII. — At **Hampton** (10,675 inhab.), 1 M. above Hampton Court, on the Middlesex bank, is *Garrick's Villa*, his summer residence from 1754 till his death in 1779; the small temple was built by him in 1755 to enshrine Roubiliac's statue of Shakespeare (p. 208). The



Based on the Ordnance Survey, by permission

Wagner & Debes' Geog. Estab. Leip

parish church, rebuilt in 1830, contains some old monuments, including that of Mrs. Sebel Penn (d. 1562), nurse to Edward VI. Opposite Hampton, on the Surrey side of the river (ferry), lies *Hurst Park* racecourse.

****Hampton Court Palace,** a combination of the Tudor style with the architecture of Sir Christopher Wren, is the largest of the royal palaces though no longer a royal residence. With its courtyards of mellow red brick, its picture gallery, and, above all, its gardens, it attracts crowds of visitors on Sundays and holidays in summer.

Originally a priory of the Knights of St. John, Hampton was acquired in 1515 by Cardinal Wolsey, who built for himself the finest private palace in the kingdom and lived here in great state. In 1525, however, he was constrained to hand it over to Henry VIII., who built the Great Hall and made other additions. Jane Seymour died here in 1537, after giving birth to Edward VI. Henry VIII. married Catherine Howard here in 1540, and Catherine Parr in 1543. In 1604 the palace was the scene of the Hampton Court Conference between the Episcopalians and the Puritans, with James I. as moderator. Charles I. was conducted to Hampton Court as a prisoner on Aug. 24th, 1647, but escaped to the Isle of Wight on Nov. 16th. William III. commissioned Wren to rebuild the palace after the model of Versailles, but only the S.E. portion, including the state apartments, was completed (1689-94 and 1698-1718). It was while riding in the Home Park that the king met with the accident that caused his death in 1702. In the reign of Anne the palace was the scene of the event celebrated in Pope's 'Rape of the Lock'. George II. was the last sovereign to reside here, and since then the bulk of the palace, comprising about a thousand rooms, has been allotted in apartments to some forty-five aristocratic pensioners of the Crown. Dr. Johnson's application for rooms was unsuccessful (1776), but Faraday resided in the palace from 1858 till his death in 1867.

Admission. The courtyards and gardens are open free daily from early morning till dusk. The state apartments, with the picture gallery, are open daily, except Fri. and Christmas Day, from 10 to 4, 5, or 6, on Sun. from 2 p.m.; adm. 1*s*., Sat. 6*d*., Sun. and bank holidays free; children half-price. Rfmts. in the Tilt Yard (see p. 454). — A catalogue of the pictures (1*s*. 6*d*.), by *C. H. Collins Baker*, and popular guides to the palace and gardens (1*s*.), the Haunted Gallery (6*d*.), the Mantegna paintings (4*d*.), the Great Kitchen (1*s*.), and the Wine Cellar (1*s*.), all by *Ernest Law*, are on sale at the entrance to the state apartments or at the stall by the Fountain Court entrance to the gardens.

We pass through the *Trophy Gates*, which bear the arms of George II., into the Outer Green Court, on the left of which are the former barracks, built as stables by Charles II. In the middle of the W. front is the *Great Gatehouse* (originally five-storied), with the arms of Henry VIII. beneath its oriel windows, but built by Wolsey; the wings on either side were added by Henry VIII. in 1535-36. The moat was filled up in 1690, but was re-excavated in 1909, when Henry VIII.'s stone bridge, adorned with modern copies of the heraldic 'king's beasts' (including the 'yale', with two horns), was restored. On the towers of the archways between the courts are terracotta medallions of Roman emperors, by Giovanni da Maiano, presented to Wolsey by Pope Leo X.

Beyond the gatehouse we gain the turfed Green or Base Court, the first and largest of the three principal courtyards of the palace.

Another archway in the W. front, to the left of the Great Gatehouse, gives access to a series of delightful little courtyards and passages, which afford an admirable idea of Tudor domestic architecture: *Lord Chamberlain's Court, Master Carpenter's Court, Fish Court, Serving Place* (p. 453), *Round Kitchen Court*, and *Chapel Court*. — At the E. end of Tennis Court Lane is a doorway giving access to a long passage, which leads left to the *Tennis Court*, the oldest roofed court in existence (built by Henry VIII. in 1529 and reconstructed by Wren), still used by the Royal Tennis Court Club.

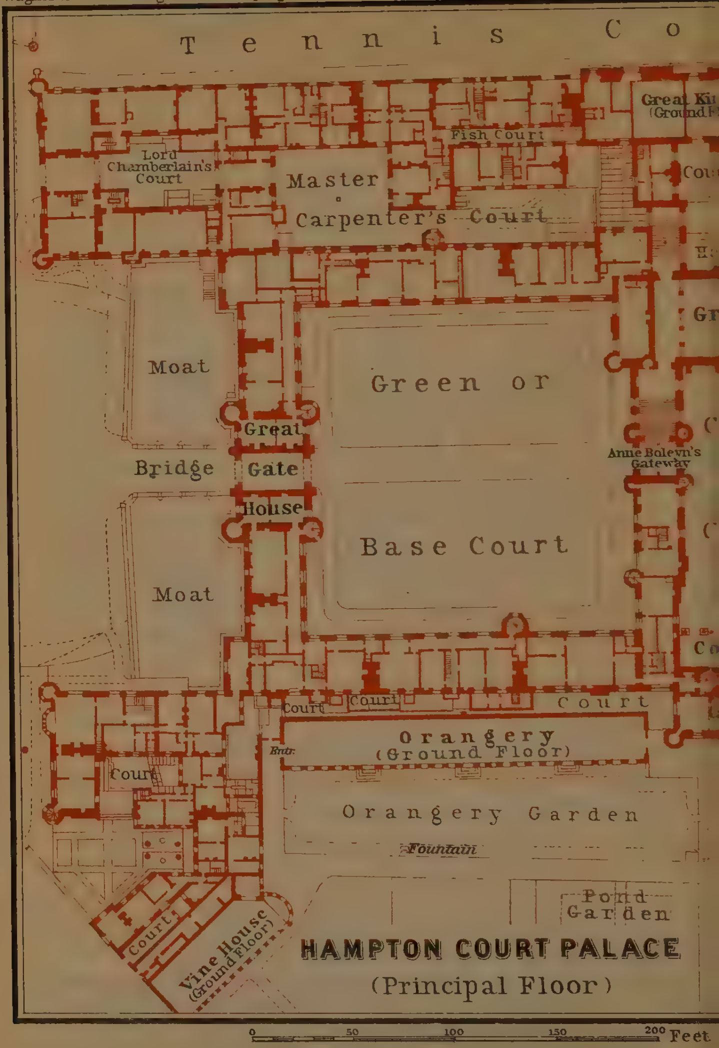
The fan-vaulted *Anne Boleyn's Gateway* (left, the staircase descending from the Great Hall, p. 452) leads to the CLOCK COURT, built by Wolsey but with Henry VIII.'s Great Hall forming its N. side. On the inner side of the gateway are the cardinal's arms and motto ('Dominus michi adiutor'); above is an astronomical clock, constructed for Henry VIII. and still in going order. By Wren's Ionic colonnade on the S. side of the court we reach the entrance to the state apartments.

State Apartments and Picture Gallery. Tickets are issued here (see p. 447); umbrellas, parcels, etc., must be given up. The walls and ceiling of the KING'S STAIRCASE, which we ascend to the first floor, are decorated with mythological subjects by *Antonio Verrio* (d. 1707). The gallery comprises about a thousand paintings, the Italian (especially Venetian) schools being best represented. The apartments retain much of their original furniture and decorations: oak panelling, doors with brass locks bearing the cipher of William and Mary, limewood carvings of flowers and fruit by Grinling Gibbons, state beds and canopies, Mary II.'s collection of delft and Oriental ware, mirrors, chandeliers, clocks and barometers, iron firebacks, firedogs, etc. — Visitors are required to pass through the rooms in one direction only. Our description begins on the left as we enter each room.

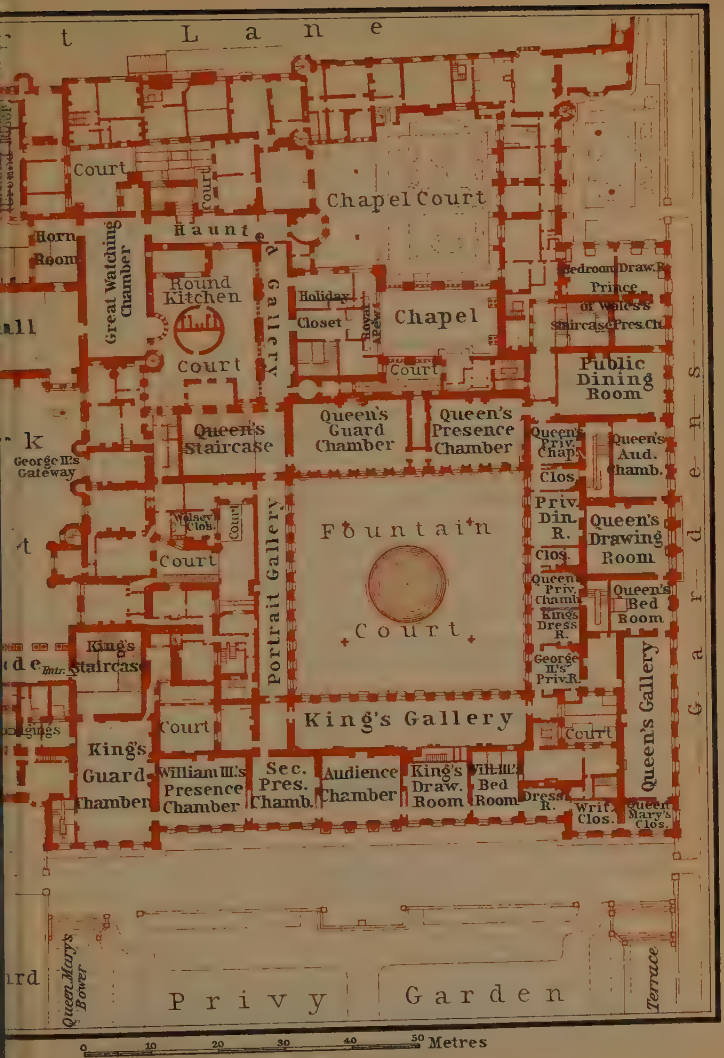
KING'S GUARD CHAMBER. The upper part of the walls are decorated with trophies of weapons, arranged by William Harris, William III.'s gunsmith. Left: 166. *Ribera*, St. John with the lamb; 151. *Domenico Feti*, David; 175. *Schiavone*, Judgment of Midas; 9. *Canaletto*, Colosseum (1743); 178. *Veronese*, Marriage of St. Catherine; 144. School of *Giorgione*, Concert; *Iacopo Bassano*, 95. Good Samaritan, *163. Adoration of the Shepherds; 179. *Sebastiano Ricci*, The woman who believed; 157. *Girolamo Bassano*, Glorification of St. Vincent; 75. School of *Titian* (?), Lucretia.

On the right (W.) side of the King's Guard Chamber is the entrance to CARDINAL WOLSEY'S LODGINGS, three Tudor rooms reputed to have been in his private occupation. The first room, divided into two in the time of William III., has a rare pattern of linen-fold panelling. The original plaster ceilings survive in part. Note the inscriptions (graffiti) over the open fireplace of the furthest room and in the doorway. The rooms are hung with 16th cent. portraits; in the middle room, 601. *Remigius van Leemput*, Henry VII. and

Wagner & Debes' Geogl. Estabt. Leipzig



HAMPTON COURT PALACE (Principal Floor)


t Lane
Court
Court
Chapel Court
Haunted Gallery
Horn Room
Great Watching Chamber
Round Kitchen Court
all
Holiday Closet
Royal Pew
Chapel
Court
Bedroom
Draw. R.
Prince of Wales's Staircase
Pres. Ch.
Public Dining Room
k
George II.'s Gateway
Queen's Staircase
Queen's Guard Chamber
Queen's Presence Chamber
Queen's Priv. Chap.
Queen's Aud. Chamb.
Clos.
Priv. Din. R.
Clos.
Queen's Drawing Room
Wolsey Clos.
Court
Court
Portrait Gallery
Fountain Court
Queen's Priv. Chamb.
King's Dress R.
Queen's Bed Room
George II.'s Priv. R.
t
King's Staircase
de
Entr.
Lodgings
King's Guard Chamber
Court
King's Gallery
Court
Queen's Gallery
William III.'s Presence Chamber
Sec. Pres. Chamb.
Audience Chamber
King's Draw. Room
Will. III.'s Bed Room
Dress. R.
Writ. Clos.
Queen Mary's Clos.
Gardens
ard
Queen Mary's Bower
Privy Garden
Terrace
0
10
20
30
40
50
Metres

Elizabeth of York, Henry VIII. and Jane Seymour (a reduced copy of Holbein's fresco of Whitehall, destroyed in 1698).

In WILLIAM III.'s PRESENCE CHAMBER are hung the 'Hampton Court Beauties', portraits of eight ladies of the court of William and Mary, painted by *Sir Godfrey Kneller* in emulation of Lely's 'Windsor Beauties' (p. 451). Also: *Kneller*, 29. William III. landing at Margate in 1697, 65. Mary of Modena, wife of James II.; 766. *Adriaen Hanneman*, Peter Oliver, the miniaturist; *Sir Peter Lely*, 203. Countess of Falmouth, 186. Jane Kellaway as Diana; 770. *Daniel Mytens*, Self-portrait.

SECOND PRESENCE CHAMBER. 138. *Savoldo*, Man in a cuirass (Gaston de Foix?); 70. *Bronzino*, Lady in a green dress; *183. *Dosso Dossi*, St. William; 79. After *Titian*, Virgin and Child with St. Bridget and St. Ulfus, an old copy of the original at Madrid; above, 104. *Bernardino Licinio*, Family group (1524); 78. *Venetian School* (J. Bassano?), Male portrait; 60. *Dosso Dossi* (?), Man holding a glove; 82, 90. School of *Velazquez*, Philip IV. and Isabella of Spain; 85. After *Van Dyck*, Charles I. with his equerry Saint-Antoine (copy of the painting at Windsor); 1103. *Cariani*, Recumbent woman; 71. *Bernardino Licinio*, Concert; 98. *Karel van Mander*, Christian IV. of Denmark; 307. *Francia*, Baptism of Christ.

AUDIENCE CHAMBER. 710. *Umbrian* or *Flemish School* (formerly attributed to Raphael), Portrait of a young man with 'Raffaelo Urbinus' inscribed on the coat-buttons); 114. Ascribed to *Lotto*, A bearded man; 101. *Giorgione* (?), Shepherd with a pipe; 142. *Iacopo Bassano*, Jacob's journey; above, 110. *Sebastiano Ricci*, Christ and Mary Magdalene; *115. *Palma Vecchio*, Madonna and Child with SS. John the Baptist and Catherine, in the master's second manner, influenced by Lorenzo Lotto, with perfectly preserved colour-tones; 394. *Domenichino*, St. Agnes; 128. *Gerard Honthorst*, Elizabeth of Bohemia; 226. *Artemisia Gentileschi*, An artist painting; 72. *Leandro Bassano*, A sculptor; 139. *Savoldo*, Virgin and Child with donors (signed and dated 1527); 135. *Cariani*, Adoration of the shepherds; 73. *Bonifazio dei Pitati*, Diana surprised by Actæon, who is dressed in Venetian costume (wooded landscape with fashionable pleasure-seekers); 124. *Paris Bordone*, Venus, Mars, and Cupid; *148. *Lorenzo Lotto*, Andrea Odoni, the Venetian connoisseur (1527); *149. *Titian*, Portrait of Iacopo Sannazaro, an early work in the best state of preservation; 240. *Palma Vecchio* (?), A sibyl.

KING'S DRAWING ROOM. 154. *Palma Giovane*, Expulsion of heresy, with three portraits; *Bonifazio dei Pitati*, 137. Christ and the woman of Samaria, 146. Virgin and Child with Tobias; 444. After *Titian*, The Vendramin family (p. 81; a copy by Henry Stone); 174. *North Italian School*, Lady with an orrery; 295. *Lorenzo Costa*, Eleonora Gonzaga (?); 118. *Paris Bordone*, Virgin and Child with donors; 281. *Correggio*, St. Catherine reading; 130. *Ercole*

Roberti (?), Unknown woman; 306. *Parmigianino*, Isabella d'Este (?); *276. *Correggio*, Holy Family and St. James or Jerome.

WILLIAM III.'s BEDROOM contains the king's bed and a clock, the masterpiece of *Daniel Quare* (1648-1724), that goes for 400 days. The ceiling, by *Verrio*, is emblematic of Sleep. 97. *Dosso Dossi*, Holy Family with St. Elizabeth; over the chimney-piece, 190. *Sir Peter Lely*, Anne Hyde, Duchess of York; 236. *Pietro da Cortona*, Augustus and the Sibyl.

KING'S DRESSING ROOM. The ceiling, by *Verrio*, represents Mars, Venus, and Cupid. 349. *Marcus Gheeraerts* (?), Arabella Stuart (?), with a quaint set of verses; 573. *Gerlachus Fliccius* (?), Sir George Carew (?); 616. Queen Elizabeth with a feather fan; 633. School of *Mor*, Philip II. of Spain.

KING'S WRITING CLOSET. The mirror above the chimney-piece reflects the passage through the preceding rooms. 755. *Willem van de Velde*, A calm; 647. *Adriaen van de Velde*, Landscape with cattle; 66. *Jan de Bray*, Cleopatra; 382. *Rembrandt*, Jewish lady; 887. *Salomon van Ruisdael*, River scene; 381. *Rembrandt*, A rabbi (signed and dated 1636); 669. *Pieter de Hooch*, Musicians.

QUEEN MARY'S CLOSET. 634. *Hendrik Pot*, A startling introduction; 767. *Cornelis Ketel*, Self-portrait (?).

The QUEEN'S GALLERY is hung with seven faded pieces of Brussels tapestry, depicting the exploits of Alexander the Great, after the designs of *Charles Le Brun*. The marble chimney-piece is crowned with a bust of Venus. Photographs are on sale here.

In the QUEEN'S BEDROOM is George II.'s bed, of crimson damask. The ceiling, by *Sir James Thornhill*, represents Aurora with Night and Sleep. 498. *Leandro Bassano*, A boy with his tutor.

QUEEN'S DRAWING ROOM. The ceiling, by *Verrio*, depicts Queen Anne as the Goddess of Justice. The allegorical paintings on the walls, with portraits of Anne and her husband Prince George of Denmark, also by *Verrio*, were rediscovered by Mr. Law in 1881. The windows command a view of the gardens and park, with their converging walks and avenues.

QUEEN'S AUDIENCE CHAMBER. 346. *Van Somer*, Anne of Denmark, wife of James I. (1617); 763. James I., with Whitehall behind; 400. *Gheeraerts* (?), Henry, Prince of Wales (?), and the 3rd Earl of Essex; 798. *Mytens*, Jeffery Hudson (p. 265).

PUBLIC DINING ROOM. George II. used occasionally to dine in public here. The decorations, dating from about 1732, are in all probability by *William Kent*. The bed, of embroidered damask, belonged to Queen Charlotte, wife of George III. By *Tintoretto:* 113. Portrait of a gentleman (1545), excellently preserved; *69. Esther fainting before Ahasuerus, one of the few large historical paintings by this master in England and displaying his special method of composition; *77. The Muses (signed), perhaps the most important example of the master in England; 91. Knight of Malta. Also: *Annibale Carraci* (?), Allegorical subject; 127. *Schiavone* (ascribed to the school of *Caliari*), Adoration of the Magi.

The PRINCE OF WALES'S PRESENCE CHAMBER, DRAWING ROOM, and BEDROOM, to the N. of the Public Dining Room, were occupied from 1733 to 1738 by Frederick, Prince of Wales. Presence Chamber: 385. *Mabuse*, Adam and Eve, of the master's late or Italian period and as such important; 663. *Van Dyck*, Cupid and Psyche; 340. School of *Holbein*, Young man in red; *Pieter Breughel* the younger (?), Sacking a village, 748. Massacre of the Innocents. — Drawing Room: 250. *Luca Cambiaso* (?), Holy Family with SS. Catherine and John; 666. *School of Cremona*, Face at a window. — Bedroom: Three tapestries by Francis Poyntz of Hatton Garden, depicting the naval battle of Solebay (1672).

From the Public Dining Room we pass through an ante-room straight on into the QUEEN'S PRESENCE CHAMBER. Left, 339. Battle of Spurs (1513); on the opposite wall, 340. School of *Holbein*, Henry VIII. and his family (r., Catherine Parr? and Elizabeth; l., Edward VI. and Mary); 342. Meeting of Henry VIII. and Francis I. at the Field of the Cloth of Gold (1520); 605. Battle of Pavia (1525); 337. Embarkation of Henry VIII. at Dover. In glass cases: photographs of household accounts; coins and other objects found in the palace.

We return to the ante-room and pass to the right through a series of small dark rooms overlooking the Fountain Court (p. 453): QUEEN'S PRIVATE CHAPEL (58. *Honthorst*?, Duke of Buckingham and his family), QUEEN'S BATHING CLOSET, KING'S PRIVATE DINING ROOM (with Queen Anne's bed), QUEEN'S PRIVATE CHAMBER (with George II.'s bed), etc.

We emerge in the *KING'S GALLERY, an oak-panelled room, 117 ft. long, built by Wren in 1693-94 to receive Raphael's Cartoons (p. 336). It now contains seven tapestries from these cartoons, probably made at Brussels in the latter part of the 17th century.

The PORTRAIT OF COMMUNICATION GALLERY is hung with the *'Windsor Beauties', eleven portraits of the ladies of Charles II.'s court, painted by *Sir Peter Lely* and formerly at Windsor Castle. They include 195. 'La belle Stuart', Duchess of Richmond, the original of the figure of Britannia on the copper coinage, 205. Duchess of Cleveland (Lady Castlemaine), 207. 'La belle Hamilton', Comtesse de Grammont, and 199. Mrs. Middleton.

To the left, at the end of this gallery, we pass through two lobbies (in the inner one, twelve scenes from the story of Cupid and Psyche by *Luca Giordano*) to visit *CARDINAL WOLSEY'S CLOSET, with a gilded ceiling, linen-fold panelling, and a frieze of panel-paintings with scenes from the Passion.

We next pass the top of the QUEEN'S STAIRCASE, with wall and ceiling paintings by *William Kent*, an iron balustrade by *Jean Tijou*, and a large allegorical painting by *Honthorst* (King and Queen of Bohemia as Jupiter and Juno, Duke of Buckingham as Mercury, etc.; 1630). Leaving the QUEEN'S GUARD CHAMBER (closed) on the right, we enter the HAUNTED GALLERY, where the ghost of Catherine Howard is supposed to appear. It occupies two sides of the Round Kitchen Court and dates from Wolsey's time. One of the graffiti (now protected by glass) scratched by Henry VIII.'s workmen and others bears a resemblance to Shakespeare's signature; by the N. door leading to the chapel is the text "Omnia vanitas (?); praeter amare Deum." The gallery is hung with paintings and with five Flemish tapestries depicting the story of Æneas and Dido.

A door (closed on Sat. and Sun.) leads from the gallery to HENRY VIII.'s HOLIDAY CLOSET, or oratory, where Catherine Howard and Catherine Parr were privately married. The ROYAL PEW commands a view of the CHAPEL, which dates from the Tudor period (rich ceiling) but has a classical reredos and fittings by Wren (services open to the public, on week-days at 10.30 a.m., on Sun. at 11 a.m. and 3.30 p.m.). The organ is by Father Smith (p. 107). — In the N. portion of the Holiday Closet (partitioned off in the time of Queen Anne), to the left as we enter from the Haunted Gallery: 455. *Lucas van Leyden*, Conversion of Cromatius; 587. *Martin Heemskerck*, Death and Judgment; 558. *Lucas Cranach*, Judgment of Paris; 635. *Hans Eworts*, Allegorical picture of Queen Elizabeth (1569); 595. *Mabuse*, Three children of Christian II. of Denmark; 623. *Bernard van Orley*, Margaret of Austria; 596, 602. *Lucas van Leyden*, Martyrdom of St. Sebastian; *599. *Holbein*, 'Noli me tangere'; 598. After *Joost van Cleef*, Francis I.; 267. *Ambrosius Benson* (?), Mary Magdalene; 563. *Joost van Cleef*, Henry VIII. (c. 1536); 603. After *Holbein*, Frobenius, the Bâle printer; 592. *Jean Clouet*, L'homme au Pétrarque; *589. *Dürer*, Portrait of a young man (1506); 591. After *Holbein*, Lady Vaux of Harrowden; *610. *Holbein*, John Reskemeer, high sheriff of Cornwall; 597. After *Holbein*, Erasmus (background by H. van Steenwyck); *561. *Joost van Cleef*, Eleanor of Austria, wife of Francis I.; 272. After *Jan van Eyck*, George van de Paele, canon of St. Donatian, Bruges.

From the far end of the Haunted Gallery a door (ruthlessly cut by Wren through the Tudor arch) leads to the GREAT WATCHING CHAMBER, or guard room, with a flat Tudor ceiling and Flemish tapestries that belonged to Wolsey (Triumphs of Fate, Renown, and Time, after Petrarch; Story of the Seven Deadly Sins). — The adjoining HORN ROOM contained Queen Elizabeth's collection of antlers, now hung in the Watching Chamber, the Haunted Gallery, and the Great Hall.

From the Watching Chamber we enter the ***Great Hall,** built by Henry VIII. in 1531-33. It is 106 ft. long, 40 ft. wide, and 60 ft.

high and closely resembles Wolsey's hall at Christ Church, Oxford, which is 9 ft. longer, 10 ft. lower, and the same width. The King's Company of actors, of which Shakespeare was a member, gave six performances here at Christmastide 1603, in the presence of the court. The richly decorated *Roof, of the single hammer-beam type, is the finest example of its period; it has suffered from the ravages of the death-watch beetle, but its repair was completed in 1928. The bay window, to the right of the dais, has fan-vaulting. A stone slab in the middle of the floor marks the site of the open hearth. The stained glass is modern (by Willement, 1840-46), and the minstrels' gallery is largely a restoration. The walls are hung with eight *Tapestries representing the History of Abraham and executed in Brussels (by W. Pennemaker, before 1548) from the designs of *Bernard van Orley*.

We descend a staircase to Anne Boleyn's Gateway (p. 448), turn right, and in the N.E. corner of the Green Court (p. 447) find the entrance (adm. 3*d*., including the Great Kitchen) to HENRY VIII.'s CELLARS, which include the buttery and the beer cellar, below the Great Hall, and the wine cellar, below the Great Watching Chamber. The last retains its brick stands and fragments of the oak 'stillages' for the wine-barrels. Steps ascend hence to the DRINKING HOUSE (not yet open to the public), where those who were entitled to allowances of wine or ale drew their rations. — We follow the Tudor *Cloister* to the *Serving Place*, in which is the entrance to HENRY VIII.'s GREAT KITCHEN, still unrestored, with serving hatches, great fireplaces and ovens, spits, and cooking utensils. Various architectural fragments are stored here.

The cloistered FOUNTAIN COURT, a part of Wren's building, is reached either by the Cloister (see above) or, from the Clock Court (p. 448), by *George II.'s Gateway* and the foot of the Queen's Staircase (p. 452). In the circular spaces on the S. side of the court are faded frescoes of the twelve Labours of Hercules, by *Laguerre*. Wren's lodging in the W. walk (r.) has his monogram above the door. We enter the gardens by a doorway (fine ironwork; catalogue and post-card stall) in the middle of the E. walk.

The ***Gardens** were laid out by William III. in the French style, with formal walks and rows of yew-trees, and they are noted for their brilliant flower-beds, herbaceous borders, and rhododendrons. In the central pediment of Wren's imposing E. front, which is 330 ft. long, is a bas-relief of the Triumph of Hercules over Envy, by C. G. Cibber. Opposite extends the *Long Canal*, $^3/_4$ M. long and 150 ft. wide, constructed by Charles II. and intersecting the *Home Park* (750 acres; open to the public), with a herd of deer and avenues of lime-trees, on which mistletoe grows freely. — The S. front of the palace resembles the E. front. Between it and the river lies the *King's Privy Garden*, remodelled by George II., with 'Queen Mary's Bower', a pergola of gnarled wych-elms 100 yds. long. At the river end are twelve beautiful wrought-iron screens by Jean Tijou (1694). Under the windows of Wolsey's lodgings (p. 448) is a *Knot Garden*, with 'ribbons' of lavender, thyme, sage, etc., the spaces between which are filled with flowers known in Tudor times. Opposite is *Henry VIII.'s Pond Garden*, with the *Banqueting House* beyond. The *Great Vine* (11-dusk; adm. 1*d.*), of the Black Hamburgh variety, was planted by 'Capability' Brown in 1768 from a slip of the vine at Valentines (p 447) and has the largest girth ($70^1/_2$ in. at 1 ft. above the ground) of any in England. Its main branch is 114 ft. long, and it produces about 500 bunches of grapes annually (sold to the public for charitable objects).

The ORANGERY (adm. 2*d.*), close to the vinery, houses the **Triumph of Julius Cæsar, the masterpiece of *Andrea Mantegna* and the gem of the Hampton Court collection. These nine paintings (each 9 ft. square) in tempera on linen, sadly defaced in parts and largely repainted, were executed in 1485-94 for a gallery in the palace of Giovanni Francesco III., Duke of Mantua, and were purchased by Charles I. from a later duke in 1626 for 10,000*l.* The orangery also contains four mythological paintings of the school of *Titian.*

We return to the E. front of the palace and follow the *Broad Walk*, which has a total length of nearly $^1/_2$ M., past the tennis court (p. 448). Farther on (l.) lies the *Wilderness*, laid out by William III., with the *Maze* (adm. 1*d.*) in its N.W. corner. Its secret is to turn to the right the first and second times that we have an option, and thereafter to the left. Adjoining the Wilderness on the W. is the spacious *Tilt Yard* (adm. 1*d.* in summer), with Hatchett's Restaurant (L. 3*s.*, tea 1*s.* 6*d.*) and public tennis courts and putting greens. The Tilt Tower is the sole survivor of five towers built by Wolsey. We quit the gardens by the *Lion Gate*, erected by Queen Anne, with good ironwork.

Immediately opposite the Lion Gate is one of the entrances to **Bushy** or **Bushey Park,** a beautiful royal deer-park of 1100 acres. Its glory is the triple *Chestnut Avenue (1 M. 40 yds. long and 56 yds. wide), planted by William III. and interspersed with limes, which crosses the park to Teddington (p. 444). 'Chestnut Sunday' at about the end of May, when the trees are in full bloom, brings thousands of visitors. Near the Hampton Court end of the avenue is a large basin (1699) containing carp and goldfish and the so-called *Diana Fountain*, with an Italian bronze figure of Venus originally bought by Charles II. for the Privy Garden.

47. Windsor. Eton.

RAILWAYS. Windsor and Eton are reached by the G.W.R. from Paddington (p. 25), $21^1/_2$ M. in 35-60 min. (*4s. 9d.*, *2s. 9d.*), or by the S.R. from Waterloo (p. 25; N. side), $25^3/_4$ M. in 1 hr. (same fares). — OMNIBUS No. 102 (Sun. only), see Appx., p. 60. — STEAMERS from Kingston, see p. 443.

A. BY THE G.W.R. VIÂ SLOUGH.

We pass the suburban stations of ($1^1/_4$ M.) *Westbourne Park* and ($4^1/_4$ M.) *Acton*, a growing industrial centre with 61,299 inhabitants. The Ministry of Pensions Issue Office, in Uxbridge Road, is a vast concrete structure by J. G. West (1920-22). St. Saviour's, Old Oak Road, by Edward Maufe (1924-25), is an interesting modern church belonging to the Royal Association in Aid of the Deaf-and-Dumb. — $5^3/_4$ M. *Ealing Broadway* (Appx., pp. 51, 52) is the chief station of **Ealing**, a municipal borough with 67,755 inhab. (nearly 100,000 in 1929, since the incorporation of Hanwell, Greenford, and Northolt). John Horne Tooke (1736-1812) is buried in St. Mary's churchyard, and the church contains a tablet erected to his memory in 1917 by the New England Society of Brooklyn. Walpole House, on Ealing Green, built by Sir John Soane (p. 111), whose country residence it was from 1800 to 1811, is now the public library. Cardinal Newman, Thackeray, and Huxley (a native of Ealing) attended a school kept by Dr. Nicholas near the old church. — $6^1/_2$ M. *West Ealing.* — $7^1/_4$ M. *Hanwell & Elthorne.* At Hanwell is a L.C.C. mental hospital, built in 1831 (2500 patients). Jonas Hanway (p. 132) is buried in Hanwell churchyard. — 9 M. *Southall* (30,287 inhab.), junction for Brentford ($3^1/_2$ M.; p. 434). — 11 M. *Hayes & Harlington.* At Hayes (6303 inhab.) are the Gramophone Co.'s works. Thomas Fuller, author of 'Worthies of England', was rector of *Cranford*, close to Harlington, from 1658 till his death in 1661 and was buried in the church (medallion monument on the N. wall of the chancel, near the tomb of Sir Roger Aston, d. 1666). — $13^1/_4$ M. *West Drayton.*

Branch-lines run S. to (3 M.) *Colnbrook* (Ostrich, an old inn) and Staines ($6^1/_4$ M.; p. 456), and N. to ($2^1/_2$ M.) *Uxbridge* (Brookfield House, unlicensed; King's Arms), a town of 12,919 inhab. on the Colne (Appx., p. 51). — *Harmondsworth*, $1^1/_2$ M. to the S. of West Drayton, has a Perp. church with a Norman doorway, a Saxon (?) sundial (S. wall), a 12th cent. font of Purbeck marble, and a 14th cent. tithe-barn 191 ft. long.

We cross the Colne and pass from Middlesex into Buckinghamshire. — $14^3/_4$ M. *Iver.* — $16^1/_4$ M. *Langley* or *Langley Marish* has a picturesque little church of the 15-16th cent., with a tower of 1629. It contains E.E. sedilia, a font, screen, and pulpit of the 15-16th cent., oaken pillars (1630) set up by Sir John Kederminster, and his family pew. Attached to the church is a library founded by him in 1631, mainly for the use of the clergy of Buckinghamshire. The walls of the library are carved and painted, and on the panels above the cupboards are views of Eton, Windsor, and the Thames.

18½ M. **Slough** (Baylis House, see p. 11; Royal, a 'Trust House', by the station, 11 R., R. & B. from 7*s.* 6*d.*, L. 2*s.* 6*d.* & 3*s.*, D. 4*s.* 6*d.*; Old Crown, 10 R. from 6*s.*, B. 3*s.*, L. from 2*s.* 6*d.*, D. 5*s.*), a town of 16,397 inhab., with many factories. On the Windsor road is Observatory House, residence of Sir William Herschel (1738-1822) from 1786 and of his son Sir John (1792-1871) till 1840.

The main line goes on to (22½ M.) *Taplow* and (24¼ M.) **Maidenhead** (Skindle's; Riviera; Crown: Bear; Thames; St. Ives, unlicensed), on a beautiful reach of the Thames, the most fashionable of the riverside summer resorts. Comp. Baedeker's 'Great Britain'. — Motorbuses from Slough to *Stoke Poges* and *Burnham Beeches*, see p. 490.

Before reaching (21½ M.) *Windsor & Eton* the train leaves Eton (p. 464) on the left and crosses the Thames.

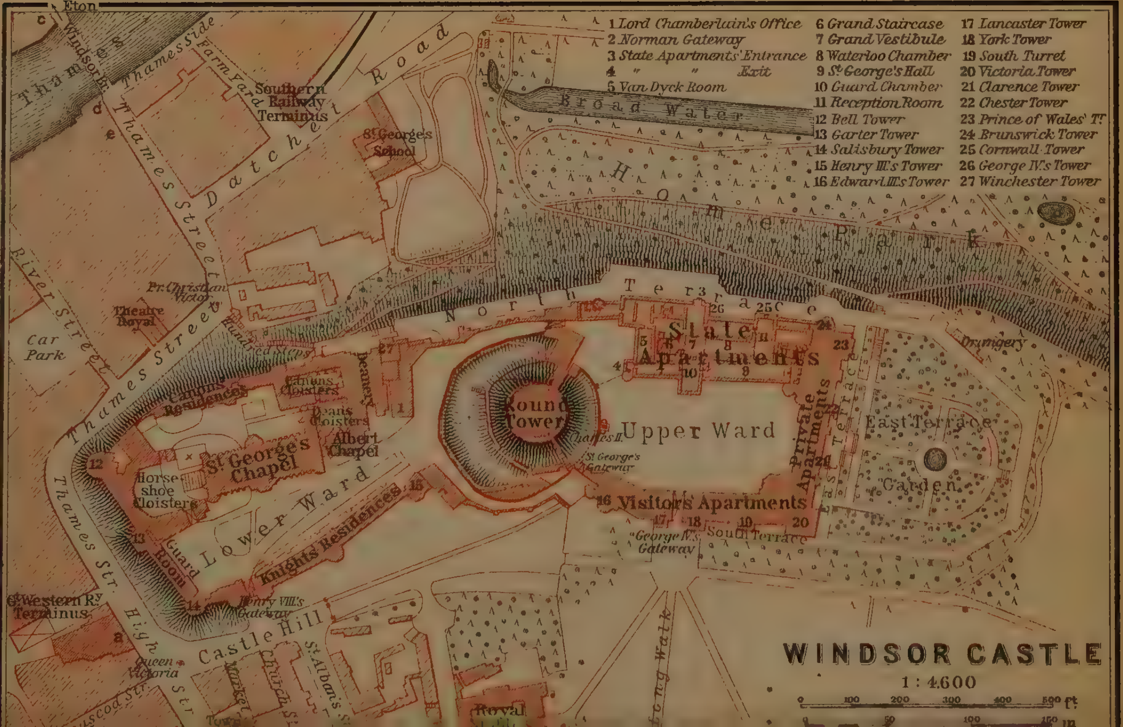
B. By the S.R. viâ Staines.

From London to (11½ M.) *Twickenham*, see pp. 433-437. The railway crosses a market-gardening district. — 15 M. *Feltham* (6326 inhab.), with a Borstal institution (for the reformation of youths between the ages of sixteen and twenty-one). *Hanworth Park*, to the S., is the central aerodrome of National Flying Services Ltd. (see p. 38). To the N.W. is (1¼ M.) *Bedfont*, with an interesting little church (partly Norman; wall-paintings of the late 13th cent.) and two churchyard yews clipped and trained to represent two peacocks with the initials of the vicar and churchwardens and the date 1704. — 17¼ M. *Ashford.*

19 M. **Staines** (Angel, 22 R., R. & B. from 7*s.* 6*d.*, L. 2*s.* 6*d.*, D. 4*s.* 6*d.*; Pack Horse, 15 R. from 5*s.* 6*d.*, B. or L. from 3*s.*, D. 6*s.*), an old town of 7326 inhab. on the N. or Middlesex bank of the Thames, is said to derive its name from the 'London Stone' near the bridge, which once marked the W. limit of the jurisdiction of the City of London over the river and is still the point of division between the Upper and the Lower Thames. Staines Bridge was rebuilt by George Rennie in 1829-32. To the N. and E. are large reservoirs, one of which is 700 acres in area.

About 2 M. to the S. of Staines is *Laleham*, where Matthew Arnold (1822-88) was born and buried.

The Ascot and Reading line diverges at Staines and crosses the Thames into Surrey. — 21 M. *Egham* (*Great Fosters, see p. 10; Anglers' Rest, 10 R., R. & B. from 6*s.* 6*d.*, L. 2*s.* 6*d.*, D. 3*s.* 6*d.*), with 13,725 inhabitants. Among the monuments in the church is the gruesome tomb of Sir John Denham (d. 1638), father of the poet. About ½ M. to the N. is *Runnymede* (presented in 1929 to the National Trust, p. 58), a meadow bordering the Thames, where (and not on the adjoining Magna Charta Island) King John sealed Magna Charta on June 15th, 1215. Above the village are *Cooper's Hill*, celebrated in Sir John Denham's poem, and the *Royal Holloway College* for women (comp. p. 310; 200 students), built and partly endowed by Thomas Holloway, vendor of patent medicines (1800-83). The buildings were designed by W. H. Crossland (1886). The college contains a collection of British paintings (open on Thurs. afternoons, on other days on previous application to the secretary). — 23¼ M. *Virginia Water* (p. 466)



WINDSOR CASTLE

1 : 4600

is reached also viâ Surbiton (p. 444) and *Weybridge*. — 27 M. *Sunningdale* (Sunningdale, 10 R., R. & B. from 11*s*., L. 3*s*. 6*d*., D. 5*s*. 6*d*., P. from $1^{1}/_{2}$ gns.), in Berkshire, in a beautiful heath-and-pine district, has first-class golf-links. — 29 M. **Ascot** (Berystede, 40 R. from 8*s*. 6*d*., B. 3*s*. 6*d*., L. 4*s*. 6*d*., D. 6*s*. 6*d*.; Royal Ascot, 40 R. from 6*s*., B. or L. 3*s*., D. 5*s*.; Meadhurst, 15 R. from 5*s*., B. 2*s*. 6*d*., L. from 3*s*., D. 4*s*. 6*d*.; Royal Foresters, 18 R., R. & B. from 8*s*. 6*d*., L. 3*s*. 6*d*., D. 5*s*., P. from $4^{1}/_{2}$ gns.), the scene of the most fashionable race meeting of the year (see p. 41).

We cross the Colne and pass from Middlesex into Buckinghamshire. — $21^{1}/_{2}$ M. *Wraysbury* is 1 M. to the S. of *Horton*, where Milton lived from 1632 to 1638 at his father's country house (pulled down). 'L'Allegro', 'Il Penseroso', 'Comus', and 'Lycidas' were written here. The church contains his mother's tomb. — $22^{1}/_{4}$ M. *Sunnymeads*. — 24 M. *Datchet* (Manor, 14 R. from 5*s*., B. 3*s*., L. 3*s*. 6*d*., D. 5*s*.; Country Life), a pretty riverside village. — We cross the Thames to ($25^{3}/_{4}$ M.) *Windsor & Eton*.

Windsor. — RAILWAY STATIONS. *Great Western*, in the High St., close to the castle; *Southern*, in Datchet Road, near the Hundred Steps but $^{1}/_{2}$ M. from the main entrance of the castle.

HOTELS. *White Hart* (Pl. a), adjoining the G.W.R. station, 80 R. from 7*s*. 6*d*., B. 2*s*.-3*s*. 6*d*., L. 3*s*. 6*d*.-5*s*., tea 1*s*. 6*d*., D. 6*s*. 6*d*.-7*s*. 6*d*., P. from 5 gns.; *Castle* (Pl. b), a 'Trust House', High St., 18 R., R. & B. from 9*s*. 6*d*., L. 2*s*. 6*d*. & 4*s*., tea 1*s*. 6*d*., D. 5*s*., P. from $5^{1}/_{2}$ gns.; *Bridge House* (Pl. c), at the Eton end of the bridge, 18 R. from 5*s*. 6*d*., B. 3*s*., L. from 2*s*. 6*d*., D. 5*s*. 6*d*.; *Riverholme* (Pl. d) *& The Old House* (Pl. e), at the Windsor end of the bridge, unlicensed, 40 R., R. & B. from 8*s*., L. from 3*s*. 6*d*., D. from 5*s*., P. from $4^{1}/_{2}$ gns.; *Star & Garter*, Peascod St., 11 R., R. & B. 7*s*. 6*d*., L. 3*s*., D. 4*s*., P. 3-4 gns. — RESTAURANTS. *Layton's*, 1 Thames St.; *Tull*, 18 Thames St.; *Castle*, at the corner of Castle Hill.

RACECOURSE, to the N.W. of Clewer (p. 467). — OMNIBUSES to *Eton*, *Slough*, *Uxbridge*, *Ascot*, *Kingston*, *Hounslow*, etc.; to *London* (No. 102; Sun. only), see Appx., p. 60.

Windsor, officially *New Windsor*, a royal borough (comp. p. 306) of 20,122 inhab., with many old houses, is situated on the right or Berkshire bank of the Thames, opposite *Eton* (3369 inhab.; see p. 464) on the Buckinghamshire bank, with which it is connected by a bridge. The *Town Hall* (week-days, 2-4), begun in 1686 and completed from Wren's designs, is adorned on the outside with statues of Queen Anne and Prince George of Denmark, the latter presented by Wren. The parish church of *St. John the Baptist* (rebuilt in 1820-22), in the High St., has quaint monuments, a carved screen by Grinling Gibbons, and mosaics by Salviati. The garrison church of *Holy Trinity* (1842) contains military memorials. The garrison consists of a regiment of Household Cavalry and a battalion of Foot Guards. At No. 7 Church St. is a small museum of Shakespearian and other relics (open May-Sept.; adm. 6*d*.). A house at the corner of Thames St. and River St. bears a bronze tablet marking the site of the birthplace of Robert Keayne (1595-1656; p. 273) and set up in 1912 by the Ancient and Honorable Artillery Company of Massachusetts, U.S.A. The *Old House*, near the bridge (which dates from 1822-24), was built (1676) and occupied by Wren.

****Windsor Castle,** one of the most magnificent royal residences in the world, towers above the town on the E. side. It consists of two courts, called the Upper and Lower Wards, surrounded by buildings, with the Round Tower rising in the Middle Ward between the two.

Windsor, a manor presented by Edward the Confessor to the monks of Westminster Abbey, was purchased by William the Conqueror for the purpose of erecting a castle (mentioned in Domesday Book, p. 249) on the isolated hill in its centre. The building was extended by Henry I., Henry II., and especially Henry III. Edward III., who was born at Windsor in 1312, caused the old castle to be taken down, and a new one to be erected on its site, by *William of Wykeham*, the art-loving Bishop of Winchester. King John of France and King David of Scotland spent part of their captivity here (comp. p. 389), and here James I. of Scotland, another royal prisoner, met his future wife (comp. p. 409). The Black Prince was married here in 1361 to Joan, the 'Fair Maid of Kent', and Henry VI. was born at the castle in 1421. Under succeeding monarchs Windsor Castle was frequently extended; and finally, in 1824, George IV. began a series of extensive restorations under the superintendence of *Sir Jeffry Wyatville*, which were completed in the reign of Queen Victoria at a total cost of 900,000*l*. — Shakespeare's 'Merry Wives of Windsor' is believed to have been written by command of Queen Elizabeth and to have been first performed in 1593 in the queen's new gallery.

Admission. The Lower Ward and the North Terrace are always open to the public, and part of the East Terrace can be seen daily between 10 a.m. and sunset (military band on Sun. in June-Aug., 2.30-4). The *State Apartments* are shown (in the absence of the Court) on every week-day, except Fri., from 11 to 5 (April, May, June, and Oct. till 4, Nov.-March till 3); adm. 1*s*., children 6*d*. (half-price on bank holidays); Queen's Dolls' House 6*d*. extra. The *Albert Memorial Chapel* (closed 1-2 p.m.) and the *Round Tower* are open free at the same times, except that the latter is closed from Oct. to March. *St. George's Chapel* is open on week-days, except Fri., from 12.30 to 4 (usually closed in Aug.). The *Curfew Tower* may be seen on application to the keeper. The *Royal Stables* and *Riding School* are open on week-days (in the absence of the Court) from 1 to 3. — An official guide-book (6*d*.) and a souvenir book of the Queen's Dolls' House (1*s*.) are on sale.

From High Street we ascend the Castle Hill, at the foot of which is a statue of Queen Victoria, by Sir Edgar Boehm (1887), and, passing through *Henry VIII.'s Gateway*, enter the Lower Ward. [Another entrance, from Thames St., is by the *Hundred Steps* (158 in number), at the foot of which is a monument to Prince Christian Victor of Schleswig-Holstein (1867-1900), by Sir W. Goscombe John.] On the S. side of the Lower Ward, between the *Salisbury Tower* (Pl. 14) and *Henry III.'s Tower* (Pl. 15), are the residences of the *Military Knights of Windsor*, who were established by Edward III. in 1349 as part of the Order of the Garter; originally twenty-six, now eighteen in number, they are for the most part veteran officers on half pay. On the N. side are the Horseshoe Cloisters, St. George's Chapel, and the Albert Memorial Chapel. The charming brick-and-timber *Horseshoe Cloisters*, originally built by Edward IV. in the shape of a fetter-lock, one of that king's badges, were restored in 1870 by Sir George Gilbert Scott. At their N.W. angle is the entrance to the *Curfew* or *Bell Tower*

(Pl. 12; with a clock and a peal of eight bells), built by Henry III., the oldest part of the castle as it now stands (refaced in 1884-85). On the E. side of the cloisters are the principal (W.) entrance to St. George's Chapel and a cross indicating the site of the burial vaults. To the N. are the *Chapter Library* (dating from the time of Henry V.) and the residences of the Canons (some of them in the same style as the Horseshoe Cloisters). A passage, skirting the N. side of St. George's Chapel, leads hence to the quaint *Dean's Cloisters*, whence a covered passage leads S., between St. George's Chapel and the Albert Chapel, to the Lower Ward, and another N., through the picturesque old *Canons' Cloisters* (built largely of timber), to the Hundred Steps (p. 458).

***St. George's Chapel,** the chapel of a college of canons, founded by Henry I., and of the MOST NOBLE ORDER OF THE GARTER, founded by Edward III. in 1349, was begun in 1474 by Edward IV. on the site of a chapel of Henry I., and completed by Henry VIII.; it is one of the finest existing examples of the late-Perp. style. An extensive restoration was begun in 1921, during the progress of which part of the chapel is closed to the public. The reconstruction of the choir vaulting was completed in 1927; that of the nave will be completed by 1930. The fourteen 'king's beasts' on the pinnacles (heraldic supporters of Henry VII.; comp. p. 447), removed by Wren in 1682, when he strengthened the roof, were restored in 1927. St. George's Chapel is a 'royal peculiar', the dean and chapter not being subject to the jurisdiction of the bishop or (except as a 'visitor') the archbishop. — We enter by the S. door (adm., see p. 458). Services at 10 and 5, on Sun. at 11 and 5.

The chapel (230 ft. long and 65 ft. wide) is divided into nave and choir, of equal size, and has panelled walls and a fan-vaulted stone roof. The *Braye Chapel*, right of the entrance, was built by Sir Reginald Braye (d. 1502), whose rebus is a tool for braying flax; it contains monuments to the Prince Imperial (1856-79; p. 432), by Sir Edgar Boehm, and to Prince Christian Victor (p. 458), by Emil Fuchs. At the W. end of the S. aisle is the *Beaufort Chapel*, adjoining which is the tomb of Victoria's father, the Duke of Kent (1767-1820), designed by Sir George Gilbert Scott and executed by Boehm. The large W. window contains old glass (badly restored), with portraits of Knights of the Garter. At the end of the N. aisle is a marble statue of Leopold I. of Belgium (1790-1865), by Boehm. In the angle a brass tablet commemorates a son of King Theodore of Abyssinia, who died in England in 1879. The adjoining *Urswick Chapel* contains the monument of Princess Charlotte (1796-1817), by Matthew C. Wyatt. Near the middle of the N. wall is a mural tablet to George V., the blind king of Hanover (1819-78). The *Rutland Chapel*, opposite the Braye Chapel, contains the alabaster monument of Sir George Manners (d. 1513) and his wife, a niece of Edward IV. The organ, built by Samuel Green in 1790, has recently been reconstructed, and the choir-screen, of Coade's artificial stone (1790), has been refaced with stone. — The richly adorned CHOIR contains the stalls of the Knights of the Garter, with their coats-of-arms and banners. The alabaster reredos and the window above are memorials to the Prince Consort, designed by Scott. On the S. side of the high altar is the marble tomb of Edward VII. and Queen Alexandra, by Sir Bertram Mackennal (1927); at the king's feet is a figure of his favourite dog 'Cæsar'. Edward VII. was baptized (1842), married (1863), and buried (1910) in St. George's Chapel. The *Royal Closet*, to the left of the altar, was constructed for Catherine of Aragon and has carved oak of the time of George II.; the fine wrought ironwork below it was formerly on Edward IV.'s tomb. The vault in the middle of the choir contains the remains of Henry VIII., his wife Jane Seymour, and Charles I. The brass lectern is dated 1552. In the N. choir-aisle are the *Hastings Chantry*, the plain tomb of Edward IV., and the tombstone of Charles Brandon, Duke of Suffolk (d. 1545). At the E. end of this aisle is the entrance to the *Chapter Room*, in which is preserved the state sword of Edward III. At the E. end of the S. choir-aisle is a statue of the German Emperor Frederick III. (1831-88), by Boehm, beside which is the *Lincoln Chapel*. In the S. choir-aisle also are the plain marble tombstone of Henry VI., the *Oxenbridge Chantry* (1522), and a monument erected by Queen Victoria to her aunt, the Duchess of Gloucester (1776-1857). — A subterranean passage leads from the altar to the royal *Tomb House* constructed by George III. under the Albert Chapel, in which repose George III., George IV., William IV., and other royal personages.

The **Albert Memorial Chapel** (adm., see p. 458), adjoining St. George's Chapel on the E., was originally built by Henry III. and re-erected by Henry VII. as a mausoleum for himself; but, on his ultimate preference of Westminster Abbey (p. 144), it was transferred to Cardinal Wolsey for a similar purpose (never fulfilled). Subsequently it was fitted up by James II. as a Roman Catholic chapel, but an indignant mob broke the windows and otherwise defaced it. In 1810 George III. constructed the royal tomb-house (see above) beneath it. Queen Victoria restored the chapel in honour of her deceased husband, Prince Albert, and caused it to be sumptuously decorated under the superintendence of *Sir George Gilbert Scott*.

The interior (68 ft. long by 28 ft. wide) is embellished with coloured marble, mosaics, sculpture, stained glass, and gilding, in extraordinary profusion and richness. The ceiling is composed of mosaics by *Salviati*. The walls are decorated with scriptural subjects inlaid with coloured marbles. Most of the windows exhibit ancestors of the Prince Consort. The reliefs of the reredos have the Resurrection for their subject. At the E. end of the nave stands the cenotaph of Prince Albert (1819-61), designed by Scott and executed by *Triqueti*. Near the W. door is the tomb of the Duke of Albany (1853-84), youngest son of Queen Victoria, designed by *Sir Edgar Boehm*, with a recumbent figure in the uniform of the Seaforth Highlanders. Next to this is the *TOMB OF THE DUKE OF CLARENCE (1864-92), eldest son of Edward VII., by *Alfred Gilbert*, with a bronze recumbent figure in the uniform of the 10th Hussars. The figures of the angel and other decorations are of aluminium. At the sides of the sarcophagus, which is of Mexican onyx, are twelve bronze figures of saints (18 in. high), touched with colour or adorned with jewels: Edward the Confessor, Barbara, Etheldreda, Nicholas of Myra, Hubert of Liége, Catherine of Siena, Catherine of Alexandria, Boniface, Elizabeth of Hungary, Michael, the Virgin Mary, and St. George (a masterpiece in ivory and aluminium). The monument was left unfinished for twenty years, the figures of SS. Etheldreda, Nicholas, Hubert, and the two Catherines being added only in 1926.

A little beyond the *Deanery* (built in 1500, altered in the 18th and early 19th cent.) and the Lord Chamberlain's Office (Pl. 1) is a gateway leading to the entrance to the state apartments (Pl. 3), on the *North Terrace*, which is 625 yds. in length and commands a view of the Home Park, Eton, Stoke Poges church, etc. The *Elizabethan Buildings*, the first block on the right, were in the personal occupation of the sovereigns from Elizabeth to Anne; they now house the royal library (p. 463). The *East Terrace* (adm., see p. 458) affords a view of the E. façade of the castle.

The **State Apartments,** seventeen in number, include the suite of nine rooms in which foreign sovereigns are entertained when paying visits of state. Some of them are beautiful examples of Wren's work, but most are modern-Gothic 'restorations' by Wyatville (p. 458). They contain a magnificent collection of paintings, tapestry, furniture, and china, but the hurried manner in which the rooms are shown (in 40 min.; adm., see p. 458) renders it difficult for visitors to see them satisfactorily.

Before inspecting the state apartments a visit should be paid to the ***Queen's Dolls' House** (adm. 6*d*. extra), which was constructed from the designs of *Sir Edwin Lutyens* and presented as a national gift to H.M. Queen Mary in 1924. Visitors approach it viâ the entrance on the North Terrace, passing on the way two cases of miniature objects for which there was no room in the Dolls' House itself. The house represents, on a scale of 1 in. to 1 ft. and as perfectly as British craftsmanship can make it, a residence in the reign of King George V. It contains mural and other paintings by *Sir John Lavery*, *Sir William Orpen*, *William Nicholson*, *Charles Sims*, *Anning Bell*, *Edmund Dulac*, etc.; a collection of over 700 miniature drawings and prints; a library contributed by 170 authors; etc. It is fitted with running water, electric light, and lifts, and has a garage with six motor-cars. — The room is adorned with paintings by *Philip Connard* (views of royal palaces) and a painting of the coronation procession of 1911 by *Kennedy North* (138 ft. long).

From the entrance on the North Terrace we proceed to the right to the CHINA MUSEUM, comprising services of Neapolitan, Worcester, Minton, and Copeland ware. — On the GRAND STAIRCASE (Pl. 6) is a collection of arms and armour of various countries and dates, including suits that belonged to Henry VIII. and to Prince Henry and Prince Charles, sons of James I. Halfway up stands *Chantrey's* statue of George IV. Above the landing hang the colours of disbanded Irish and other regiments. At the top are Queen Charlotte's sedan chairs.

CHARLES II.'s DINING ROOM is the first of the Wren rooms, with carvings by *Grinling Gibbons*, a ceiling-painting by *Verrio* (Banquet of the Gods), and Brussels tapestries (arms of William and Mary). The portraits include Charles I. as Prince of Wales, by *Mytens*.

The RUBENS ROOM contains eight pictures by *Rubens* (Self-portrait, Philip II. of Spain, Holy Family with St. Francis, Isabella Brant(?), Battle of Nördlingen, Sir Balthasar Gerbier and family, and two landscapes) and a St. Martin by *Van Dyck* (early work).

STATE BEDROOM. Left: *Claude Lorrain*, Cattle crossing a stream, Seaport with ruins; *Teniers*, Farmhouse; *Zuccarelli*, Jacob watering his flock, Landscape; *Giulio Romano*, Sacrifice to Jupiter.

KING'S CLOSET. Left: *A. van de Velde*, Landscape; *Wouwerman*, Encampment and two other landscapes; *B. van der Helst*, Portrait; *Lely*, Prince Rupert, Baptist May; *William Dobson*, James II. when Duke of York; *Rembrandt*, The artist's mother (c. 1631), Portrait of a young man (1631).

QUEEN'S CLOSET. *Canaletto*, Fifteen works, mostly Venetian scenes; *Titian*, Portrait-group of the artist and his friends.

PICTURE GALLERY, or Writing Room. Left: *Claude Lorrain*, View of the Campagna; *Holbein*, *Sir Henry Guildford (Master of the Horse to Henry VIII.), *Derick Born (merchant of the Steelyard, p. 294), *Thomas

Howard, 3rd Duke of Norfolk, *John van der Goes of Antwerp (a London goldsmith): *Andrea del Sarto*, Portrait of a lady, Holy Family; *Franciabigio*, The Duke of Florence's gardener; *Parmigianino*, Two portraits; *Caravaggio*, Man with a sword; *Gaspard Poussin*, Two landscapes; *Joos van Cleve*, Portraits of himself and his wife; *Marinus van Reymerswael*, The money-changers; *Melozzo da Forlì*, *Duke of Urbino listening to a lecture.

The VAN DYCK ROOM (Pl. 5) is devoted to twenty-one *Portraits by *Van Dyck*. The best are (l. to r.) those of Queen Henrietta Maria (three portraits); the 2nd Duke of Buckingham and his brother Lord Francis Villiers; *The three eldest children of Charles I. (1635); Lady Venetia Digby; Charles I. on a white horse, attended by M. Saint-Antoine; Lucy, Countess of Carlisle; *Children of Charles I. (1637); Head of Charles I. from three different points of view, painted as an aid in the execution of a bust by Bernini, which was destroyed when Whitehall Palace was burned down in 1697; *Charles I. with the queen, Prince Charles, and Princess Mary (1632); Charles II. when a boy; Mary, Duchess of Richmond.

QUEEN'S AUDIENCE CHAMBER. The ceiling is decorated with paintings by *Verrio* (Catherine of Braganza, consort of Charles II., as Britannia). The walls are hung with Gobelins tapestry depicting the story of Esther. Over the doors are portraits of Prince Frederick Henry and William II. of Orange, by *Honthorst*, and an old portrait of Mary Queen of Scots. The carvings in this and the next room are by *Grinling Gibbons*.

The QUEEN'S PRESENCE CHAMBER has a ceiling painted by *Verrio*, representing Catherine of Braganza supported by Zephyrs. The walls are hung with tapestry continuing the story of Esther and with portraits of the Duchess of Richmond ('La belle Stuart', p. 451) by *Kneller*, Elizabeth, Duchess of Orleans, and her children by *Pierre Mignard*, and the Duke of Gloucester (son of Queen Anne) by *Edmond Lilly*.

GUARD ROOM (Pl. 10). The walls are hung with trophies of arms of the early 19th century and with royal portraits. In the centre is the equestrian armour of Sir Christopher Hatton (1585), which was worn by the King's Champion at coronations. Near the windows are glass cases containing a fine collection of swords (including Napoleon's, Charles I.'s, Marlborough's, John Hampden's, etc.). In one of these cases is a silver shield inlaid with gold, presented by Francis I. of France to Henry VIII., and formerly believed to have been executed by Cellini, but in reality the work of a French artist of the late 16th century. At the sides of the room are busts of the Duke of Marlborough, by *John Henning*, and the Duke of Wellington, by *Chantrey*. Over the busts hang two French banners, which are annually replaced on June 18th and August 13th, the anniversaries respectively of the battles of Waterloo (1815) and Blenheim (1704), by the Dukes of Wellington and Marlborough as a condition of the tenure of the estates voted to their ancestors by Parliament. Among the furniture is a writing table once belonging to Napoleon.

ST. GEORGE'S HALL (Pl. 9), 185 ft. long and 30 ft. wide, was formerly used for the banquets of the Order of the Garter and has a ceiling adorned with the armorial bearings of the knights since 1314. The two empty shields are those of knights executed for treason. On the oak-panelled walls are portraits of the Sovereigns of the Order from James I. to George IV., by *Van Dyck*, *Lely*, *Kneller*, *Lawrence*, etc., and armour and weapons of the 17th century. The carved oak throne is a copy of the coronation chair in Westminster Abbey (p. 146). The organ has two keyboards, one playing in the Private Chapel.

The GRAND RECEPTION ROOM (Pl. 11) is decorated in the rococo style, and is hung with Gobelins tapestry representing the story of Jason and Medea. The furniture is upholstered with Beauvais tapestry. At the N. end is a vase of malachite, the gift of the Emperor Nicholas I. of Russia.

The panelled THRONE ROOM, now the chapter room of the Order of the Garter and used for important investitures, is decorated in garter-blue. It contains a number of royal portraits.

The ANTE THRONE ROOM contains five landscapes by *Zuccarelli*, including his masterpiece (Meeting of Isaac and Rebecca, on the left).

The WATERLOO CHAMBER (Pl. 8), originally a courtyard, 98 ft. long by 47 ft. broad, is hung with portraits of Wellington, Blücher, Castlereagh, Metternich, Pius VII., Emperor Alexander I., Canning, and others associated with the events of 1813-15, mostly painted by *Lawrence*. The carpet, woven in one piece, was made by convicts at Agra. This room is used as a theatre for 'command' performances.

The GRAND VESTIBULE (Pl. 7), with a statue of Queen Victoria by *Sir Edgar Boehm*, contains an extensive collection of fire-arms; also some elaborate oriental arms and armour and the tiger's head footstool, the jewelled peacock, and four ivory chairs that belonged to Tipu Sahib. The silver-gilt throne (late 17th cent.) belonged to the King of Kandy. On the walls are four historical paintings by *Benjamin West* (scenes from the reign of Edward III., etc.). In the corner to the right is the Khalifa's black flag, captured at Omdurman in 1898.

On the STAIRCASE by which we quit the building (gratuities forbidden) is a good portrait of Wyatville (p. 458), by *Lawrence*.

On quitting the state apartments we find ourselves in the UPPER WARD. To the left of the exit (Pl. 4) is a large quadrangle (no adm.), on the W. side of which, at the foot of the Round Tower, is a bronze equestrian statue of *Charles II.* (presented by Tobias Rustat, 1680), by Strado, with pedestal reliefs by Grinling Gibbons. *George IV.'s Gateway*, in the middle of the S. side, at the end of the Long Walk (p. 466), is the principal entrance to the palace and is used by royal carriages only. On the E. side are the private apartments.

Those who are fortunate enough to gain admittance to the **Private Apartments** will enjoy one of the greatest artistic treats that England has to offer. The rooms are sumptuously fitted up, and contain a magnificent collection of Chelsea, oriental, Dresden, and Sèvres china, mediæval and oriental cabinets, gold and silver plate, pictures, etc. In the library are a valuable collection of drawings and miniatures by *Holbein*, *Leonardo da Vinci*, *Raphael*, and *Michelangelo*; prints and engravings; numerous bibliographical and other treasures, including an unpublished MS. by Dickens, a Bible once belonging to Luther, with his portrait on the cover, a copy of Shakespeare's works belonging to Charles I., with the king's autograph, etc.

The **Round Tower,** or *Keep*, first built by Edward III. and used as a prison down to the time of George III., rises in the Middle Ward, on an eminence 42 ft. high, surrounded on three sides by a deep moat. Wyatville nearly doubled the height of the tower and added the flag-turret, on which the Royal Standard is flown when the King is in residence. The entrance (adm., see p. 458) is on the N. side, close to the vaulted *Norman Gateway* (Pl. 2), which has a portcullis. The *View from the battlements, 80 ft. above the ground, embraces, in clear weather, parts of twelve counties. The bell, weighing over 17 cwt., was brought from Sebastopol in 1855; it is rung only on the death of a sovereign. The tower is not quite circular, measuring 102 ft. by 95 ft.

On the S. side of the castle are the *Royal Stables*, with a riding school (adm., see p. 458).

On the left bank of the Thames, $^1/_2$ M. to the N. of Windsor Bridge, is ***Eton College,** the most famous of English schools, founded in 1440 by Henry VI. in connection with his King's College at Cambridge. The number of pupils on the foundation, or *Collegers* ('tugs'), who live in college and wear black gowns, is about 70; the main portion of the establishment consists of the *Oppidans*, numbering nearly 1100, who live at the masters' houses. The Eton boys represent a large section of the youthful wealth and aristocracy of England. Boys over 5 ft. 4 in. in height wear tail-coats, tall hats, and white ties; the rest wear short 'Eton' jackets, broad 'Eton' collars, tall hats, and black ties. The governing body comprises a provost, vice-provost, and ten fellows; besides the headmaster and the lower master there are about 85 assistant masters. — The Upper and Lower Schools are shown on Tues., Thurs., & Sat., 2.30-5 p.m., on application at the School Office at the N.W. corner of the School Yard (also at any time when not occupied by the boys, as during the vacation); the chapel is open daily, 11-1 & 2.30-5; the college hall and library are shown on week-days, 3-5 p.m., on application at the porter's lodge in the Cloisters; the Memorial Buildings are shown by the caretaker 9-1 & 2-5, Sun. 2.30-5.

On the outside of the W. wall of the chapel is a modern statue of William of Waynflete (1396?-1486), first headmaster. The main buildings are grouped around two courtyards, the first and larger of which is the SCHOOL YARD, with a bronze statue of Henry VI., by Francis Bird (1719). 'Absence' (roll-call) is called from the chapel steps. Above the arcade on the W. side, which is inscribed with the names of the 1157 Old Etonians who fell in the war, is the *Upper School*, built in 1694 and containing marble busts of English monarchs and distinguished Etonians. The oak panelling on the walls and even the master's desk are covered with the names of former pupils carved by the authorities at the boys' expense; but a few older 'autographs' (e.g. Walpole, Pitt, Fox, and Shelley) are also to be seen. On the N. side is the *Lower School*, the original school room (1480), with the *Long Chamber*, the old collegers' dormitory, above. On the S. side is the *Chapel*, the only part of the college that is not of brick, a handsome Gothic building somewhat resembling King's College Chapel at Cambridge. It was begun in 1441, but has been much altered and is decorated with modern wood-carving and stained glass. In the ante-chapel is a marble statue of Henry VI., by John Bacon (1786). The chapel contains old brasses and monuments to provosts; on the N. side is Lupton's Chapel (c. 1515). The monochrome *Wall Paintings, representing the miracles of the Virgin, are by English artists (1479-88) and were uncovered in 1923 (missing portions reproduced by Professor E. W. Tristram). The tapestry reredos was designed by Burne-Jones and executed by Morris, and the painting of Sir Galahad was presented by Watts. The war memorial chapel was designed by Walter H. Godfrey (1924). The Eton game of fives was originally played in the spaces between the chapel buttresses.

The passage beneath the beautiful *Lupton's Tower* (1517; with a carving of the Annunciation) leads to the CLOISTERS, or inner quadrangle, with some of the oldest portions of the buildings (1443) on the N. and E. sides. Here, too, are the old pump and the headmaster's residence. On the S. side are the old *Dining Hall* (restored) and the octagonal kitchen, adjoined by the *College Library* (1729). The latter contains about 25,000 printed books, including a 'Mazarin Bible' and three Caxtons; among the MSS. are Mary I.'s book of hours and 'Ralph Roister Doister', the earliest known English comedy, by Nicholas Udall (1505-56), headmaster of Eton.

Opposite the main buildings are the *Memorial Buildings*, built in 1905 as a memorial to the Old Etonians who fell in the Boer War, and including the *School Hall* and the *School Library* of 18,000 vols. (MS. of Gray's Elegy; Shelley MSS.). Opposite, at the beginning of Slough Road, are the *New Schools* (1863). In Keate's Lane, which is named after Dr. Keate (1773-1852), the famous flogging headmaster, are the *Queen's Schools* (1890), the *Lower Chapel* (by Sir Arthur Blomfield, 1891; with four large Merton Abbey tapestries, representing the story of St. George), and the *Science Schools*. The *Prideaux Picture Gallery* and drawing schools (1923) are at the bottom of Common Lane, beyond the fives courts.

To the N.E. lie the *Playing Fields* (where "the Battle of Waterloo was won"), with an entrance from the Cloisters. They include 'The Field', where the Eton 'Field Game' of football is played; 'The Wall', where the famous 'Wall Game' between Collegers and Oppidans is played on St. Andrew's Day (Nov. 30th); 'Upper Club'; and 'Agar's Plough', with the kennels of the college harriers. The rowing boys, whose boat-houses are near Windsor Bridge, are known as 'wet-bobs', cricketers as 'dry-bobs'.

Speech Day is celebrated on June 4th, George III.'s birthday, with a procession of boats, a firework display, etc. Founder's Day (chapel service and dinner) is Dec. 6th. — The leading school club is the Eton Society or 'Pop'. — The old *Cockpit* in the High St., with its knucklebone floor, is worth a visit. Rowland's 'sock-shop' is famous during the season for its 'strawberry mess'.

Famous Old Etonians include Sir Robert and Horace Walpole, Fielding, Chatham, Gray, Howe, North, Cornwallis, William Combe (p. 414), Fox, Hayley, Porson, Grey, Hookham Frere, Wellington, Canning, Henry and Arthur Hallam, Beau Brummell, Melbourne, Sir John Herschel, Shelley, Pusey, Gladstone, Salisbury, Swinburne, Roberts, Rosebery, and the Earl of Balfour.

To the N.E. and E. of Windsor lies the **Home Park** (700 acres; closed to the public, except for the portion to the N. of the Datchet road), surrounded on three sides by the Thames, and about 4 M. in circumference. *Herne's Oak*, celebrated in 'The Merry Wives of Windsor', stood by Queen Elizabeth's Walk (in the private part of the park); in 1863, however, the old tree was destroyed by lightning and a young oak planted in its place by Queen Victoria. Opposite Datchet is *Adelaide Lodge*, a small royal cottage near which are the *Royal Kennels.* Farther S. is *Frogmore House*, once the seat of Queen Victoria's mother, the Duchess of Kent (1786-1861). Its grounds contain the duchess's tomb and the magnificent *Royal Mausoleum* erected by Queen Victoria (1819-1901) to her husband Prince Albert (1819-61), where she also now rests beside him. In the mausoleum (open free to the public on Whit Monday, 11-4), which was designed by Alfred J. Humbert, are also monuments to their children, Princess Alice (1843-78) and the Duke of Albany (1853-84). Behind the mausoleum is a burial ground for members of the royal family, laid out in 1928. The *Royal Farms* (Shaw Farm and Flemish Farm), noted for their pedigree cattle, can be seen by tickets obtained from the Keeper of His Majesty's Privy Purse, Buckingham Palace, London, S.W. 1. The *Royal Gardens*, near Frogmore House, cover about 60 acres.

The **Great Park,** 1800 acres in extent, lies to the S. of Windsor, and is stocked with several thousand fallow deer and a few red deer (the latter dangerous in Oct.). It is open all the year round for driving, riding, and walking, but motor-cars are prohibited except between Queen Anne's Gate and the Forest Gate (the Ascot route). The *Long Walk*, a fine double avenue of elms planted in 1680, leads from George IV.'s Gateway (p. 463), in a straight line of nearly 3 M., to *Snow Hill*, which is crowned by a bronze equestrian statue of George III. (nicknamed the 'Copper Horse'), by Sir Richard Westmacott (1831). From the end of this avenue a road leads to the left to ($2^1/_4$ M.) Virginia Water, passing *Cumberland Lodge* (near which is the *Royal Vine*, a Black Hamburgh planted c. 1777, in a vinery 120 ft. long and 20 ft. wide) and *Smith's Lawn*, an open space with an equestrian statue of Prince Albert, by Sir Edgar Boehm.

Virginia Water (Wheatsheaf; Glenridge, see p. 11), an artificial lake nearly 2 M. long, was formed after 1746 by the Duke of Cumberland, victor at Culloden and governor of Virginia, in order to drain the surrounding moorland. On the S. bank are ruins (antique columns, etc.) brought from Greece and Tunis in 1821 and re-erected here for George IV. by Sir Jeffry Wyatville. At the E. end are an artificial waterfall, designed by Paul Sandby (1768), and a 'cavern'. Among other embellishments are the Chinese island and the Fishing Temple. *Fort Belvedere*, on Shrubbs Hill, was built in 1750, converted into a country retreat by Wyatville in 1827, and fitted up in 1929 as a residence for the Prince of Wales. Virginia Water station (p. 456) is $1^1/_2$ M. from the lake. — *Queen Anne's Ride*, an avenue of elms planted in 1707, running almost parallel with the Long Walk, leads to the right to Ascot (6 M.; p. 457). On the edge of the park, near Bishopsgate, is a rhododendron walk, 1 M. long.

Old Windsor (Bells of Ouseley), 2 M. to the S.E. of Windsor, was the seat of a royal residence in Anglo Saxon times, and the supposed foundations of Edward the Confessor's palace were discovered in 1919. 'Perdita' Robinson (1758-1800), mistress of George IV., is buried in the churchyard. The former seat of Warren Hastings is now *Beaumont College*, a Jesuit school for boys, founded in 1861. The road from Old Windsor to Datchet (p. 457) crosses the Albert Bridge, rebuilt in reinforced concrete in 1925-28.

On the W. Windsor is adjoined by *Clewer*, with several religious and charitable institutions under the care of the 'Clewer Sisters'.

48. Croydon. Epsom.

From London to Croydon.

10½ M. Electric trains of the S.R. every few min. from Victoria (p. 25) or London Bridge (p. 24) in 20-30 min. to *East Croydon* (2*s*. 2*d*., 1*s*. 4*d*.). Less frequent trains from Victoria or London Bridge to *West Croydon* (see p. 469), and from Charing Cross (or Cannon Street) and London Bridge (p. 24) to *East Croydon* and to *Addiscombe*. — Omnibuses Nos. 43, 58, 59, 59a, 68c, 143, 144, 159, see Appx., p. 56. — Trams Nos. 16, 18, see Appx., p. 63.

From Victoria the trains run viâ *Battersea Park* (p. 420), *Clapham Junction* (p. 433), and *Wandsworth Common* (p. 420) to *Balham & Upper Tooting* (p. 421). Thence alternative routes lead viâ *Streatham Common* (p. 421), *Norbury*, *Thornton Heath*, and *Selhurst* to East Croydon; or viâ *Streatham Hill*, *West Norwood* (with a large cemetery), *Gipsy Hill*, *Crystal Palace* (p. 426), and *Norwood Junction* to West Croydon (p. 469).

From London Bridge the trains run viâ *New Cross Gate*, *Brockley*, *Honor Oak Park*, *Forest Hill* (p. 425), *Sydenham* (p. 427), *Penge West* (comp. p. 473), *Anerley*, and *Norwood Junction*.

10½ M. *East Croydon*. **Croydon** (Greyhound; Crown; residential hotels, see p. 10), with 190,684 inhabitants, is the largest town in Surrey. In North End, at the corner of George St., is the * *Whitgift Hospital*, founded in 1599 by Archbishop Whitgift. The chief features of the picturesque red-brick buildings (1596-99), which accommodate sixteen poor brothers and sixteen poor sisters, are the old clock over the entrance; the chapel (open daily, except from 10.30 to 11.30 on Tues. and Thurs.); the founder's apartments, now occupied by the warden and including the audience chamber, with many historical relics (adm. by permission; entrance in the second archway, where visitors ring); the common hall; and the kitchen, now a wash-house. Close by in North End are the modern buildings (by Sir Arthur Blomfield, 1872) of *Whitgift Grammar School*, founded in 1562, with 560 day-boys (to be transferred to new buildings at Haling Park, South Croydon). The *Middle School* (300 boys), at present in Church Road, will be removed to the buildings now occupied by the grammar school. The parish church of *St. John the Baptist*, rebuilt by Sir George Gilbert Scott in 1870, but retaining its 15th cent. tower, contains the tombs (damaged by fire) of Archbishops Edmund Grindal (1519?-1583), John Whitgift (1530?-1604), and Gilbert Sheldon (1598-1677), and of J. S. Copley (p. 350). Close by is the *Old Palace* of the Archbishops of Canterbury, sold in 1780 and now part of a girls' school (shown on Wed. afternoons and Sat. mornings; adm. 6*d.*); the remains comprise the brick chapel (16th cent.; oak benches with the arms of the archbishops), the hall, with a fine timber roof (mid 15th cent.), the guard chamber (early 15th cent., with a later oriel), and the long gallery (rebuilt in 1715). The well-known bell foundry of Messrs. Gillett & Johnston is in Whitehorse Road, near West Croydon Station.

Croydon Aerodrome, or the *London Terminal Aerodrome*, the starting point of all the air services (see p. xvii), lies to the W. of Croydon, near Waddon station (p. 469). Passengers are conveyed to and from the centre of London by motor-coach. The aerodrome, opened in 1915, taken over for civil flying in 1920, redesigned in 1927-28, and now claimed to be the largest and finest air station in the world, is equipped with an hotel (32 R. from 6*s.*, B. 3*s.*, L. 3*s.* 6*d.*, D. 5*s.*), custom house, post office, meteorological department, control tower (wireless aerials on Mitcham Common, p. 469), and elaborate lighting arrangements for landing at night or in fog. There is a public enclosure for visitors (adm. 1*d.*), and an Air Ministry guide is available from 11 to 4 daily for the purpose of showing visitors round. Short flights round the aerodrome 5*s.* per head; 'tea flights' over London in summer 42*s.* per head (including motor-coach from London; tickets from any tourist agent, p. 29, or from Imperial Airways, p. xvii).

A pleasant walk may be taken from Croydon to *Shirley*, $1^{1}/_{2}$ M. to the E., with charming woods, near which is *Monks Orchard*, an estate of 330 acres, with the new buildings of **Bethlem Royal Hospital,** designed by C. E. Elcock and J. A. Cheston (1928-30). The hospital, popularly known as 'Bedlam', is the oldest lunatic asylum in the world. It was founded in Bishopsgate (site now covered by Liverpool Street Station, p. 290) by Sheriff Simon FitzMary in 1247, as a priory subordinate to the Church of the Nativity at Bethlehem and served by brethren and sisters of the Order of the Star of Bethlehem. The first mention of the treatment of lunatics there is in 1377. In the 17-18th cent. the sight of the lunatics in chains was one of the public entertainments of London. A 'Tom o' Bedlam' was a half-witted vagrant discharged from the hospital and wearing its leaden badge. The hospital was removed to Moorfields (site now occupied by Finsbury Circus, p. 274) in 1676, to Lambeth (comp. p. 418) in 1815, and thence to its present site in 1930. It is now a charitable institution for the better-class insane and admits mainly curable cases. — About $1^{3}/_{4}$ M. farther on is *Addington*, a great golfing centre, with *Addington Park*, the country house of the Archbishops of Canterbury from 1808 to 1896 (to be converted into a country club). The following archbishops are buried in the church or churchyard (memorial cross of 1911): Charles Manners-Sutton (1755-1828), William Howley (1766-1848), John Bird Sumner (1780-1862), Charles Thomas Longley (1794-1868), and Archibald Campbell Tait (1811-82). Addington is 2 M. from Hayes station (p. 473), and 2 M. to the S.W. of it is *Selsdon Wood* (165 acres), a nature reserve and bird sanctuary.

A branch-line runs from East Croydon viâ *South Croydon* and *Purley Oaks* to (3 M.) *Purley*, where it diverges S.W. from the Brighton line and runs viâ *Smitham*, *Chipstead*, *Kingswood*, and *Tadworth* to ($11^{1}/_{4}$ M. from Croydon) *Tattenham Corner* (station open only on race-days) on

Epsom Downs (p. 470). Tadworth Court, once the residence of Lord Russell of Killowen (p. 108), is now a convalescent home of the Hospital for Sick Children (p. 197). To the S. of Tadworth is *Walton Heath* golf-course. All these stations are good starting-points for walks over the breezy **North Downs,** a long range of chalk hills which slope gradually up to their maximum height (700-850 ft.) and thence command magnificent views S. southwards over the Weald.

From London to Epsom.

Omnibus No. 181 (Sat. & Sun. only), see Appx., p. 59.

A. By electric trains of the S.R. from Victoria (p. 25) or London Bridge (p. 24), $15^{3}/_{4}$ M. in 40-60 min. (2*s.* 8*d.*, 1*s.* 7*d.*). — We diverge right from the Croydon line (p. 467) beyond *Balham & Upper Tooting* and enter Surrey. — $8^{3}/_{4}$ M. *Mitcham Junction.* **Mitcham,** a town of 35,119 inhab., was formerly noted for the cultivation of lavender and other herbs. Mitcham Green is a famous nursery of cricketers. On *Mitcham Common* (480 acres) is a public golf-course. A three-day fair (now given over to pleasure-making) is held here in August. Through Mitcham flows the *Wandle,* which to the N. is polluted by factories but to the S. is still unspoiled, and a pleasant walk may be taken along its banks to Beddington (see below). — 10 M. *Hackbridge.* — 11 M. *Carshalton* (14,021 inhab.), on the Wandle. The church contains interesting monuments.

$12^{1}/_{4}$ M. **Sutton** (Cock Hotel), a town of 21,063 inhabitants.

An alternative line (15 M.) from Victoria or London Bridge to Sutton runs viâ *Norwood Junction* (see p. 467). — From ($10^{1}/_{2}$ M.) **West Croydon** (comp. p. 467) a branch runs viâ *Mitcham Junction* (see above), *Morden* (a pleasant village with a church dating from 1636; tube station, see Appx., p. 55), and *Merton Park* (p. 443) to *Wimbledon* ($6^{1}/_{4}$ M.; p. 441). Near Morden is the site for the L.C.C. building estate of *St. Helier.* — $11^{3}/_{4}$ M. *Waddon,* station for the Croydon Aerodrome (p. 468) and for *Beddington.* The Royal Female Orphan Asylum (the oldest of its kind, founded in 1756 by Sir John Fielding, p. 114, and removed hither in 1866) incorporates the Elizabethan hall of Beddington House, and the fine early-Perp. church contains monuments of the Carew family. Sir Walter Raleigh was perhaps buried here (comp. p. 127). — Near ($13^{1}/_{4}$ M.) *Wallington* is *The Oaks* (now an epileptic asylum), the seat of the Earl of Derby who founded the 'Oaks Stakes' (p. 470). — 14 M. *Carshalton Beeches.*

A branch-line from Sutton runs viâ (1 M.) *Belmont* and ($2^{1}/_{2}$ M.) *Banstead* to *Epsom Downs* (4 M.; p. 470). To *Wimbledon,* see p. 442.

Between the pleasant villages of ($13^{3}/_{4}$ M.) *Cheam* and ($14^{1}/_{4}$ M.) *Ewell* (East) lies *Nonsuch Park,* a mansion by Sir Jeffry Wyatville, replacing Nonsuch Palace, which was built by Henry VIII. from the stones of Merton Priory (p. 443) and was pulled down in 1670 by the Duchess of Cleveland. — 16 M. *Epsom.*

B. By electric trains of the S.R. from Waterloo (p. 25), $14^{1}/_{4}$ M. in 35-40 min. (2*s.* 8*d.*, 1*s.* 7*d.*). — This line diverges to the left from the main line at ($8^{3}/_{4}$ M.) *Raynes Park* (p. 443) and runs viâ ($9^{3}/_{4}$ M.) *Motspur Park* ($10^{3}/_{4}$ M.) *Worcester Park,* and (13 M.) *Ewell* (West; comp. above). The stations at Ewell are 1 M. apart. — $14^{1}/_{4}$ M. *Epsom.*

Epsom, formerly known as Ebbisham (home of a Saxon queen Ebba) and a fashionable spa in the late 17th and 18th cent., is now a residential town of 18,804 inhabitants. 'Epsom salts' (sulphate of magnesia), with which the medicinal wells are impregnated, are now manufactured elsewhere. The parish church (St. Martin's) has a 14th cent. tower and contains mural monuments by Flaxman and Chantrey. To the S.E. of the town lies *Epsom College*, founded in 1855 (400 boys), a school for the sons of medical men. To the N.W. are numerous mental hospitals.

On *Epsom Downs*, $1^1/_2$ M. to the S. of the town, is the famous racecourse where the 'Derby', the chief event of the racing world, is competed for in May or June (see p. 41). Both the Derby and the 'Oaks', which is run two days later, were founded by the 12th Earl of Derby (in 1780 and 1779). — Delightful walks may be taken across Epsom Downs to *Reigate*, *Betchworth*, *Leatherhead*, *Box Hill*, *Dorking*, etc. (see Baedeker's 'Great Britain').

49. Gravesend. Tilbury.

Gravesend and Tilbury lie opposite each other 27 M. below London Bridge, on the S. and N. banks of the Thames respectively, and are connected by a steam-ferry. They are reached from London by three or more railway routes, or by steamer.

A. By Railway to Gravesend viâ Dartford.

24M. S.R. (North Kent Line; electrified as far as Dartford) from Charing Cross (or Cannon Street) and London Bridge (see p. 24) in about 1 hr. (5*s*., 3*s*.).

From Charing Cross to ($9^1/_4$ M.) *Woolwich Arsenal*, see pp. 427-432. — 10 M. *Plumstead*, with Plumstead Marshes (l.). On the right is a range of wooded hills. — At ($11^1/_2$ M.) *Abbey Wood* are the scanty remains of *Lesnes* or *Lessness Abbey*, an Augustinian house founded by Richard de Lucy in 1178. On the hill above are ($^3/_4$ M.) the public *Bostall Heath* and *Woods* ($133^3/_4$ acres). — We enter Kent. Close to (13 M.) *Belvedere* is the *Royal Alfred Institution* for aged merchant seamen, installed in 1867 in a mansion dating from 1764. — $14^1/_4$ M. *Erith* (31,588 inhab.), with a picturesque old church, is a yachting station. — Beyond ($15^1/_4$ M.) *Slades Green* the train crosses the *Cray*.

17 M. **Dartford** (Bull, an old inn), on the *Darenth (Dart* or *Darent)*, 3 M. from the Thames, is a town of 25,952 inhab., with engineering works, paper mills, and the City of London Mental Hospital. It was the abode of Wat Tyler (p. 267), whose rising originated here in 1381. Near the station are scanty remains (Priory Farm, with a gatehouse) of an Augustinian nunnery founded by Edward III. The parish church contains an old fresco of St. George and the dragon and the tomb of Sir John Spilman (d. 1626) and his wife, with a German inscription. Spilman or Spielmann, who came from Lindau on the Lake of Constance, built here one of the earliest

paper mills in England. Vickers-Armstrongs Ltd. have engineering works at Dartford, Erith (p. 470), and Swanley (p. 473). A tunnel ($2^1/_2$ M. long) is to be constructed under the Thames, connecting Dartford with Purfleet (p. 474).

From London to Dartford viâ Eltham, 17 M., by electric trains of the S.R. from Charing Cross (or Cannon St.) and London Bridge in about $^3/_4$ hr. (3*s.* 7*d.*, 2*s.* 2*d.*). — 5 M. *New Cross;* $5^1/_2$ M. *St. John's.* — At (7 M.) *Hither Green* we diverge from the main line, which goes on viâ (4 M.) **Chislehurst** (Bickley, 3 R., R. & B. from 6*s.* 6*d.*, L. 2*s.* 6*d.*, tea 1*s.* 3*d* , D. 3*s.* 6*d.*, White Horse, 4 R., R. & B. from 5*s.*, L. 2*s.* 6*d.*, tea 1*s.* 3*d.*, D. 3*s.*, both 'Trust Houses'), one of the pleasantest suburbs of London (8981 inhab.), with a series of caves and 'dene holes' of unknown antiquity (over 20 M. of galleries; entrance in the grounds of the Bickley Hotel; open daily 9-6, adm. 1*s.*; longer tour on Thurs. at 6.30 p.m., 2*s.*). Napoleon III. died in 1873 at Camden Place (now the club house of the Chislehurst Golf Club). At Chislehurst also are Farringtons, a Wesleyan girls' school (1911), and the College of St. Nicolas, with the School of English Church Music (Elmstead Lane; 1929). Chislehurst is noted for its beautiful commons: *Petts Wood* (2 M. from the station; 87 acres) was purchased in 1927 for the National Trust (p. 58) as a memorial to William Willett (1856-1915), builder and founder of 'summer time' (p. xiv), who lived and is buried at Chislehurst. — In the churchyard of ($7^3/_4$ M.) *Lee* is buried Edmond Halley (1656-1742), astronomer. — At ($9^1/_2$ M.) *Mottingham* are the alms-houses of the Ironmongers' Company (by George Hubbard, 1912), with a leaden statue of Sir Robert Geffrye (p. 400). Eltham Palace (see below) is $^1/_2$ M. to the N. of the station. — $10^1/_4$ M. *New Eltham.* — 12 M. *Sidcup*, in Kent (8939 inhab.). — $13^3/_4$ M. *Bexley* (21,463 inhab.). — $15^1/_4$ M. *Crayford* (comp. p. xxviii). — 17 M. *Dartford*, see p. 470.

From London to Dartford viâ Blackheath, 17 M., by electric trains of the S.R. in about $^3/_4$ hr. (3*s.* 7*d.*, 2*s.* 2*d.*). — To ($5^1/_2$ M.) *St. John's*, see above. — 6 M. *Lewisham* is a metropolitan borough of 174,194 inhabitants. — 7 M. *Blackheath* (p. 431). — 8 M. *Kidbrooke.*

9 M. *Eltham (Well Hall).* Well Hall is a housing estate created during the War for munition workers. At **Eltham** (i.e. Ealdham, 'old town'), $^1/_2$ M. to the S. of the station, are the remains of **Eltham Palace*, a residence of the kings of England from Edward II. (whose second son, John of Eltham, was born here in 1316) to Henry VIII. The Statutes of Eltham (1526) were ordinances for the regulation of the king's household. The principal relic of the palace is the great hall (101 ft. by 36 ft.. and 55 ft. high; key and short historical account at the lodge, 6*d.*; closed on Sun.), which, together with the picturesque bridge over the moat, dates from the reign of Edward IV. (1461-83). The hall has a superb hammer-beam oak roof and is lighted from both sides; it was long used as a barn, and some of its windows are still bricked up. At the E. end of the hall are some remains of the palace buildings (probably of the time of Henry VII.), and on the N. side of the bridge are timbered houses once forming part of the 'Chancellor's Lodging'. *Eltham Lodge* (built by Sir John Shaw c. 1663), in Court Road, is the club house of the Royal Blackheath Golf Club (p. 431). The parish church of St. John Baptist was rebuilt by Sir Arthur Blomfield in 1873-75; in the churchyard are buried Bishop Horne, author of the 'Commentary on the Psalms' (1730-92), Thomas Doggett, the actor (d. 1721; see p. 38), and Sir William James (p. 432). Holy Trinity Church contains a memorial to the landing of the 29th Division at Gallipoli (April 25th, 1915).

$9^1/_2$ M. *Eltham Park.* — $11^1/_2$ M. *Welling. Danson Park*, with a boating lake, was acquired for the public in 1925. — $12^3/_4$ M. *Bexley Heath.* 'The Red House' at *Upton*, near Bexley Heath, was built by Philip Webb in 1859-60 for William Morris (who lived there till 1865), and marked a new era in domestic architecture. — 14 M. *Barnehurst.* — 17 M. *Dartford*, see p. 470.

19 M. *Stone Crossing Halt. Stone* has an E.E. *Church with a low square tower and a chancel higher than its nave. According to G. E. Street, who restored it in 1860, it was built between 1250 and 1274 and was probably designed by the architect of Westminster Abbey. The interior is richly decorated with stone carving. — 19³/₄ M. *Greenhithe*, a yachting station, with paper mills. To the E. is *Ingress Abbey*, a mansion built with the stone of old London Bridge. The chalk cliffs between Greenhithe and Gravesend are disfigured by lime and cement works. — 20³/₄ M. *Swanscombe Halt.* — 21³/₄ M. *Northfleet* (15,720 inhab.) has paper mills and is the cradle of the Portland cement industry, which was started here on a large scale in 1848. The fine parish church (c. 1370) contains a carved oak rood-screen of the 14th century. The Rom. Cath. church of the Assumption, with its conspicuous tower, was built in reinforced concrete by Sir Giles Gilbert Scott (1915).

24 M. **Gravesend** (Royal Clarendon, 20 R. from 6*s*., B. 3*s*., L. 3*s*. 6*d*., D. from 4*s*.; Mitre, 9 R. from 4*s*. 6*d*., B. or L. from 2*s*. 6*d*., D. 4*s*.; Toll Gate Inn, 4 R. from 3*s*., B. or L. from 2*s*. 6*d*.), a town of 31,171 inhab., lies on the S. bank of the Thames, at the head of its estuary, and commands excellent views of the shipping. From the Town Pier a steam-ferry for vehicles and pedestrians plies every half-hour to Tilbury (p. 474); the Terrace Pier is used by pilots. The parish church of St. George (keys at the Church House) was rebuilt in 1731. Pocahontas (1595-1617), the Indian princess who saved the life of Captain John Smith (p. 264) and married John Rolfe (misnamed Thomas in the register), is buried in the chancel and is commemorated by two windows (presented in 1914 by the Society of Colonial Dames in Virginia) and a tablet. The paper for 'The Times', etc., is manufactured at the Imperial Paper Mills, which cover 45 acres and produce 2000 tons per week.

Vessels on their way up the Thames here take custom-house officers on board, and change their sea pilots (who join them at Dungeness or the Sunk Lightship) for river pilots. Races for sailing barges, from Gravesend to the Mouse Lightship and back, take place in June. Gravesend is the headquarters of the Royal Thames Yacht Club (p. 305).

Rosherville Gardens, a famous place of amusement laid out in an old chalk-pit 1 M. to the W. of Gravesend, were finally closed in 1920.

A favourite excursion from Gravesend is to **Cobham** (Leather Bottle, with Dickens relics, 10 R., R. & B. 8*s*. 6*d*., L. 2*s*. 6*d*. & 3*s*., D. 4*s*., P. 4 gns.), 5 M. to the S.S.E., where Mr. Pickwick discovered the ancient inscription. *Cobham Hall*, seat of the Earl of Darnley, dates from 1582-94, but the central portion was rebuilt by John Webb. The beautiful deer-park (650 acres; 7 M. in circumference) is famous for its rhododendrons (visitors admitted during the flowering period in May and June). The church contains an almost unrivalled series of eighteen *Brasses of the 14-16th cent. (mostly restored in 1841 and affixed to the chancel floor); behind it are the picturesque almshouses of Cobham College (1598; hall of 1362 with a fine stone chimney-piece). — *Gad's Hill Place*, 5 M. to the E.S.E. of Gravesend, was the home of Charles Dickens from 1856 till his death there in 1870. It was at Gadshill that Falstaff robbed the travellers, but was robbed in his turn by Prince Hal ('1 Henry IV', i. 2).

B. By Railway to Gravesend viâ Bromley.

$27^1/_2$ M. S.R. from Victoria or from Holborn Viaduct and St. Paul's (pp. 25, 24, 290) in $1^1/_4$ hr. (5*s.* 3*d.*, 3*s.* 2*d.*). Change at Swanley Junction.

The line from Victoria passes ($2^1/_4$ M.) *Clapham & North Stockwell* (p. 421) and ($3^1/_4$ M.) *Brixton & South Stockwell* (p. 421) and unites with the City line at (4 M.) *Herne Hill.* — 5 M. *West Dulwich* (p. 422); $5^3/_4$ M. *Sydenham Hill* (p. 426). — We pass beneath the Crystal Palace (p. 426) by the Penge Tunnel ($1^1/_4$ M. long) and emerge in Kent. — $7^1/_4$ M. *Penge (East)*, with 26,284 inhabitants. — $7^3/_4$ M. *Kent House (Beckenham)*; $8^3/_4$ M. *Beckenham Junction.* Beckenham is an agreeable suburb (33,345 inhab.). The picturesque church has an old lich-gate. — 10 M. *Shortlands.* The country seat of this name was the birthplace of George Grote, historian (1794-1871).

$10^3/_4$ M. *Bromley South.* **Bromley** (Bell; Sundridge Mansion, see p. 10) is a town of 35,052 inhabitants. Bromley Palace, rebuilt in 1776, was from Anglo-Saxon times till 1846 the chief residence of the Bishops of Rochester. Bromley College is an almshouse for clergymen's widows and daughters, founded by Bishop Warner in 1666 and consisting of two red-brick quadrangles with cloisters and chapel. In the parish church is the tomb of Dr. Johnson's wife ('Tetty', d. 1752), with a Latin inscription by her husband.

About 2-4 M. to the S. of Bromley lie *Hayes*, *West Wickham*, and *Keston* (the first two with stations on a branch of the S.R.), with beautiful commons. *Hayes Place* was the residence of the Earl of Chatham (who rebuilt the house) from 1754 till his death there in 1778 and the birthplace of William Pitt in 1759 (memorial tablet in Hayes parish church). It was here that Benjamin Franklin visited Chatham in 1775 before the latter's speech on the American question. The picturesque church of West Wickham was rebuilt by Sir Henry Heydon c. 1480. The lich-gate, glass (Flemish), screen, and font are noteworthy. Adjacent is Wickham Court, likewise erected by Sir Henry Heydon. *Holwood*, near Keston, was the residence of William Pitt from 1785 till 1802 (rebuilt by Decimus Burton in 1827); in the park, beneath the 'Emancipation Oak', is a stone bench marking the spot where Pitt and Wilberforce settled the measures to be adopted for the abolition of the slave trade (1788).

12 M. *Bickley*, close to Chislehurst (p. 471). — $14^3/_4$ M. *St. Mary Cray* has a large paper mill and a Perp. church with brasses. — $17^3/_4$ M. *Swanley Junction.* Near Swanley is the Horticultural College for Women. — $20^1/_2$ M. *Farningham Road. Darenth*, $1^1/_2$ M. to the N., has an early-Norman church. — We diverge left from the main line and pass (25 M.) *Southfleet* and (27 M.) *Rosherville.* — $27^1/_2$ M. *Gravesend* (West Street), see p. 472.

C. By Railway to Tilbury.

$22^1/_2$ M. L.M. & S.R. from Fenchurch Street (p. 24) in about 1 hr. (2*s.* 9*d.*, 1*s.* 8*d.*).

This line traverses the East End, with stations at *Stepney East* ($1^3/_4$ M.; p. 404), *Burdett Road* ($2^1/_4$ M.), and *Bromley* ($3^1/_4$ M.;

p. 402). We cross the Lea into Essex, and pass through ($4^1/_2$ M.) *Plaistow*, ($5^1/_2$ M.) *Upton Park*, and *East Ham* ($6^1/_4$ M.; comp. p. 405).

$7^1/_2$ M. **Barking**, a town of 35,523 inhab. on the *Roding*, once had a mitred abbey of Benedictine nuns, founded about 670 by St. Erkenwald, Bishop of London, who appointed his sister St. Ethelburga as its first abbess. Its sole relic is the curfew tower (late 14th cent., containing a chapel with a mutilated stone rood), now the gateway to the graveyard of the parish church of St. Margaret. The site of the abbey has been marked out in the adjoining recreation ground. The church has a fine tower, double aisles, a 13th cent. chancel with interesting features, good timber roofs, the incised slab of Martin, its first vicar (1328), and many monuments. Captain Cook was married there in 1762. Elizabeth Fry (p. 405) was buried in the Friends' graveyard in North St. About 1 M. to the E. is *Eastbury House*, externally a fine specimen of Elizabethan domestic architecture (c. 1555; now an ex-service men's club).

The railway crosses the marshes on the N. bank of the Thames, the future scene of vast industrial activities. — $10^1/_2$ M. *Dagenham Dock* or *Dagenham Breach* is an inlet of the Thames formed in 1707 by a breach in the river wall. An unsuccessful attempt was made in 1864-66 to convert it into a dock. At Dagenham are a new housing estate of the L.C.C. and the works (begun in 1929) of the Ford Motor Co. — $12^3/_4$ M. *Rainham* has a late-Norman church (1179), dedicated to St. Helen and St. Giles. — At (16 M.) *Purfleet* (Royal, a 'Trust House', 11 R., R. & B. from 7*s*., L. 2*s*. 6*d*., D. 4*s*.), with its fantastic chalk cliffs, are gunpowder magazines and the Thames Board Mills, the largest cardboard factory in Europe. — 20 M. *Grays* or *Grays Thurrock* (17,359 inhab.; Queen's, 9 R. from 5*s*., B. or L. from 2*s*. 6*d*., D. 5*s*.), a small river-port with chalk-pits and a fine modern church (All Saints) by Sir Charles Nicholson. This district is of great interest to geologists. About $1^1/_2$ M. to the W. is *West Thurrock*, with its picturesque old church (E.E.) in a solitary situation by the river.

$21^1/_2$ M. **Tilbury Docks**, opened in 1886 and enlarged in 1926-29, form part of the Port of London (p. 406), and the passenger and cargo steamers of the P. & O., Orient, White Star, Atlantic Transport, Clan, Bibby, Ellerman, Harrison, and other lines berth here. The docks (104 acres in water area, 38 ft. deep) consist of a main dock with three branch-docks, connected by a lock with the tidal basin and capable of receiving the largest vessels afloat. In the river are a cargo jetty, 1000 ft. long, and a floating landing-stage for passengers, 1142 ft. long (completed in 1930). The new entrance lock (1929) is 1000 ft. long, 110 ft. wide, and $45^1/_2$ ft. deep at high water. The new dry dock (1929), 750 ft. by 110 ft., is the largest on the Thames.

$22^1/_2$ M. **Tilbury** (Tilbury, 60 R. from 7*s*. 6*d*., B. 1*s*. 6*d*.-2*s*. 6*d*., L. 2*s*.-2*s*. 6*d*., D. 3*s*. 6*d*.), a town of 9610 inhabitants. *Tilbury Fort*, to the E., was originally constructed by Henry VIII. in 1539 to defend the mouth of the Thames.

On the approach of the Spanish Armada in 1588 it was hurriedly repaired, and the troops assembled here were reviewed by Queen Elizabeth, who appeared in helmet and corslet and uttered the well-known words: "I know I have the body of a weak, feeble woman, but I have the heart and stomach of a king, and of a king of England too."

Steam-ferry from Tilbury station to *Gravesend*, see p. 472; steamers to *Dunkirk*, see p. xvi; river steamers, see below.

D. By River.

Steamers (arrangements vary from year to year). The *Crested Eagle*, *Golden Eagle*, and *Royal Sovereign* (General Steam Navigation Co., 15 Trinity Square, E.C. 3) start daily in summer (except Fri.) from Tower Pier (Pl. R 42, *III*) for Greenwich, North Woolwich, Tilbury, Southend (3*s*., return-fare 5*s*.), Margate (6*s*., 10*s*.), and Ramsgate (6*s*. 6*d*., 11*s*.).

The scenery of the Thames below London contrasts with the smiling beauties of the same river higher up; yet the trip to Tilbury has attractions of its own, affording a good survey of the vast sea-borne traffic of London and its chief industrial area.

Leaving Tower Pier, the steamer steers through the *Pool*. The river is lined with wharves and warehouses: on the S. bank, Hay's and Cotton's Wharves, where the bulk of London's eggs, bacon, cheese, and butter is landed; on the N., near London Bridge (p. 297), is Fresh Wharf, for foreign fruit (fresh and dried). We obtain a view of the *Tower of London* (p. 389), beyond which we pass beneath Tower Bridge (p. 398). R., the warehouses of *Bermondsey* (p. 412), with Butler's Wharf, which handles huge quantities of tea and other dutiable foodstuffs, and the little St. Saviour's Dock. L., the entrances to the *St. Katharine's Docks* (p. 407) and (1 M.) the *London Docks* (p. 407), beyond which is *Wapping* (p. 404) with Wapping Old Stairs and the Tunnel Pier. Opposite are the picturesque riverside houses of *Rotherhithe* (p. 413), with Cherry Garden Pier, recalling the cherry-gardens mentioned by Pepys, and St. Mary's Church. Wapping is succeeded by (2 M.) *Shadwell* (p. 404), with its park. Opposite are the entrance to the *Surrey Docks* (p. 407); Bellamy's Wharf, which specializes in the unloading and storing of grain and fruit: and Globe Pier. L., *Limehouse* (p. 505), with the Regent's Canal Dock. The Pool ends at Limehouse Pier, beyond which the next stretch of river is known as Limehouse Reach. Opposite is Cuckold's Point. The river turns S. and rounds the Isle of Dogs (p. 405). L., the W. entrances to the *West India Docks* (p. 408); r., the S. entrance to the Surrey Docks. Opposite (3 M.) *Millwall*, with Millwall Dock (p. 408), lies *Deptford* (p. 427), with the (4 M.) Royal Victualling Yard.

R., beyond Deptford Creek, is **Greenwich** (p. 428), with (5 M.) Greenwich Hospital adjoining the pier and Greenwich Park and the Royal Observatory on the hill-slopes above. The river turns N. again (Blackwall Reach), with *Cubitt Town* (p. 405) on the left. Beyond

(6 M.) the E. entrances to the West India Docks lies *Blackwall*, with the *East India Docks* (p. 408). Opposite are the South Metropolitan Gas Works. Beyond Blackwall Point (r.) the river turns S.E. (Bugsby's Reach). L. (7 M.), *Bow Creek*, the mouth of the *Lea*, which divides London County from Essex and was made navigable to Hertford in 1770; the W. entrance to the *Victoria and Albert Docks* (p. 408); and, farther on, *Silvertown*, where the explosion of a munitions factory on Jan. 19th, 1917, caused the death of 69 persons and injuries to 400 others. The river runs due E.

Then **Woolwich** (r.; p. 432), with (9 M.) the Royal Arsenal. We enter Gallions Reach. L. (11 M.), the E. entrances to the Victoria and Albert Docks and then *Beckton*, with the chief works of the Gas Light & Coke Co. (p. 345). These are the largest gas works in the world (300 acres; output over 47,000,000,000 cubic ft. per annum). Beyond (12 M.) *Barking Creek*, the mouth of the *Roding*, is the electric power station at *Creekmouth* (present capacity 100,000 kilowatts, to be increased to 600,000). Near Barking Creek on the N. bank and at *Crossness*, on the S. (farther on), are the outlets of London's drainage system (p. xxxv). The banks are flat and marshy, recalling a Dutch landscape. Barking Level is protected from floods by an embankment of vast antiquity. Barking Reach is succeeded by Halfway Reach, with (l.) Dagenham Breach (14 M.; p. 474) and (r.) Crossness. Dagenham Wharf deals chiefly with coal. In Erith Reach lies (r.) *Erith* (17 M.; p. 470). Farther on, at the beginning of Long Reach, is (l.) *Purfleet* (19 M.; p. 474), opposite *Dartford Creek*, the mouth of the *Darenth* (comp. p. 470), near which are the Admiralty 'measured mile' and a smallpox hospital. Opposite Stone Ness (l.), with its lighthouse, lies the picturesque little town of *Greenhithe* (22 M.; p. 472), with Ingress Abbey. Moored in the river here are the 'Worcester' (launched in 1833), or Thames Nautical Training College (founded in 1862), where cadets are trained as officers in the mercantile marine; the 'Warspite' (the ex-cruiser 'Hermione'; a descendant of the 'Beatty', the first training ship in the world, 1786), maintained by the Marine Society (founded by Jonas Hanway in 1756) for poor boys of good character; and the 'Arethusa' (a 50-gun frigate launched in 1842), for destitute boys, maintained by the Shaftesbury Homes. On the Kentish bank are numerous cement works. St. Clement's or Fiddler's Reach brings us to (l.) West Thurrock Church and *Grays* (24 M.; p. 474), with the 'Exmouth' (renewed in 1905), a training ship maintained since 1876 by the Metropolitan Asylums Board. At Broad Ness (r.) the river bends S.E. (Northfleet Hope). Beyond *Northfleet* (l.; p. 472) are the docks, railway station, and fort of *Tilbury* (p. 474). Opposite, connected by steam-ferry, lies *Gravesend* (27 M.; p. 472).

50. Epping Forest. Waltham Abbey.

Epping Forest is reached by the L. & N.E.R. from Liverpool Street Station (p. 24) to *Loughton* (in $^3/_4$ hr.; 2*s*. 4*d*., 1*s*. 10*d*., 1*s*. 5*d*.) or to *Chingford* (in $^1/_2$ hr.; 1*s*. 10*d*., 1*s*. 5*d*., 1*s*. 1*d*.). Loughton may be reached also from Fenchurch Street (p. 24). — OMNIBUSES Nos. 38, 38e, 96, 135, 138, 196, see Appx., p. 56. — TRAMS Nos. 55, 57, 61, 81, see Appx., p. 63.

Waltham Abbey is 1 M. from the station of *Waltham Cross*, which is reached from Liverpool Street in about $^3/_4$ hr. (2*s*. 4*d*., 1*s*. 10*d*., 1*s*. 5*d*.). — OMNIBUSES Nos. 69, 212b, 212c, see Appx., p. 56. — TRAM No. 79, see Appx., p. 63.

Good walkers with a long day at their disposal should cross the forest from Chingford viâ Fairmead, High Beach, and Monk Wood to Ambresbury Banks, and thence walk W. to Waltham Abbey.

FROM LIVERPOOL STREET TO LOUGHTON. The train crosses the East End, with stations at *Bethnal Green* (p. 403) and *Coborn Road*. Beyond the Lea (p. 476) we enter Essex. — 4 M. *Stratford* (p. 403).

The next stations on the main line are ($4^1/_2$ M.) *Maryland Point*, ($5^1/_4$ M.) *Forest Gate*, ($6^1/_4$ M.) *Manor Park*, and ($7^1/_4$ M.) **Ilford** (Angel), a borough of 85,194 inhabitants. In Manor Park Cemetery, to the S. of Wanstead Flats (see below), is buried Jack Cornwell, V.C., the boy-hero of the Battle of Jutland (comp. p. 311). St. Andrew's, Ilford, designed by Sir Herbert Baker (1924), has a baptistery surmounted by a bronze figure of Peace, by Charles Wheeler, and it contains a triptych by Colin Gill. *Valentines Park*, to the N., is now public property, and its late 17th cent. mansion is used as the offices of the district council. Adjoining Ilford on the E. is the new L.C.C. housing estate of *Becontree*.

5 M. **Leyton**, a borough of 128,430 inhabitants. John Strype, antiquary (1643-1737), is buried (no monument) in the chancel of the parish church of St. Mary, of which he was vicar from 1669; his vicarage is now used as the church house. The church contains numerous 17-18th cent. monuments (including that of Sir Michael Hicks, 1543-1612). — 6 M. *Leytonstone*.

At *Wanstead* (15,298 inhab.), 1 M. to the E., lies the public *Wanstead Park* (184 acres). It formerly belonged to a mansion rebuilt in a magnificent style about 1715 by Earl Tylney and pulled down after 1822. In 1801-10 it was the residence of the exiled Prince de Condé. On the N. stands the church of St. Mary, rebuilt in 1787-90 by Thomas Hardwick and containing the sumptuous monument of Sir Josiah Child (1630-99), chairman of the East India Company. The park, which is intersected by the Roding, retains avenues, a lake and canals, a heronry, a grotto, and other vestiges of its vanished glory.

7 M. *Snaresbrook*, with the *Royal Infant Orphanage* (founded in 1827 by Dr. Andrew Reed and others). — $7^3/_4$ M. *George Lane*. — 9 M. *Woodford* (Castle, a 'Trust House', 4 R., R. & B. from 5*s*. 6*d*., L. 2*s*. 6*d*., D. 3*s*. 6*d*., P. from 3 gns.), with 21,236 inhabitants.

Woodford is connected with *Ilford* ($7^1/_2$ M.; see above) by a branch-line viâ ($2^1/_4$ M.) *Chigwell*. The fine old King's Head Inn here is the original of the Maypole in 'Barnaby Rudge'. The picturesque church contains the brass of Samuel Harsnett (1561-1631), Archbishop of York and founder in 1629 of the grammar school here, where William Penn received his early education. *Grange Hill*, the next station, 3 M. from Woodford, is the nearest to *Hainault Forest*, some 800 acres of which (now mostly meadowland) were saved for the public in 1905.

10¼ M. *Buckhurst Hill* (Roebuck, a 'Trust House', 13 R., R. & B. from 8*s.*, L. 2*s.* 6*d.* & 3*s.*, tea 1*s.* 3*d.*, D. 4*s.* 6*d.*, P. from 4 gns.), with 5008 inhabitants. — 11½ M. **Loughton** (Crown; 5749 inhab.) adjoins the E. edge of Epping Forest.

Beyond Loughton the railway (fewer trains) continues to skirt the forest, with stations at (13 M.) *Chigwell Lane* and (15 M.) *Theydon Bois* (pron. 'theydon boys'). — 16½ M. **Epping** (Thatched House, 7 R. from 5*s.*, B. 3*s.*, L. 3*s.* 6*d.*, D. 4*s.* 6*d.*, P. from 90*s.*; Cock; Bell, a 'Trust House', 1 R., L. 2*s.* 6*d.*, tea 1*s.*, D. 3*s.*), a town of 4196 inhab., lies ½ M. to the N. of the forest to which it gives its name. — The railway goes on beyond (19 M.) *North Weald* and (21 M.) *Blake Hall* to its terminus at (22¾ M.) *Ongar* or *Chipping Ongar*, a small town with an ancient castle-mound and an interesting church largely composed of Roman building materials. *Greensted*, 1 M. to the W., has a unique little Saxon *Church, the walls of its nave being formed of split oak-trunks set upright on a modern dwarf wall. It is possibly the timber chapel raised about 1013 to commemorate the passing through Ongar of St. Edmund's remains. A tablet on the S. wall of *Stondon Massey* church, 3 M. to the S.E. of Ongar, commemorates William Byrd (1538?-1623), composer, who lived at Stondon Place from 1595 onwards and was buried in the churchyard.

From Liverpool Street to Chingford. This line runs viâ *Bethnal Green* (p. 403), *Cambridge Heath, London Fields*, and (3 M.) *Hackney Downs.*

At Hackney Downs the Enfield line diverges left viâ *Stoke Newington* (p. 400), *Stamford Hill*, and *Seven Sisters, Bruce Grove,* and *White Hart Lane*, the last three stations serving **Tottenham,** in Middlesex, with 146,711 inhabitants. The 'Seven Sisters', near the junction of Tottenham High Road and Seven Sisters Road, are seven elms (planted in 1886), the originals of which, according to tradition, were planted by the seven daughters of Robert Bruce, king of Scotland, to preserve the memory of a martyr burned at the stake there. The High Cross (1456) was covered with stucco and 'gothicized' in 1809. *Bruce Castle*, on the site of a manor house belonging to Robert Bruce's father (d. 1303), dates from the early 16th cent. but was refronted in the late 17th and subsequently much altered. At one time it was a school, kept in 1827-33 by Sir Rowland Hill (p. 266). It is now a public museum (open 10-dusk, except Sun. and Wed.), which includes a fine collection illustrating the history and topography of North London and the *Union of Post Office Workers' Collection of prints, documents, and relics relating to the English postal system, particularly the mail-coach period.

8 M. *Silver Street* and (8¾ M.) *Lower Edmonton* are the stations for **Edmonton** (66,807 inhab.). John Keats came to live in 1804 at his maternal grandmother's house (pulled down) in Church St., he was educated at Enfield by John Clarke (comp. p. 328), and in 1810-15 he served his apprenticeship to Thomas Hammond, the surgeon, the site of whose house is marked by a tablet on No. 7 Church St. Bay Cottage (now 'Lamb's Cottage', opposite No. 34), likewise in Church St., was the last home (1833-1834) of Charles Lamb, who is buried in the westernmost section of the churchyard (to the S.W. of the W. tower, near the brick wall; grave with inscription by Cary, p. 370). Mary Lamb (d. 1847) lies in the same grave. The church contains some brasses and a tablet to Charles Lamb. The Bell Inn of 'John Gilpin' has been rebuilt.

10¾ M. *Enfield Town.* **Enfield** (60,738 inhab.) was once a royal manor, but the palace, rebuilt c. 1552 by Edward VI. for his sister Elizabeth, has disappeared. The royal hunting grounds of *Enfield Chase* were enclosed in 1777. The parish church contains the tomb and brass of Lady Tiptoft (d. 1446) and other monuments. The Lambs lodged at Westwood Cottage, 89 Chase Side, in 1829-33, having previously (1827-29) occupied the house next door (No. 87, tablet). Enfield has another station on a branch of the L. & N.E.R. (comp. p. 483), which goes on to Hertford (p. 482) viâ (4 M.) *Cuffley*, where a Zeppelin (L 21) was brought down by Captain W. L. Robinson, V.C., on Sept. 3rd, 1916 (obelisk).

Beyond (4 M.) *Clapton* we cross the *Lea* into Essex and diverge right from the Waltham line (p. 480). — $5^3/_4$ M. *St. James' Street*, $6^1/_4$ M. *Hoe Street*, and 7 M. *Wood Street* are three stations for **Walthamstow,** a borough of 129,395 inhabitants. St. Mary's, rebuilt in 1537 by Sir George Monoux (Lord Mayor of London in 1514), contains six brasses (the earliest that of Henry Crane, 1436) and numerous monuments, including one to Lady Merry (d. 1632) by Nicholas Stone, and one to Margaret, sister of William Penn. Adjacent are the picturesque almshouses founded by Sir George Monoux in 1527. The Monoux School occupies new premises (1927) in Chingford Road. Low Hall (near Markhouse Road), Salisbury Hall (in Chingford Road), and Essex Hall (at Higham Hill) are three 16th cent. manor houses; the last was at one time a school, where Disraeli was educated in 1817-20. William Morris (p. 369) was born at Elm House, Clay Hill (pulled down), and spent his early years at Water House (now 'The Winns'), adjoining Lloyd Park in Forest Road. *Forest School*, $^1/_2$ M. from Snaresbrook station (p. 477), was founded in 1834 in connection with King's College (p. 106). — $8^1/_2$ M. *Highams Park*.

$10^1/_2$ M. **Chingford** (Royal Forest Hotel, see p. 10), a town of 9482 inhab., is the best starting point for the exploration of Epping Forest. The old parish church, long a ruin, was restored for service in 1929. The timbered house adjoining the hotel, known as 'Queen Elizabeth's Hunting Lodge', with old tapestry, contains a museum illustrating the natural history and archæology of the forest (open free daily 10-4). On Chingford Plain, to the W., is a public golf-course. Farther W., on the edge of the forest, is an obelisk, due N. of Greenwich Observatory and sometimes used in verifying calculations.

***Epping Forest,** an unspoiled tract of woodland occupying the high ground between the Lea and Roding valleys, is a relic of Waltham Forest, a royal hunting ground extending almost to the gates of London. It is now about 14 M. long, with a maximum width of less than 2 M. Most of the present area of 6000 acres was purchased for the public in 1878 by the City Corporation and formally dedicated in 1882. The forest contains about 100 fallow deer (probably indigenous), its bird life is varied (herons, kingfishers, jays, owls, etc.), and it is a noted hunting ground of entomologists. The chief trees (many of them pollarded) are the hornbeam, beech, oak, birch, and holly; alien species (e.g. firs) are excluded. The 'retreats' on the edges of the forest are tea gardens frequented by 'beanfeast' parties.

Perhaps the finest point in the forest is *High Beach* (360 ft.; King's Oak Hotel), with a conspicuous church-spire and superb beech trees, about 2 M. to the N.E. of Chingford, viâ *Fairmead*, and the same distance to the N.W. of Loughton, viâ *Loughton Camp*, a prehistoric earthwork. Tennyson was living in 1837 at Beach Hill Park, near here, when he wrote 'The Talking Oak' and 'Locksley Hall'. From High Beach walkers should visit *Monk Wood*, a beautiful beech wood 1 M. to the E., and proceed N.E., past the ($^3/_4$ M.) Wake Arms at the cross-roads, to ($^3/_4$ M.) *Ambresbury Banks*, on the Epping road. This prehistoric camp, 12 acres in extent, is the traditional scene of the defeat of Boadicea by Suetonius (A.D. 62). Those bound for Epping (2 M.; p. 478) should pay a visit to *Epping Thicks* (beeches and hollies) on their way.

From High Beach, the Wake Arms, and Ambresbury Banks pleasant roads (3-$3^1/_2$ M.) run W. to Waltham Abbey (see below).

From Liverpool Street to Waltham Cross. At (4 M.) *Clapton* we diverge from the Chingford line (p. 479) and ascend the valley of the *Lea*, passing large reservoirs. The valley is largely occupied by market gardens with a vast acreage of glass, producing some 35,000 tons of tomatoes annually; the river, which divides Middlesex (and, beyond Enfield Lock, Hertfordshire) from Essex, is famous for its coarse-fishing. — 6 M. *Tottenham (Hale)*, see p. 478. — 10 M. *Ponders End*. — $10^3/_4$ M. *Brimsdown*. — At ($11^3/_4$ M.) *Enfield Lock* is the *Royal Small Arms Factory*.

$12^3/_4$ M. *Waltham Cross*, with an Eleanor's Cross (1294, restored by Lady Meux in 1878; comp. p. 69), is $^1/_4$ M. to the W. of the station.

Farther W. lies *Theobald's Park*, residence of Lady Meux. Inside the W. entrance of the park is *Temple Bar* (p. 239), re-erected in 1888, largely with new materials. The present mansion was built in 1765-70. The old palace, $1^1/_2$ M. to the N.E., razed to the ground by Parliament in 1650, was the favourite residence of James I. and the scene of his death in 1625. It was built in 1570 by Lord Burghley, whose son the Earl of Salisbury was persuaded by the king in 1607 to exchange it for Hatfield House (p. 484).

About 1 M. to the E. of the station lies **Waltham Abbey** (officially *Waltham Holy Cross*), a town of 6847 inhab. on the Lea, deriving its name and origin from its *Abbey Church.

According to the legend, the church was founded early in the 11th cent. by Tovi, a Danish thane, to receive a miraculous cross found in Somerset. In 1060 the church was rebuilt and provided with a college of secular canons by Harold, afterwards king of England, who was in all probability buried here after his death in 1066 at the Battle of Hastings. Henry II. rebuilt the church in 1177 and raised the college into an Augustinian abbey. The present building is only the nave of his church, the choir and transepts having been demolished at the time of the Reformation. The central tower fell in 1552 and was replaced in 1558 by a tower at the W. end, which incorporates a Dec. doorway. On the S. side of the church is a Lady Chapel in the Dec. style (c. 1316). The whole building was restored by William Burges in 1859-60. — Thomas Tallis was organist here (from 1540 onwards). Outside the church, on the S., is an ancient elm, 20 ft. in girth. A patch of rubble visible in the exterior of the E. end (S. side) may be a relic of Harold's church.

We enter the church (adm. 6*d.*) by the W. door. Within the tower are the pillory (dated 1598) and whipping post. The nave (100 ft. long, 55 ft. wide, and 52 ft. high), built of Caen stone, consists of seven bays supported by massive columns (four of which are adorned with chevrons or spirals), with an elaborate triforium and clerestory above. It "represents in its best form the gradual progress of a great church during the first half of the twelfth century". The two W. bays were altered to their present form in 1280. The modern E. end is built in beneath the only remaining Norman arch of the crossing. The ceiling was painted by Sir Edward Poynter (1862), the E. windows are by Burne-Jones. The marble font is late-Norman, but has been altered. There is a gallery at the W. end, reached by a spiral staircase inside one of the columns. On the wall of the S. aisle are three 16th cent. brasses, and at its E. end is the tomb of Sir Edward Denny (d. 1599), adjoined by the alabaster tomb-figure of Lady Elizabeth Greville (d. 1619), cousin of Lady Jane Grey. On the altar-tomb of Captain Robert Smith (d. 1697), at the E. end of the N. aisle, is a fragment of black marble, said to have belonged to Harold's tomb. The Lady Chapel, raised 5 ft. above the nave, from which it is separated by a modern oak screen, contains an old pulpit and clock (17th cent.) and other relics. On its E. wall are remains of a fresco of the Last Judgment.

On the N.W. side of the church is *Romeland*, used as a market-place, with old cottages. Of the monastic buildings, which stood on the N. side of the church, nothing remains but the gateway (1370). In the meadow a little farther on the Lea is spanned by *Harold's Bridge*, a small flat arch of the same date. — To the S. of Waltham Abbey lies the *Royal Gunpowder Factory*.

Beyond Waltham Cross the railway continues to follow the Lea valley. — 14 M. *Cheshunt* (13,628 inhab.). The theological college, belonging to the Countess of Huntingdon's Connexion, was established here in 1792 but was removed to Cambridge in 1905. The 'Great House' (15th cent., but much altered), $^{1}/_{4}$ M. to the N. of the church, is erroneously said to have been erected by Card. Wolsey, to whom the manor of Moteland was given by Henry VIII. *Caldecott House*, at Goff's Oak, close by, provides a public school education for children of the working class. — 17 M. *Broxbourne & Hoddesdon.* Broxbourne (Crown) has a fine Perp. church (1522). *Haileybury College*, 3 M. to the N., founded in 1806 as the East India Company's training college, has been a public school since 1862. It now has 500 boys. On the right diverges the main line to Cambridge. — 19 M. *Rye House* is the station for a pleasure resort occupying the site of Rye House, of which the old embattled gatehouse is a relic. The 'Rye House Plot' (1683), an alleged conspiracy which had for its object the assassination of Charles II. and the Duke of York on their way back from Newmarket, led to the execution of Algernon Sidney (p. 390), Lord Russell (p. 110), and others. The 'Great Bed of Ware', which measures 12 ft. each way and is mentioned in 'Twelfth Night' (iii. 2), is kept here. — 20$^{1}/_{4}$ M. *St. Margaret's.* The second station on the branch-line to (13$^{3}/_{4}$ M.) *Buntingford* is (3$^{3}/_{4}$ M.) *Widford*, near which is *Blakesware*, residence of Lord Gerard. About $^{1}/_{2}$ M. nearer Widford lay the Blakesmoor in H—shire of 'Elia', visited by Charles Lamb when a boy, his grandmother Mary Field (d. 1792; buried in the S.W. corner of the old churchyard at Widford) being housekeeper there. John Eliot (1604-90; p. 292) was baptized at Widford church, and the E. window was set up by his descendants in 1894. - $22^1/_4$ M. *Ware* (Canons, 10 R. from 6*s*., B. or L. 3*s*. 6*d*., D. 5*s*., P. from 5 gns.; Saracen's Head), a market-town of 5949 inhab., with an important trade in malt. The fine parish church (Dec., with Perp. chancel and tower) contains a 14th cent. font with carved panels and a tablet (1907) commemorating Charles Chauncy (1592-1672), vicar in 1627-33, who in 1654 became the second president of Harvard College. — $24^1/_4$ M. **Hertford** (pron. 'harford'; Dimsdale, 11 R. from 5*s*. 6*d*., B. 2*s*. 6*d*. - 3*s*. 6*d*., L. 3*s*. & 3*s*. 6*d*., D. 5*s*., P. from 4 gns.; Salisbury Arms, 8 R. from 5*s*., B. 2*s*. 6*d*., L. 3*s*., D. 3*s*. 6*d*., P. 12*s*.), the county town, with 10,702 inhabitants. The site of the ancient castle, where Isabella of France, widow of Edward II., died in 1358, is now occupied by a Jacobean mansion. *Christ's Hospital* (280 girls; comp. p. 265), in Fore St., was established in Hertford in 1685, from which period date the writing school, the master's house, and the entrance gates. The grammar school and headmistress's house date from 1750, the dining hall from 1798. The modern buildings are by A. R. Stenning (1902-6). Till 1902 the buildings included a boys' preparatory school.

51. St. Albans.

St. Albans may be reached from London by three lines of RAILWAY (same fares), of which the St. Pancras route is the quickest and most direct. The other routes afford opportunities of including visits to Harrow or Hatfield. — OMNIBUS No. 84, see Appx., p. 60.

A. BY THE L.M. & S.R. VIÂ MILL HILL.

20 M. Trains from St. Pancras (p. 24) in $^1/_2$-1 hr. (4*s*. 2*d*., 2*s*. 6*d*.).

The first stations are *Kentish Town, West Hampstead, Cricklewood* (p. 372), and (7 M.) *Hendon* (p. 386). — $9^1/_2$ M. *Mill Hill* has a public school (460 boys), founded by Congregationalists in 1807, and St. Joseph's College for the training of Rom. Cath. missionaries, founded by Cardinal Vaughan (p. 158) in 1866. St. Paul's Church was built at the expense of William Wilberforce, who was living at Highwood Hill in 1826-31. Near Mill Hill Park is the observatory of the University of London (1929), with a 24 in. reflecting telescope.

About $1^1/_2$ M. to the W. lies *Edgware*, a suburb of phenomenal growth, with several old inns (tube station, see Appx., p. 55; L. & N.E.R. station, see p. 483). Farther W. lay *Canons*, a magnificent seat (Pope's 'Timon's Villa') built by the Duke of Chandos in 1710-20 and pulled down in 1747. The present house is now a girls' school. Handel acted in 1718-21 as the duke's choirmaster and as organist in the church of St. Lawrence, at *Little Stanmore* or *Whitchurch*, which was rebuilt by the duke in 1715-20 and contains the organ used by Handel, frescoes by Bellucci and Laguerre, and a monument of the duke (1673-1744). In this churchyard is the grave of William Powell (d. 1780), the alleged original of the 'Harmonious Blacksmith'. Stanmore (p. 484) lies $1^1/_2$ M. to the N.W.

We pass from Middlesex into Hertfordshire. — $12^1/_2$ M. *Elstree*, a picturesque village with a large reservoir (fishing) and several film studios, including those of British International Pictures, Ltd. (1926), the largest in the country. — $15^1/_4$ M. *Radlett* (Aldenham Lodge, 32 R. from 5*s*. 6*d*., B. 3*s*., L. 3*s*. 6*d*., D. 5*s*. 6*d*., P. from 4 gns.;

Red Lion, a 'Trust House', 9 R., R. & B. from 7*s.* 6*d.*, L. 2*s.* 6*d.* & 3*s.*, D. 4*s.*, P. from 3$^1/_2$ gns.) is 2 M. to the N.E. of *Aldenham*, which has an interesting church (oak roof of c. 1480; 12th cent. font; brasses) and a public school (founded 1597; 240 boys). — 18$^1/_4$ M. *Napsbury.* — 20 M. *St. Albans*, see p. 484.

B. By the L. & N.E.R. viâ Hatfield.

23$^1/_2$ M. Trains from King's Cross (p. 24) in about 1 hr. (4*s.* 2*d.*, 2*s.* 6*d.*). Change at Hatfield.

2$^1/_2$ M. *Finsbury Park* (p. 400); 3$^1/_2$ M. *Harringay.* — 4$^1/_2$ M. *Hornsey* (87,659 inhab.). Samuel Rogers (1763-1855), the banker-poet, is buried in the churchyard of St. Mary's. — 5 M. *Wood Green* (50,707 inhab.), station for Alexandra Palace (p. 388) and junction for Enfield and Hertford (see p. 479). — 6$^1/_2$ M. *New Southgate*, station for *Colney Hatch*, with a L.C.C. mental hospital (2000 patients), opened in 1851. Christ Church at Southgate (39,122 inhab.), built by Sir George Gilbert Scott in 1863, contains windows by Burne-Jones and Rossetti. — 8$^1/_4$ M. *Oakleigh Park.*

9$^1/_4$ M. *New Barnet* is the S.E. suburb of **Barnet,** *Chipping Barnet*, or *High Barnet* (Old Salisbury Arms, 8 R.; Red Lion; Green Dragon, a 'Trust House', 3 R., R. & B. from 5*s.*, L. 2*s.* 6*d.*, tea 1*s.*, S. 2*s.*), a Hertfordshire market-town of 11,772 inhab., famous for its horse and cattle fair (held on Sept. 4-6th; now chiefly a pleasure fair). Near the parish church of St. John are the old hall (now a museum) of the Queen Elizabeth Grammar School (1573) and the Jesus Hospital, in Wood St., founded in 1672. St. Mary's, *East Barnet*, is an interesting early-Norman church. In Well House Lane, on the outskirts of the town, is a 'physic well' visited by Pepys on July 11th, 1664. An obelisk (1740) on *Hadley Green*, $^1/_2$ M. to the N. of the town, marks the supposed site of the battle of Barnet (1471) between Edward IV. and Warwick the 'king-maker', in which the latter was defeated and slain.

High Barnet station is the terminus of another line (11$^1/_4$ M.) from King's Cross. Stations: *Finsbury Park; Stroud Green; Crouch End;* 4$^3/_4$ M. *Highgate* (p. 387). — 7$^1/_4$ M. *Finchley (Church End)*, junction for Edgware (4 M.; p. 482). Finchley (46,716 inhab.) has a Perp. parish church (St. Mary's) with old brasses. Finchley Common (now enclosed) was a haunt of highwaymen. At the junction of Regent's Park Road and the North Circular Road is a statue ('La Délivrance') by Emile Guillaume, commemorating the battle of the Marne and presented by Lord Rothermere in 1927. — 9$^1/_2$ M. *Totteridge.* Cardinal Manning (1808-92) was born at Copped Hall.

10$^1/_2$ M. *Hadley Wood*, a relic of Enfield Chase (p. 478), is a favourite object for excursions. — 12$^3/_4$ M. *Potter's Bar* (White Horse). — 14$^3/_4$ M. *Brookman's Park* (comp. p. 105).

17$^3/_4$ M. **Hatfield** (Red Lion, 9 R. from 6*s.*, B. or L. 3*s.*, tea 1*s.* 6*d.*, D. 5*s.*) has a large parish church (mainly Dec.) containing the tomb of Robert Cecil, 1st Earl of Salisbury (1563-1612).

Adjacent on the E. lies ***Hatfield House**, the Jacobean mansion of the Marquis of Salisbury, in a park 9 M. in circumference. Originally the property of the Bishops of Ely, it was acquired by Henry VIII. in 1538, but James I. exchanged it for Theobald's (p. 480) in 1607. The present house was built for the Earl of Salisbury in 1611, but part of the old palace, built by Cardinal Morton when bishop of Ely (1479-83), survives. Here Elizabeth received the news of her accession to the throne. The house is shown to visitors on Wed. and Thurs. (2-5 p.m.) between Easter Monday and August Bank Holiday.

We diverge W. from the main line and pass ($20^1/_2$ M.) *Smallford* and (22 M.) *Hill End*. — $23^1/_2$ M. *St. Albans*, see p. 459.

C. By the L.M. & S.R. viâ Watford.

24 M. Trains from Euston (p. 24) in 1-$1^1/_4$ hr. (4*s.* 2*d.*, 2*s.* 6*d.*). Change at Watford Junction. — Bakerloo Tube to Watford, see Appx., p. 53.

$5^1/_2$ M. *Willesden Junction*, an important railway centre. Willesden has 165,674 inhabitants. Charles Reade (1814-1884), the novelist, is buried in the graveyard of the parish church (St. Mary's). — 6 M. *Harlesden*. — 8 M. *Wembley* (Stadium, see pp. 39, 40). — $10^1/_4$ M. *Kenton*. — $11^1/_2$ M. *Harrow & Wealdstone*, 1 M. to the N. of Harrow (p. 488), is the junction for (2 M.) *Stanmore* (Abercorn Arms Royal). Stanmore Common (150 acres) is picturesque. — Beyond ($13^1/_4$ M.) *Hatch End* we enter Hertfordshire. — 16 M. *Bushey* (Bushey Hall, see p. 10), a residential district (8088 inhab.).

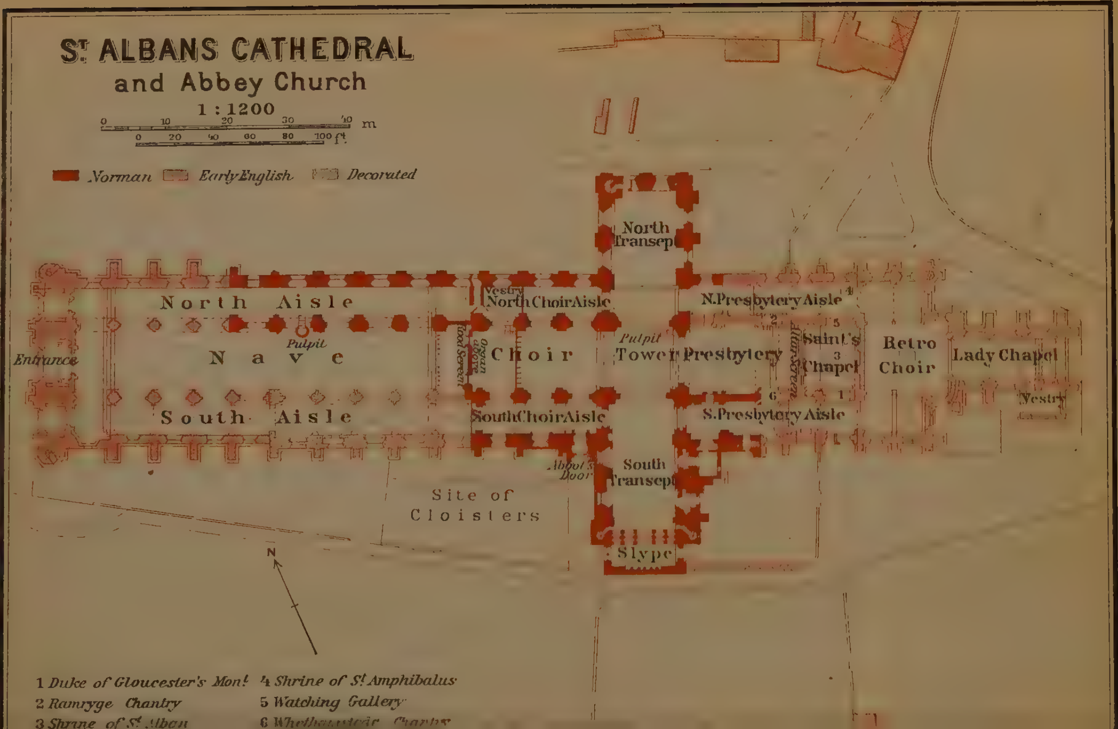
$17^1/_2$ M. *Watford Junction*. **Watford** (Rose & Crown, 23 R. from 5*s.* 6*d.*, B. 1*s.* 6*d.* or 3*s.*, L. 3*s.* 6*d.*, D. 4*s.* 6*d.*; Clarendon, 15 R. from 6*s.*, B. or L. 2*s.* 6*d.*, D. 4*s.*; Essex Arms, a 'Trust House', 7 R., R. & B. from 8*s.*, L. 2*s.* 6*d.*, D. 4*s.*), on the *Colne*, is a busy town of 45,922 inhabitants. The Essex Chapel (1595) in the parish church of St. Mary contains fine monuments, including two by Nicholas Stone. The Rom. Cath. church of the Holy Rood, in Market St., is a fine work by J. F. Bentley (1889-1900). The London Orphan School and Royal British Orphan School, founded by Dr. Andrew Reed in 1813, educate 400 boys and 200 girls of the middle classes.

Cassiobury, the former seat of the Earls of Essex, was pulled down in 1924, and its park (169 acres) is now public property. — A branch-line runs W. to *Rickmansworth* ($4^1/_2$ M.; p. 489).

We diverge N.E. from the main line and pass ($18^1/_2$ M.) *Watford North*, (21 M.) *Bricket Wood*, and ($22^1/_2$ M.) *Park Street & Frogmore*. — 24 M. *St. Albans*.

St. Albans. — Railway Stations. *City* (L.M. & S.R.), Victoria St., for the trains to St. Pancras; *L. & N.E.R.*, London Road, for the trains to King's Cross; *Abbey* (L.M. & S.R.), St. Stephen's Hill, for the trains to Euston. — Hotels. *Red Lion*, High St., 21 R., R. & B. 8*s.* 6*d.*, L. 3*s.*, D. 4*s.*, P. from $3^1/_2$ gns.; *Peahen*, London Road, 26 R. from 6*s.*, B. 1*s.* 6*d.*-3*s.*, L. 4*s.*, D. 6*s.*, P. from $5^1/_2$ gns.; *Ver House*, at the foot of Holywell Hill, by the bridge over the Ver, with beautiful gardens, 12 R., unlicensed, R. & B. 8*s.* 6*d.*, L. 2*s.* 6*d.* & 3*s.*, tea 1*s.* 6*d.*

St. Albans, an ancient and picturesque city of 25,593 inhab., is situated on a hill on the left bank of the little river *Ver*. Straw-hat making is the chief industry.



ST. ALBANS CATHEDRAL
and Abbey Church
1 : 1200
0 10 20 30 40 m
0 20 40 60 80 100 ft.
Norman
Early English
Decorated
North Transept
North Aisle
Nave
South Aisle
Entrance
Pulpit
Vestry
North Choir Aisle
Choir
Organ above
Rood Screen
South Choir Aisle
Pulpit
Tower
Presbytery
N. Presbytery Aisle
S. Presbytery Aisle
Altar Screen
Saint's Chapel
Retro Choir
Lady Chapel
Vestry
South Transept
Abbot's Door
Slype
Site of Cloisters
N
1 Duke of Gloucester's Mont.
2 Ramryge Chantry
3 Shrine of St. Alban
4 Shrine of St. Amphibalus
5 Watching Gallery
6 Whethamstede Chantry

St. Albans lies near the site (p. 487) of *Verulamium*, the only known 'municipium' in Roman Britain. This title was conferred by the Romans on pre-existing native towns, and Verulamium received it before the Boadicean revolt (A.D. 62; p. xxvi). St. Alban was a Roman soldier, the 'protomartyr of Britain', who was beheaded here about 304 during Diocletian's persecution. In 793 the body of the saint was discovered by Offa, King of the Mercians, who founded a Benedictine abbey on the site, around which a new town sprang up. The abbey acquired vast wealth and power, and from 1154 till 1396 its mitred abbot took precedence of all other English abbots. It became famous also for its school of historians, who included Roger de Wendover (d. 1236), Matthew Paris (d. 1259), and Thomas Walsingham (d. 1422?). John Ball, the rebel priest and associate of Wat Tyler, was hanged here in 1381. During the War of the Roses St. Albans was the scene of two important battles: in the first (1455) Henry VI. was defeated and taken prisoner by the Duke of York and the Earl of Warwick; in the second (1461), fought at Bernard's Heath, to the N. of the town, the Yorkists under Warwick were defeated by Queen Margaret of Anjou, and Henry VI. was released.

The ****Cathedral and Abbey Church**, a cathedral since 1877, is one of the finest and largest churches in England, measuring 556 ft. in exterior length (more than any other church in England except Winchester Cathedral), while its nave (285 ft.) is the longest mediæval nave in existence. It exhibits an interesting variety of styles. The original Norman church, which was built by Abbot Paul of Caen in 1077-88, largely of Roman bricks or tiles, terminated in seven apses immediately E. of the present transepts. The existing remains of this include the crossing, with the massive arcaded tower (144 ft. high) above it, and the adjoining portions of the nave, transepts, and sanctuary. The W. end and the adjoining bays were built by Abbot William de Trumpington (1214-35), the presbytery by John de Hertford (1235-60), and the Lady Chapel at the E. end by Hugh de Eversden (1308-26). A restoration begun in 1856 by Sir George Gilbert Scott was continued from 1877 until 1894 at his own expense by Sir Edmund Beckett (Lord Grimthorpe; 1816-1905), who acted as his own architect without conspicuous success. To him the W. front and the transeptal façades are due. The arcading on the S. side of the nave is a relic of the cloisters. At the S.E. corner is an ancient cedar. St. Albans, 320 ft. above the sea, lies higher than any other English cathedral.

The interior is open free from 10 to 4 or 6 (on Sun. nave and choir only; donation expected; guide-book 6*d.*), except during the services. Services on Sun. at 7, 8, 11, and 6.30, on week-days at 8, 10 (11 on Wed. and Fri.), and 5 (4 on Sat., 7.45 on Wed.). We enter by the W. door. The Nave has four or five E.E. bays on each side at the W. end, continued on the S. side by five Dec. bays built after the collapse of the original bays in 1323 (note the carved heads of Hugh de Eversden, Queen Isabella, Edward II., and the master-mason). There is a singular change of pitch in the vaulting of the S. aisle. On the N. side the E.E. work adjoins the original Norman. On the second pier is painted an epitaph to Sir John Mandeville, the ostensible author of the book of travels bearing his name, who is supposed to have been a native of St. Albans. On the Norman piers, built of Roman bricks plastered over, are remains of *Frescoes (Crucifixion, etc.; 13-14th cent.). The W. window, by J. N. Comper (1925), is a war memorial. The rood-screen between the nave and the choir was erected by Abbot Thomas de la Mare (1349-96).

The Choir occupies three bays of the structural nave. Its ceiling (restored) dates from c. 1400. The organ (since reconstructed) is one of Father Smith's (p. 107), brought from St. Dunstan-in-the-East (p. 299) in 1820. The stalls and bishop's throne are modern. — In the E. triforium of the South Transept are some small lathe-turned baluster-shafts, perhaps from Offa's Saxon church but provided with later Norman capitals and bases. The fine arcade and doorway (12th cent.) in the S. wall were brought by Lord Grimthorpe from the slype outside. This transept contains old dole-cupboards (in the W. recess) and a panel-painting ('The passing of Queen Eleanor') by Frank O. Salisbury. — The North Transept marks the traditional spot where St. Alban suffered martyrdom. The doors preserved here are from the old W. front and date from the reign of Henry VI. (1422-1461). The recesses on the E. side of the transepts originally led to the Norman terminal apses. On one of the E. piers is an old fresco of the Unbelief of St. Thomas. — The Presbytery, to the E. of the choir, is in the transitional style between E.E. and Dec.; it has wooden vaulting, painted in the time of Henry VI. The *Altar Screen, dedicated in 1484 by Abbot William Wallingford (1476-1488?), was restored and fitted with statues in 1884-99. The altarpiece, of mother-of pearl, crystal, and brass, is by Alfred Gilbert (1900; unfinished). Some of the tombs on the floor have preserved their brasses. On the N. side is the chantry of *Abbot Thomas Ramryge* (Pl. 2; d. 1520; decorated with figures of rams); on the S. that of *Abbot John Whethamstede* (Pl. 6; d. 1465; carved with ears of wheat), containing the fine brass of *Thomas de la Mare* (see above; best seen from the S. choir-aisle) and other brasses. The beautiful doorway (1360; with its original doors) in the S. choir-aisle was formerly the abbot's entrance, and in the S. aisle of the presbytery is a 17th cent. alms-chest with a quaint wooden figure above it.

Behind the altar-screen is the Saint's Chapel, built c. 1315 on the site of the Norman main apse. In the centre is the carved Purbeck marble pedestal of *St. Alban's Shrine* (Pl. 3; early 14th cent.), pieced together from thousands of fragments in 1872, with an oaken *Watching Gallery (Pl. 5; c. 1400) on the N. side. Pilgrims were allowed to view the shrine through the iron grille (c. 1275) between the chapel and the S. aisle. On the S. side of the chapel is the monument of *Humphrey, Duke of Gloucester* (Pl. 1; 1391-1447), brother of Henry V. The N. aisle contains the roughly reconstructed *Shrine of St. Amphibalus* (Pl. 4; c. 1350), the Christian priest who converted St. Alban. Note the carvings on the back of the watching gallery and a 15th cent. fresco of King Offa. — The LADY CHAPEL, farther E., was long used as a school. Its window-tracery is decorated with statuettes and the ball-flower ornament. On the S.E. side is the *Chapel of the Transfiguration* (now a vestry). — The TOWER (fine view from the top) is not open to the public.

The huge *Gatehouse* c. 1362), to the W. of the cathedral, is the only remnant of the conventual buildings. The third printing press in England was set up here in 1480. It is now part of the *Grammar School*, which dates from 1119 at least, was refounded in 1553, and has new buildings by Percival C. Blow (1908 and 1928; 400 boys).

In the High St., the centre of the town, is the *Clock Tower* (built between 1402 and 1412; view from the top, 2*d*.), the equivalent of the belfries in the ancient cities of Belgium and almost unique in England. It contains a curfew bell cast in 1335 and weighing one ton. A fountain opposite marks the site of one of the Eleanor Crosses (p. 69). The quaint French Row, to the left of the tower, leads to the Market Place, in which is the mediæval *Moot Hall*, at the corner of Upper Dagnal St. (l.). At the beginning of the wide and attractive St. Peter's St. (scene of the first battle of St. Albans, p. 485) is the *Town Hall* (1830). *St. Peter's*, a late-Perp. church at the end of the street, contains the tomb (N. aisle) of Edward Strong (1652-1724), master-mason of St. Paul's (p. 252). Dr. Nathaniel Cotton (1705-88), who is buried in the churchyard, kept the private lunatic asylum (demolished) in College St. where the poet Cowper was confined in 1763-65. Adjoining the church on the N.W., on the Luton road, are almshouses founded by Roger Pemberton (d. 1627), and not far distant, on the Hatfield road, is the *Herts County Museum* (open daily 10-1 & 2-4, except Sun. & Fri.).

Abbey Mill Lane leads from the abbey gatehouse to a foot-bridge over the Ver, by which stands the *Old Round House*, now the *Fighting Cocks Inn* (rebuilt in 1600), which claims to be the oldest inhabited house in the British Isles; it was perhaps originally the boat-house of the Saxon abbey. Beyond the bridge lies the site of *Verulamium* (p. 485), the only vestiges of which are the British causeway over which St. Alban passed to martyrdom and fragments of the Roman wall and fosse. About $^1/_2$ M. to the W. of the abbey (reached viâ Fishpool St., with its 'pargeted' houses, or viâ the causeway and along the bank of the Ver) is *St. Michael's*, a church built partly of Roman bricks and retaining Saxon arches, but chiefly noteworthy as the burial-place of Francis Bacon, 1st Baron Verulam and Viscount St. Albans (1561-1626). The monument, on the N. side of the chancel, represents Bacon seated in an armchair, with the inscription 'Sic sedebat' (i. e. Thus he was wont to sit). The road goes on to ($1^1/_2$ M.) *Gorhambury*, seat of the Earl of Verulam, built by Sir Robert Taylor (1778-85); in the park, a little to the W. of the mansion, are the Elizabethan porch and other remains of Bacon's house, built by his father Sir Nicholas Bacon.

Holywell Hill descends S.W. from the High St. to St. Stephen's Hill and *St. Stephen's*, a church (mainly Perp.) notable as containing the only pre-Reformation Scottish lectern now in existence, brought from

Holyrood in 1543 and bearing the inscription "George Creichton, Bishop of Dunkeld". Returning to the Abbey Station, we may follow Prospect Road (r.) to visit the ruins of a mansion that replaced the Benedictine nunnery of *Sopwell*, founded c. 1140. One of its prioresses was Juliana Berners (b. 1388?), the supposed author of 'The Boke of St. Albans' (printed at the abbey in 1486), which was really a school-book compiled from a tract by William Turci, Edward II.'s huntsman.

52. Harrow. Rickmansworth. Chenies.

By METROPOLITAN RAILWAY from Baker Street (p. 374; electric trains to Rickmansworth and Uxbridge) or by the L. & N.E.R. from Marylebone (p. 24): to *Harrow-on-the-Hill*, 9½ M. in 20-35 min. (1*s*. 11*d*., 1*s*. 2*d*.); to *Rickmansworth*, 17½ M. in 40-50 min. (3*s*. 8*d*., 2*s*. 3*d*.); to *Chalfont & Latimer*, 21¾ M. in ¾-1 hr. (4*s*. 7*d*., 2*s*. 9*d*.).

The Metropolitan and L. & N.E.R. lines run side by side from Finchley Road to Harrow (the first station on the L. & N.E.R.), beyond which they coalesce. The Metropolitan has stations at *St. John's Wood* (p. 372), *Marlborough Road* (p. 373), *Swiss Cottage* (p. 383), *Finchley Road* (p. 383), *West Hampstead*, *Kilburn & Brondesbury* (p. 372), *Willesden Green*, *Dollis Hill*, *Neasden & Kingsbury*, *Wembley Park*, etc.

9½ M. **Harrow** or *Harrow-on-the-Hill* (King's Head), a town of 19,469 inhab., is situated on an isolated hill (345 ft.) above the Middlesex plain. *Harrow School*, founded in 1571 by John Lyon, a yeoman of the parish, is now second only to Eton among the public schools of England.

Among famous 'Old Harrovians' are Sheridan, Spencer Perceval, Palmerston, Peel, Byron, Theodore Hook, the 7th Earl of Shaftesbury, Manning, Trollope, Lytton, C. S. Calverley, J. A. Symonds, Archbishop Davidson, Mr. Stanley Baldwin, Mr. John Galsworthy, and Mr. Winston Churchill. The oldest portion of the building is the 'Old Schools' (1608), containing the 'Fourth Form Room', with panels covered with the names of former pupils. The Chapel (1857), Library (1863; with Byron relics), and Speech Room (1877) are modern, the two first designed by Sir George Gilbert Scott. Adjoining the Speech Room is the War Memorial Building, commemorating the 619 old boys who fell in 1914-18. Visitors are shown round any afternoon by the school custos at the Old Schools. The boys, who number over 670, live in masters' houses scattered about the town. Their official dress includes tail-coats, or 'Eton' jackets, and straw hats (tall hats on Sun.). Founder's Day is celebrated on Oct. 9th.

St. Mary's, the parish church, with its spire (a landmark for miles around) and a Norman arch below the tower, contains a fine roof (Perp.) and the brass of John Lyon (1514?-92). Allegra (d. 1822), daughter of Byron and Jane Clairmont, is buried here (no monument). In the churchyard, which commands an extensive *View, is a flat tombstone on which Byron "used to sit for hours and hours when a boy". Anthony Trollope lived at Julian Cottage ('Orley Farm'), on Sudbury Hill, while attending the school in 1831-34.

The *South Harrow* station of the District (Appx., p. 51) is 1 M. to the S. of the town; *Harrow & Wealdstone* on the L.M. & S.R. and Bakerloo (p. 484) is 1 M. to the N. — From Harrow-on-the-Hill station a branch of the Metropolitan runs viâ *Ruislip* (3¾ M.; p. 491) to *Uxbridge* (6¾ M.; p. 455).

$10^3/_4$ M. *North Harrow. Headstone Manor* (15th cent., modernized), with a moat and a tithe-barn, was till 1545 a country house of the Archbishops of Canterbury; it was purchased by the district council in 1928. — $11^1/_2$ M. *Pinner* (Queen's Head). — Beyond (14 M.) *Northwood* (Château de Madrid, p. 11), with the Mount Vernon Hospital for tuberculosis and other diseases, we enter Herts. — $15^1/_4$ M. *Moor Park & Sandy Lodge.* Adjoining the station is the site (nearly 250 acres) for the new buildings of Merchant Taylors' School (p. 270; architects, Sir Giles Gilbert Scott and William G. Newton). *Moor Park* was the property at various times of Wolsey, the Duke of Monmouth, Admiral Anson, and the Duke of Westminster. The mansion (1670), with decorative paintings by Sir James Thornhill and Giacomo Leoni, is now a country club.

$17^1/_2$ M. **Rickmansworth** (Victoria; Swan), a town of 7515 inhab. at the confluence of the Chess and the Colne.

The walk from Rickmansworth to ($9^1/_2$ M.) Chesham through the *Valley of the *Chess* (the name of which is a back-formation from Chesham) is classic. We turn right on leaving the station, pass under the railway bridge, ascend the steps immediately to the left, cross the railway by a foot-bridge, and enter *Rickmansworth Park*, with its fine old trees. The path across the park brings us to (25 min.) a road, where we turn left and then take a path to the right. Keeping straight on, we follow the path near the bank of the Chess to (5 M. from Rickmansworth) **Chenies** (pron. 'chainies'; Bedford Arms, plain but good, 2 R., P. 10*s.*), a model village on one of the Duke of Bedford's estates, visited by Matthew Arnold and J. A. Froude for the sake of the angling in the Chess. Attached to the church (caretaker opposite) is a chapel (1556) containing the *Tombs of the Russells (visible through the glass screens). The fifteen monuments include those of the 1st Earl of Bedford (d. 1554) and his wife, William, Lord Russell (1639-83; p. 110), and John, Earl Russell (1792-1878; p. 134). — To reach ($4^1/_2$ M.) Chesham we follow the lane between the church and the manor house (16th cent., now a farm-house), and then turn left along a path through beech-woods on the slope of the Chess valley. View of the Elizabethan mansion of *Latimer* on the other side of the stream.

The stations of ($19^1/_2$ M.) *Chorley Wood & Chenies* (Chorleywood, 20 R. from 7*s.* 6*d.*, B. 3*s.*, L. 3*s.* 6*d.*, tea 1*s.* 6*d.*, D. 4*s.* 6*d.*, P. from $4^1/_2$ gns.) and ($21^3/_4$ M.) *Chalfont & Latimer*, in Buckinghamshire, are each about $1^1/_2$ M. from Chenies (see above) and $3^1/_2$ M. from Chalfont St. Giles (p. 492).

From Chalfont a branch runs to (4 M.) **Chesham** (Crown, 6 R. from 4*s.* 6*d.*, B. 2*s.* 6*d.*, L. 3*s.* & 3*s.* 6*d.*, tea 1*s.* 6*d.*, D. 4*s.* 6*d.*, P. from 4 gns.), a quaint old town of 8584 inhab., manufacturing boots, beech-wood furniture, etc.

Beyond Chalfont the railway goes on (comp. Baedeker's 'Great Britain') to ($38^1/_4$ M.) *Aylesbury* (Bell; Bull's Head; King's Head) viâ *Amersham* ($23^3/_4$ M.; Crown; Griffin), *Great Missenden* (29 M.), and *Wendover* ($33^1/_2$ M.; Red Lion; Railway), picturesque villages in the beech-clad **Chiltern Hills**, which attain a height of 850 ft. About 3 M. to the W. of Great Missenden is *Hampden House* (Earl of Buckinghamshire), home of the patriot John Hampden (1594-1643), who is buried in the village church. About 3 M. to the S.W. of Wendover is *Chequers Court*, an historic mansion of 1566, presented to the nation by Viscount Lee of Fareham in 1917 as a country residence for the Prime Minister. — Members of Parliament wishing to resign their seats usually apply for the stewardship of the Chiltern Hundreds, thereby nominally taking office under the Crown.

53. Stoke Poges. Burnham Beeches. Beaconsfield. Jordans.

This excursion to the beautiful and interesting region of South Bucks is especially recommended to motorists and cyclists, for whom it represents a round of about 60 M. from the centre of London. For other travellers a good deal of walking is necessary. Perhaps no walk in England of equal length combines more literary interest and rural charm than that from Slough viâ Stoke Poges, Burnham Beeches, Beaconsfield, Jordans, and Chalfont St. Giles to Rickmansworth (about 16 M.). The motorbuses from Slough to Burnham Beeches and to Beaconsfield (comp. also No. 98, Appx., p. 60) may be utilized. Chenies and the Chess valley (p. 489) should if possible be included. Two railways (see below) intersect the district and a third (Route 52) skirts it on the N., each affording more or less direct access to particular points.

A. From London to Slough, 18½ M., G.W.R. from Paddington (p. 24) in ½-1 hr. (3*s.* 11*d.*, 2*s.* 4*d.*). See pp. 455, 456. — Motorbuses of the G.W.R. run from Slough (in connection with the trains) to Stoke Green, Farnham Common, and Beaconsfield; also to Taplow viâ Burnham Beeches.

Walkers bound for Stoke Poges turn right on quitting Slough station, then right again to cross the railway bridge. Beyond the (1¼ M.) entrance to *Stoke Place*, once the residence of Grote, the historian, we follow the shady road left to the lodge of Stoke Park, where we turn sharp right. Farther on we turn to the left for (¾ M.) ***Stoke Poges Church,** situated in a beautiful little churchyard, the scene of Gray's 'Elegy in a Country Churchyard'. On the right as we enter, in the Church Field (property of the National Trust, p. 58), is a clumsy monument to Thomas Gray (1716-71), designed by James Wyatt and erected by John Penn in 1799. Gray lies in his mother's tomb, close to the E. wall of the church; the touching epitaph, composed by the poet himself, describes her as the "careful, tender Mother of many children, one of whom alone had the misfortune to survive her".

The church, dedicated to St. Giles, dates mainly from the 13th century. The Hastings Chapel, on the S. side of the chancel, was added in 1558. The wooden spire was removed in 1924. We enter by a picturesque old porch with massive oak beams. On the N. side of the chancel is the so-called tomb of Sir John de Molyns (d. 1362?; more probably an Easter Sepulchre); on the left of the altar is the brass of Sir William de Molyns, who fell at the siege of Orleans (1429). The large square pew (1800) below the tower is approached from the manor house by the 'Cloister', which contains fragments of old glass, including the 'Bicycle Window', with a picture of a hobby-horse.

The church is 1½ M. from the nearest village and stands within *Stoke Park*, which contains an Elizabethan manor house (a fragment of the original building of 1555) and an Italianate mansion erected by John Penn c. 1790 (now the club-house of the Stoke Poges Golf Club). The parish derives its name from Robert Poges (d. 1330), tenant of the manor. Sir Edward Coke, commemorated by a column in the park, held the manor from 1591 till his death in 1634, and here he entertained Queen Elizabeth in 1601. Charles I. was a prisoner here in Aug. 1647. The estate was bought in 1760 by Thomas Penn (son of the founder of Pennsylvania, p. 492), whose son owned it until 1840. — Gray's mother lived at West End Farm (now incorporated in *Stoke Court*, a country club), 1 M. to the N., where the poet is believed to have written his 'Ode on a Distant Prospect of Eton College'.

The path to the left at the exit of the old churchyard leads to a road, which we follow left to ($1^1/_2$ M.) the village of *Farnham Royal* (Duke's Head, plain). At Farnham House is the laboratory of the Imperial Bureau of Entomology (adm. on written application to the director). Thence the main road leads due N. to the village of *Farnham Common* (Grenville Lodge, unlicensed), to the W. of which lie (3 M. from Stoke Poges) ***Burnham Beeches,** a tract of wood and heath, 375 acres in area, secured for the public by the City Corporation (p. xxxiii) in 1880 and noted for its pollard beeches. In 1921 the adjoining *Fleet Wood* (75 acres) was given by Lord Burnham. There are numerous tea gardens on the outskirts. — The main road passes fine woods on the way to (3 M. further) Beaconsfield (p. 492). As we approach the town, we skirt (l.) the grounds of *Hall Barn* (Viscount Burnham), once the residence of Edmund Waller (p. 492). The present house dates from 1712.

B. FROM LONDON TO BEACONSFIELD, either by the G.W.R. from Paddington (p. 24), or by the L. & N.E.R. from Marylebone (p. 24), $21^3/_4$ or 23 M. in 40-60 min. (by either line 4*s.* 7*d.*, 2*s.* 9*d.*). The G.W.R. trains run viâ *West Ealing* (see p. 455) and *Greenford* (with Messrs. J. Lyons & Co.'s factories, 52 acres in area; adm. on written application) to ($10^1/_4$ M.) *Northolt Junction*, which is reached by the L. & N.E.R. trains viâ *Wembley Hill*, *Sudbury*, and *Sudbury Hill.*

Greenford is reached also by a rail motor service from Paddington viâ *Westbourne Park*, *Old Oak Lane*, *Park Royal* (for *Twyford Abbey*, now a private lunatic asylum), *Brentham*, and *Perivale* (interesting little church with 15th cent. glass). Near Perivale is the *Brent Valley Bird Sanctuary*, 26 acres of wood and meadowland maintained by the Selborne Society (p. 58), to which intending visitors should apply.

12 M. *Ruislip & Ickenham.* About 1 M. to the N. of Ruislip (pron. 'riselip'; 9112 inhab.) is a reservoir (80 acres), and to the S. of Ickenham lies *Swakeleys*, a Jacobean manor house (1638) described by Pepys (Sept. 7th, 1665) and acquired in 1929 by the Foreign Office Sports Association. We cross the Grand Junction Canal and the Colne, and enter Bucks. — $14^3/_4$ M. *Denham.*

To the N.E. lies (2 M.) *Harefield*, the quaint and unrestored church of which contains numerous monuments of the Newdigate family (from 1444 to the present day) and the tomb of the Countess of Derby (d. 1637), before whom Milton's 'Arcades', a masque, was presented in 1635 at Harefield Place (burned down in 1660). The key of the church is kept at the sexton's cottage, at the other end of the churchyard, a portion of which was used as an Australian military cemetery. Above the church are picturesque almshouses founded by the Countess of Derby, and $^1/_2$ M. to the S. are the remains of *Moor Hall*, once a cell of the Knights of St. John.

$17^1/_2$ M. *Gerrards Cross* (hotels, see p. 10). — $21^1/_2$ M. *Seer Green* is the nearest station ($2^1/_4$ M.) to Jordans.

21$^3/_4$ M. **Beaconsfield** (i.e. 'a clearing in the beeches'; pron. 'beckonsfield'; Royal White Hart, 8 R. from 6*s*., B. 3*s*., L. 3*s*. & 3*s*. 6*d*., tea 1*s*. 6*d*., D. 4*s*., P. from 4$^1/_2$ gns.; Saracen's Head, R. from 6*s*. 6*d*., B. 3*s*., L. 3*s*. 6*d*., D. 5*s*. 6*d*., P. from 4$^1/_2$ gns.), with 3642 inhab., lies on the wide Oxford road, $^3/_4$ M. to the S. of the station. The tomb of Edmund Waller (1606-87), who was born at *Coleshill*, 3$^1/_2$ M. to the N., and lived at Hall Barn (p. 491), is marked by an obelisk in the churchyard. Edmund Burke (1729-97), who is buried in the church (mural tablets in S. aisle), lived after 1769 at *Gregories* (burned down in 1813), which lay to the N.W.

Benjamin Disraeli (1804-81), who was created Earl of Beaconsfield in 1876, lived and is buried at *Hughenden*, 8 M. to the W., near *High Wycombe* (Falcon; Red Lion), the next station on this line (comp. Baedeker's 'Great Britain'). — *Penn* church, 3$^1/_2$ M. to the N.W., contains brasses of the Penn family, from which William Penn (see below) liked to think he was descended.

Walkers bound for Jordans and Chalfont St. Giles follow the London road E., passing the gates of *Wilton Park*. After 1 M. we take a side-road (l.) through beech-woods. We cross the railway and descend past *Stone Dean*, a house built in 1691, where Penn often stayed, to (2 M.) the plain Quaker meeting house of **Jordans** (dating from 1688, but disused from 1798 till 1910), situated in a peaceful spot among the trees on the right.

Visitors are admitted on weekdays, and a service is held every Sun. at 11 a.m. In the graveyard in front lie William Penn (1644-1718; died at Ruscombe, near Twyford), founder of Pennsylvania, with his two wives and five of his children; Isaac Penington (1616-79); and Thomas Ellwood (1639-1713), Milton's friend and secretary. A little farther on is the *Old Jordans Hostel* (L. 2*s*. 6*d*., tea 1*s*., P. 10*s*.), occupying the charming old farm-house where the Quakers used to meet before the erection of the meeting house. On one of the beams of the old barn may be deciphered the letters . . . ER HAR . . ., whence (and from other indications) it is deduced that the timbers of the 'Mayflower' of Harwich (comp. p. 413) were used in its construction. Close by is *Jordans Village*, founded in 1919.

Beyond Jordans the road goes on to (2 M.) **Chalfont St. Giles,** a cottage in which (r.) is 'the pretty box' to which Milton retired from July 1665 to March 1666 to avoid the plague in London. 'Paradise Lost' was finished and 'Paradise Regained' begun here. It contains a few relics, portraits, and early editions of Milton's works (adm. 6*d*.; on Sun. by arrangement with the custodian). The church has an old lich-gate and contains monuments of the Fleetwood family. *Stonewell Farm* (16th cent.) was the residence of Thomas Ellwood. Beneath a tower in the grounds of *The Vache* (once the property of the Fleetwoods), on the way to Chalfont station, is a monument to Captain Cook, erected by Adm. Sir Hugh Palliser (d. 1796), with a long inscription. — Near *Chalfont St. Peter* (Greyhound, 10 R., R. & B. 7*s*. 6*d*.-9*s*. 6*d*., L. 3*s*. & 3*s*. 6*d*., tea 1*s*. 6*d*., D. 5*s*. & 6*s*., P. 3$^1/_2$-4 gns.), 2 M. to the S., is the *Grange* (now a residential hotel, 40 R.), occupying the site of the home of the Peningtons and of Gulielma Springett, stepdaughter of Isaac Penington and first wife of William Penn. The church contains a number of old brasses. — Chalfont St. Giles is 3$^1/_2$ M. from *Chalfont & Latimer* (p. 489), *Chorley Wood* (p. 489), or *Gerrards Cross* (p. 491), and 5 M. from *Rickmansworth* (p. 489).

INDEX

The index includes the names (in italics) of many of the artists, architects, and other celebrated persons mentioned in the handbook. It has been found impracticable to make more than a few references to the contents of museums and picture galleries.

Abbey, E. A. 170. 259. 362.
Abbey Lane 403.
— Road 373.
— Wood 470.
Abchurch Lane 302.
Abercorn Place 373.
Abingdon Street 344.
Abney Park Cemetery 400.
Academy, see Royal Academy.
Accountants, Institute of Chartered 274.
Acton 455.
Actuaries, Institute of 262.
Adam, James 104. 189. 378.
Adam, Robert 104. 116. 136. 137. 138. 141. 181. 189. 193. 378. 386. 434.
Adams, J. Q. 295.
Adastral House 109.
Addington 468.
Addington, Henry, Viscount Sidmouth 250. 263. 434. 437.
Addison, Joseph 114. 137. 144. 270. 302. 365. 385.
Addison Road 308.
Addle Street 282.
Adelaide House 297.
— Lodge 466.
Adelphi, The 104.
— Terrace 104.
— Theatre 31. 104.
Administrative Divisions xxxiii.
Admiralty 102. 115.
— Arch 69.
Admission, Times of 66.
Africa House 109.
Agricultural Hall 35. 382.
Agriculture and Fisheries, Ministry of 115.
Air Mails 25.
— Ministry 109.
— Services xvii.
Akenside, M. 175. 385.
Albany 175.
Albemarle, Duke of xxiii. 143. 144. 390. 414.
Albemarle Club 59. 177.
— Street 177.
Albert, Prince Consort 262. 286. 306. 308. 459. 460. 466.
Albert Bridge 362.
— Embankment 416.
— Hall 34. 306.
— Memorial 306.
Aldenham 483.
Aldermanbury 282.
Aldersgate Street 266.
Aldford Street 180.
Aldgate 304.
Aldridge's 71.
Aldwych 108.
— Theatre 31. 108.
Alexandra, Queen 165. 459.
Alexandra Palace 35. 43. 388.
— Park 41. 388.
Alfred Institution 470.
Alhambra 33. 71. 190.
All England Lawn Tennis Club 41. 442.
All Hallows Barking 295.
— —, Lombard St. 302.
— — on the Wall 283.
— — Staining 303.
All Saints (Chelsea) 363.
— — (Fulham) 366.
— — (Knightsbridge) 305.
— — (Poplar) 405.
— — (Regent St.) 51. 189.
— — (Wandsworth) 420.
All Souls 189.
Alleyn, Edward 283. 290. 410. 412. 415. 422.
Alleyn's School 422.
Almack's 167.
Alma-Tadema, Sir L. 259. 373.
Almonry Office 155.
Alpine Club 177.
Alsatia 242.
Alwyne Place 382.
Ambassadors Theatre 31. 71.
Ambresbury Banks 480.
Amen Court 261.
American Club 60. 178.
— Consulate 49. 189.
— Embassy 49. 159. 305.
— University Union 58.
Amersham 489.
Ampton Street 380.
André, Major J. 136. 368.
Andrewes, Lancelot 270. 295. 410.
Anerley 467.
Angel, The 381.
Angerstein, J. J. 72. 286. 428.
Animals' Hospital 154.
'Anne Boleyn's Castle' 405.
Anne, Queen xxiv. 143. 155. 166. 185. 252. 307. 438. 447.
Anne of Bohemia 146. 435.
Anne of Cleves 130. 292. 362.
Anne of Denmark 106. 143. 430.
Antiquaries, Society of 176.
Apollo Theatre 31. 191.
Apothecaries' Hall 291.
Apsley House 178.
Aquarium 377.
Aquatics 37.

Arcadia Works 379.
Archbishop's House 158.
– Park 418.
Archer, Thos. 345. 367.
Archery 38.
Argentinian Embassy 49. 159.
Argyll House 365.
Arlington Street 178.
Armenian Church 307.
Armistice Day 70. 119. 134.
Armourers' and Brasiers' Hall 283.
Arms, College of 292.
Arms and Armour, Collections of 200. 392.
Armstead, H. H. 108. 121. 133. 139. 246. 306.
Army and Navy Club 59. 164.
— — — Stores 44. 155.
Army Medical College, Royal 310. 345.
Arne, Thomas 115. 365.
Arnold, Matthew 135. 456. 489.
Arnold, Thomas 135.
Art Exhibitions 36. 37.
Arthur's Club 59. 167.
Artillery Museum 432.
Arts, Royal Society of 104.
— and Crafts, Central School of xxxvii. 197.
— Theatre Club 33. 59.
Arundel Street 107.
Ascension, Chapel of the 192.
Ascham, Roger 264.
Ascot 457.
— Races 41.
Ashburnham House 153.
Ashford 456.
Ashmole, Elias 248. 418.
Askew, Anne 264. 267. 278. 389.
Asquith, Earl of Oxford and 162. 188. 189. 194. 250.
Astley's Circus 419.
Astronomical Society, Royal 176.
Athenæum Club 59. 163.
Athletics 38.
Atlantic Passage xv.
Atterbury, F. 135. 154.
Auctioneers' & Estate Agents' Institute 110.
Austen, Jane 115. 159.
Austin Friars 287.
Australia Day 299.
— House 51. 105.
Austrian Legation 49. 159.
Automobile Association 42.
— Club, Royal 42. 59. 164.
Avenue Road 373.
Aviation 38.
Aylesbury 489.
Ayrton, Maxwell 376. 436.

Babington, A. 110. 390.
Bacon, Francis 71. 103. 250. 251. 374. 382. 387. 487.
Bacon, John 106. 132. 138. 149. 255. 256. 257. 278. 283. 292. 413. 464.
Bacon, John, the Younger 150. 164. 257.
Bacon, Sir Nicholas 251. 259. 487.
Badminton Club 59. 178.
Bagnigge Wells 272.
Baily, E. H. 70. 125. 134. 149. 163. 174. 182. 255. 257. 284. 380. 400.
Baker, Sir Herbert 109. 164. 285. 288. 345. 477.
Baker Street 374.
— — Station 374.
Bakers' Hall 299.
Balfe, M. W. 132. 192. 372.
Balfour, Earl of 164. 465.
Balham 421. 467.
Balmerino, Lord 126. 390. 395. 397.
Baltic Exchange 301.
— Wharf 360.
Bank of England 285.
Bankers' Clearing House 302.
Bank Holidays 61.
Bankruptcy Buildings 108.
Banks 28.
Banks, Sir Joseph 191. 321. 440.
Banks, Thomas 132. 133. 136. 150.
Bankside 412.
Bank Station 296.
Banqueting House 116.
Banstead 469.
Baptist Chapels 51.
— Church House 197.
Barbauld, Anna 383. 400.
Barbers' Hall 282.
Barclay & Perkins's Brewery 411.
Barclays Bank 28. 177.
Barham, R. H. 260.
Barking 474.
— Creek 476.
— Road 405.
Barnard's Inn 244. 262.
Barnardo's Homes 404.
Barnehurst 471.
Barn Elms 433.
Barnes 433.
Barnet 483.
Barrow, Isaac 137. 270.
Barry, Sir Charles 70. 110. 118. 120. 134. 164. 168. 247. 381. 400.
Barry, E. M. 103. 114. 120. 126. 176.
Barry, James 104. 193.
Bartholomew Close 269.
— Fair 267.
Bartlett Buildings 263.
— School of Architecture 195. 310.
Bascvi, G. 158. 167.
Basinghall Street 282.
Bath Club 59. 177.
— House 178.
Baths 18.
Battersea 419.
— Bridge 365.
— Park 420.
— Polytechnic 420.
Battle Bridge 380.
Baxter, R. 105. 265. 414.
Bayes, Gilbert 105. 288.
Baynard's Castle 292.
Bayswater 192.
— Road 192.
Bazalgette, Sir J. xxxv. 159. 160. 361. 365. 366. 368. 416.
Beaconsfield 492.
Beak Street 191.
Bear Gardens 412.
— Quay 298.
Beauchamp Tower 395.
Beaufort House 365.
Beaumont, Francis 139. 248. 410.
Beaumont College 467.
Beckenham 473.
Becket, Thomas à xx. 107. 276. 443.
Beckton 476.
Becontree 477.
Beddington 469.
Bedfont 456.
Bedford, Dukes of 114. 196. 489.

Bedford Coffee House 114.
— College 376. 310.
— Park 370.
— Row 197.
— Square 194.
Bedlam 468.
Beef-Steak Club 60.
Beer 13.
Behnes, Wm. 70. 136. 275.
Belcher, John 109. 274. 375.
Belgian Church 54.
— Embassy 49.
Belgrave Square 159.
Belgravia 158.
Bell, John 125. 163. 278. 306. 432.
Bell, R. Anning 123. 125. 155. 426.
Belmont 469.
Belsize Park 382.
Belt, R. C. 183. 252.
Belvedere 470.
Benjamin, J. P. 246. 250.
Bennett Street 167.
Bentham, Jeremy 127. 154. 195. 345.
Bentinck Street 375.
Bentley, J. F. 155. 421. 484.
Berkeley Chapel 181.
— Square 181.
— Street 181.
Bermondsey 412. 475.
— Abbey 412.
Berners Street 193.
Besant, Sir Walter 260. 383. 402.
Bethlem Royal Hospital 468. 418.
Bethnal Green 403. 477. 478.
— — Museum 403.
— — Road 403.
Bexley 471.
— Heath 471.
Bible Society 292. 421.
Bibliography xxxviii.
Bickley 473.
'Big Ben' 121.
Billiards 38.
Billingsgate Market 298. 47.
Birch, C. B. 137. 239. 290.
Bird, Francis 131. 135. 136. 137. 138. 139. 175. 252. 253. 464.
Birdcage Walk 173.
Birkbeck College xxxvii. 241. 310.
Bishopsgate 288.
— Institute 290.
Bishop's Park 366.
Blackfriars 292.
— Bridge 290.
— Road 412.
— Theatre 292.
Blackheath 431. 471.
Blackmore, R. D. 248. 444.
'Black Museum' 160.
Blackstone, Sir Wm. 108. 110. 246. 247. 270. 275.
Blackwall 405. 476.
Blake, Adm. 127.
Blake, William 104. 181. 191. 259. 273. 349. 419. 420. 421.
Blake Hall 478.
Blakesware 481.
Blandford Street 375.
Blomfield, Sir Arthur 104. 154. 159. 162. 301. 308. 345. 366. 401. 409. 465. 467. 471.
Blomfield, Sir Reginald 160. 161. 164. 188. 247. 255. 260.
Bloody Tower 395.
Bloomsbury 194.
— Square 195.
Blore, Edward 130. 135. 173. 417.
Blow, John 133. 166.
Bluecoat Schools 155. 265.
Blue Stocking Club 192.
Blundstone, F. V. 160. 262.
Boadicea xxvi. 160. 380. 385. 480. 485.
Board of Trade 119.
Boarding Houses 11.
Boar's Head 280. 297.
Boating Excursions 444.
Bodley, G. F. 256. 309.
Boehm, Sir Edgar 123. 131. 132. 134. 160. 164. 179. 239. 254. 259. 306. 307. 363. 458. 459. 460. 463. 466.
Boleyn, Anne 117. 389. 394. 395. 437.
Bolingbroke, Visc. 420.
Bolt Court 241.
Bolton Street 178.
Boltons, The 322.
Bond Street 177.
Bonner, Edmund 366. 411. 414.
Boodle's Club 60. 167.
Books about London xxxviii.
Booth, Wm. 293. 400. 401. 415.
Borough, The xxxiii. 409.
— Councils xxxiv.
— High Street 413.
— Market 47. 411.
— Polytechnic 419.
— Road 419.
Borrow, Geo. 322.
Bostall Heath 470.
Boston House 370.
— Manor 434.
Boswell, Jas. 189. 241. 248.
Botanic Gardens 376. 439.
Bouverie Street 241.
Bow 402.
— Church 276.
— Creek 476.
— Road 402.
— Street 114.
— — Police Court 114.
Bowling Green House 367.
Boxing 38.
Boyle, Robert 71. 176.
Boy Scouts 158.
Bradford, John 267. 411. 414.
Bradlaugh, Chas. 373.
Bradmore House 368.
Bradshaw, John 143. 251. 371.
Brandenburgh House 368.
Bread Street 276. 293.
Brent Reservoir 372.
— River 434.
— Valley Bird Sanctuary 491.
Brentford 434.
Brentham 491.
Brewers' Hall 282.
Brick Court 247.
Bricket Wood 484.
Bridewell 242.
Bridge Street 119.
Bridgewater House 167.
Bright, John 123.
Brimsdown 480.
Britannic House 274.
British Academy 177.
— Architects, Royal Institute of 58. 189.
— Association 176.
— Broadcasting Corporation 105. 189.
— Columbia House 186.
— Dominions, Representatives of 51.

British and Foreign Bible Society 292.
— Institute of International Affairs 164.
— Medical Association 196. 104.

British Museum 207.
  Archaic Room 212.
  Asiatic Saloon 233.
  Assyrian Antiquities 221. 231. 233.
  Babylonian Antiquities 232.
  British and Mediæval Antiquities 234.
  Bronze Room 227.
  Buddhist Room 234.
  Central American Room 234.
  Ceramics 236.
  Coins and Medals 235.
  Coptic Antiquities 233.
  Early Christian Room 234.
  Egyptian Antiquities 223. 231.
  Elgin Marbles 213.
  Ephesus Room 218.
  Ethnographical Gallery 233.
  Franks Bequest 236.
  Gold Ornaments and Gems 226.
  Greek and Roman Antiquities 212. 225.
  Grenville Library 208.
  Indian Religions 234.
  Inscriptions, Room of 221.
  Iron Age Gallery 234.
  King Edward VII.'s Galleries 236.
  King's Library 210.
  Library 237.
  Manuscript Saloon 209.
  Mausoleum Room 217.
  Mediæval Collections 236.
  Nereid Room 218.
  Newspaper Reading Room 210. 238.
  Phigaleian Room 216.
  Prehistoric Saloon 235.
  Prints and Drawings 236.
  Reading Room 238.
  Refreshment Room 208. 224.
  Roman Britain 235.
  Rosetta Stone 225.
BRITISH MUSEUM:
  Terracottas 225.
  Vase Rooms 228.
  Waddesdon Bequest 237.

Brixton 421. 473.
Broad Sanctuary 152.
— Street (Soho) 191.
— — Station 290.
Brock, Sir Thomas 71. 131. 139. 160. 161. 172. 173. 190. 254.
Brockley 467.
Brockwell Park 416.
Bromley (by Bow) 402.
— (Kent) 473.
— Hall 402.
Brompton Cemetery 366.
— Road 305.
Brondesbury 488.
Brontë, Anne, Charlotte, and *Emily* 261.
Brook House 180.
— Street 181.
Brooke House 403.
Brooklands 38.
Brookman's Park 483.
Brooks's Club 59. 167.
Brougham, Lord 110. 177. 181. 194. 250.
Brown, 'Capability' 385. 454.
Brown Animal Sanatory Institution 310.
Browning, Elizabeth Barrett 374. 375.
Browning, Robert 139. 372. 374. 415.
Browning Settlement 415.
Broxbourne 481.
Bruce Castle 478.
— Grove 478.
Bruce-Joy, A. 108. 123 135. 402.
Brunel, I. K. 133. 162. 365. 372. 404. 426.
Brunel, Sir Marc 365. 372. 404.
Brunswick Square 196.
Bryanston Square 192.
Buckhurst Hill 478.
Buckingham, Dukes of 103. 143. 173. 389. 390.
Buckingham Palace 172.
— — Road 158.
— Street (Fitzroy Square) 379.
— — (Strand) 103.
Budge Row 293.
Bull & Bush Inn 385.
Bunhill Fields 273.
— Row 273.
Buntingford 481.
Bunyan, John 132. 197. 263. 273. 410.
Burbage, Cuthbert 292. 399. 411.
Burbage, James 292. 399.
Burbage, Richard 292. 399. 411.
Burdett, Sir Francis 154. 390.
Burdett-Coutts, Baroness 134. 178. 399.
Burdett Road 473.
Burges, Wm. 308. 480.
Burgh, Hubert de 292. 389.
Burghley, Lord 105. 251. 442. 480.
Burke, Edmund 125. 191. 248. 492.
Burlington, 3rd Earl of 153. 175. 370.
Burlington Arcade 177.
— Fine Arts Club 177.
— House 175.
Burne-Jones, Sir E. 193. 197. 307. 351. 367. 464. 481. 483.
Burnet, Sir John J. 109. 188. 196. 207. 297. 299. 307.
Burney, Charles 133. 190. 361.
Burney, Fanny 109. 178. 190. 440.
Burnham Beeches 491.
Burns, Robert 137. 161.
Burton, Decimus 104. 163. 174. 182. 375. 376. 440. 441. 473.
Burton, Sir Richard 434.
Burton Court 360.
Busby, Richard 130. 139. 153. 154.
Busby Library 153.
Bush House 105.
Bushey 484.
Bushnell, John 139. 303.
Bushy Park 454.
Butler, Samuel (d. 1680) 115. 138.
Butler, Samuel (d. 1902) 240.
Butterfield, William 189. 262. 366.
Butterwick House 368.
Button's Coffee House 114.

Byrd, William 166. 478.
Byron, Lord 167. 175. 178. 183. 189. 374. 425. 488.

Cabarets 35.
Cabinet Secretariat 119.
Cable Street 404.
Cabs 19.
Cade, Jack 295. 413. 431.
Cadogan Place 159.
— Square 159.
Caen Wood 386.
Cæsar, Sir Julius 289. 376.
Cæsar's Camp 442.
Café Royal 13. 188.
Caldecott House 481.
Caledonian Club 60.
— Road 381.
Camberwell 415.
Cambridge Circus 71.
— Heath 478.
— Road 403.
— Theatre 31.
Camden, William 137. 154. 265. 368.
Camden Road 381.
— Town 379.
Campbell, Colin 176. 370.
Campbell, Thomas 110. 127. 138. 158. 194.
Campden Hill 307.
— House 307.
Campion, Edmund 265. 371. 390.
Canadian Building 51. 70.
Cancer Hospitals 366. 378.
Canning, George 120. 131. 175. 188. 250. 367. 370. 465.
Canning Town 405.
Cannon Street 294.
— — Station 24. 294.
Canonbury Square 382.
— Tower 382.
Canons 482.
Canterbury, Archbishops of 417.
Cardigan, Earl of 436.
Cardinal Vaughan Memorial School 308.
Carey Street 108.
Carlton Club 59. 164.
— Gardens 164.
— House 163.
— — Terrace 164.
— Theatre 163.
Carlyle, Thomas 164. 363. 380.
Carlyle's House 363.
Carmelite Church 53. 307.
— Street 162.
Caroline of Anspach 144. 182. 184. 435. 440.
Caroline of Brunswick 368.
Carpenters' Hall 283.
Carshalton 469.
Cartwright Gardens 196.
Cary, H. F. 138. 370.
Cass Technical Institute 303.
Cassiobury 484.
Castelnau 368.
Castle Wood 432.
Castlereagh, Viscount 131. 367.
Castles' Ship-breaking Co. 360.
Catherine of Aragon 292. 460.
Catherine of Braganza 106. 165. 276. 369.
Catherine of Valois 146. 412.
Catherine Street 108.
Catholic Apostolic Churches 51. 196. 372.
— Churches 53.
Cato Street 371.
Cavalry Club 59. 178.
Cavell, Edith 71. 312.
Cavendish, Henry 194.
Cavendish Club 60. 178.
— Square 189.
Caxton, Wm. 127. 152.
Caxton Hall 155.
— Street 155.
Cecil Houses 57.
Celanese Building 188.
Cenotaph 119.
Central Criminal Court 264.
— Hall, Wesleyan 154.
— London Recruiting Depot 115.
Chalfont St. Giles 492.
— St. Peter 492.
Chalk Farm Road 379.
Chamber of Commerce 295.
Chamberlain, Joseph 124. 134. 313. 380. 382. 383. 415.
Chambers, Sir William 106. 138. 174. 175. 435. 436. 440. 441.
Champneys, Basil 161. 376.
Chancery, Inns of 244.
Chancery Lane 248.
Chandos House 189.
Change Alley 299.
Chantrey, Sir Francis 70. 131. 132. 133. 137. 138. 145. 149. 188. 256. 271. 279. 286. 429. 430. 461. 470.
Chapel Royal (St. James's) 166.
— — (Savoy) 105.
Chapels 51.
Chapman, George 193.
Chapter Coffee House 261.
Charing Cross 69.
— — Hospital 104.
— — Railway Bridge 160.
— — Road 71.
— — Station 24. 103. 160.
Charities 56.
Charles I. xxiii. 69. 117. 126. 166. 279. 437. 447. 454. 460. 490.
Charles II. xxiii. 71. 117. 143. 166. 239. 276. 286. 360. 361. 389. 428. 430. 463. 481.
Charles Street 181.
Charlotte of Mecklenburg 165. 173. 197. 440.
Charlotte Street 378.
Charlton 431.
Charterhouse 270. 52.
— School 270.
— Square 269.
— Street 269.
Chatham, Earl of 125. 131. 132. 164. 278. 385. 465. 473.
Chatterton, Thomas 263.
Chaucer, Geoffrey 105. 138. 248. 291. 304. 389. 410. 413.
Chauncy, Charles 482.
Chavalliaud, L. J. 321 371.
Cheam 469.
Cheapside 274.
Cheere, Sir Henry 113. 132. 133. 134. 175.
Chelsea 360.
— Barracks 361.
— Bridge 361.
— Embankment 361.
— Old Church 52. 363.
— Physic Garden 362.
— Public Library 365.
Chemical Society 176.

Chemistry, Institute of 196.
Chenies 489.
Chequers Court 489.
Chesham 489.
Cheshire Cheese 241. 16.
Cheshunt 481.
Chess 39.
—, Valley of the 489.
Chester Square 159.
Chesterfield, Earls of 180. 195. 431.
Chesterfield House 180.
Cheyne Row 363.
— Walk 362.
Chigwell 477.
— Lane 478.
Child's Bank 239.
Children's Theatre 33.
Chiltern Hills 489.
'Chinatown' 405.
Chinese Legation 49. 190.
Chingford 479. 477.
Chippendale, Thos. 71.
Chipping Ongar 478.
Chipstead 468.
Chislehurst 471.
Chiswick 369. 433.
— House 370.
— Mall 369.
— Press 369.
Chorley Wood 489.
Christ Church (Blackfriars Road) 412.
— — (Newgate St.) 265.
— — (Shoreditch) 399.
— — (Westminster) 155.
— — (Westminster Bridge Road) 52. 419.
— — (Woburn Sq.) 196.
Christian Science Churches 51. 159. 180. 192. 307. 345.
Christie's 167.
Christ's Hospital 265.
— — (Hertford) 482.
Church Army 192.
— — Receiving Home 160.
— House 154.
'Church Parade' 183.
Church Row (Hampstead) 383.
— Street (Chelsea) 364.
— — (Chiswick) 370.
— — (Kensington) 307.
Churches 51.
Churchill, Charles 154.
Cibber, C. G. 252. 253. 277. 280. 298. 299. 405. 453.
Cinemas 33.
Cipriani, G. 106. 171.
Circulating Libraries 48.
City, The xxxii. xxxiii. 239.
— Corporation xxxiii. 118.
— & Guilds Engineering College 313.
— Literary Institute 194.
— Livery Club 60. 260.
— of London Club 60. 288.
— — College xxxvii.
— — Hospital for Diseases of the Heart 403.
— — Maternity Hospital 274.
— — School 162.
— — — for Girls 162.
— Police 277.
— Road 273.
— Temple 52. 263.
— Wall 282. 398. See also Roman Wall.
Civil Engineers, Institution of 119.
— Service Commission 177.
Clapham 421.
— Junction 433.
Clapton 479. 480.
Clare Market 109.
Clarence, Duke of 389. 397.
Clarence House 167.
Clarendon, Earl of 125. 144. 248. 438.
Clarges Street 178.
Clement's Inn 107. 244.
— Lane 292.
Cleopatra's Needle 161.
Clerkenwell 272.
— Road 272.
Cleveland, Duchess of 369. 370. 469.
Cleveland Square 167.
Clewer 467.
Clifford's Inn 244.
Clink Prison 411.
— Street 411.
Clissold Park 400.
Clive, Lord 119. 136. 164. 181. 270.
Cloth Fair 269.
Clothworkers' Hall 303.
Clubs 58.
Clyde, Lord 134. 175. 181.
Coaches 21.
Coachmakers' Hall 266.
Coal Exchange 299.
Cobbett, Wm. 241. 307.
Cobden, Richard 132. 163. 379.
Cobham 472.
Cobham, Lord, see *Sir John Oldcastle.*
Coborn Road 477.
Cock Lane 267.
— Tavern 240.
Cockerell, F. P. 387.
Cockneys 276.
Cockspur Street 163. 199.
Cocoa Tree Club 60. 167.
Coke, Sir Edward 248. 263. 434. 490.
Coleman Street 282.
Coleridge, S. T. 138. 193. 265. 367. 387.
Coleshill 492.
Colet, Dean 259. 262. 367. 368.
Coliseum 33. 71.
Collcutt, T. E. 71. 303. 309.
College Hill 294.
Collingwood, Lord 257. 260.
Collins, Wilkie 372. 375. 383.
Colnbrook 455.
Colne, River 489. 455. 484.
Colney Hatch 483.
Colonial Office 119.
Colonies, Crown Agents for the 51. 345.
Colton, W. R. 172.
Columbia Market 399.
Combe, Wm. 414. 465.
Comedy Theatre 31.
Commercial Road East 404.
— Street 399. 401.
Commissionaires 29.
Commissioners of Crown Lands 115.
Commons, House of 124.
Comper, J. N. 133. 135. 486.
Concerts 34.
Condell, Henry 282. 292.
Conduit Street 188.
Congregational Churches 52. 190.
— Memorial Hall 243.
Congreve, William 135. 248. 385.
Conservative Club 59. 167.
Constable, John 101. 350. 378. 383. 384.
Constitution Hill 174.
Constitutional Club 59. 69.

Consulates 49.
Consumption Hospital 366.
Conway Hall 197.
Cook, James 172. 402. 474. 492.
Cookery, School of 158.
Coombe 443.
Cooper, Sir Astley 257. 413.
Cooper, Sir Edwin 189. 250. 277. 300. 374. 397. 437.
Cooper's Hill 456.
— Row 303.
Coopers' Hall 282.
Cope, C. W. 122. 123.
Copley, J. S. 188. 350. 468.
Coram, Thomas 196.
Coram Street 196.
Corn Exchanges 303.
Cornhill 299.
Coronations 128. 146.
Corporation Art Gallery 281.
— of the City of London xxxiii. 118.
Cosway, Rich. 193. 374.
Cottonian Library 207.
Country Life Office 115.
County Fire Office 188.
— Hall xxxiv. 416.
Court of Arches 276.
— Tennis 43.
— Theatre 31.
Courtauld Building 266.
— Institute of Biochemistry 378.
Courts of Justice 108.
Couse, Kenton 421. 436.
Coutts's Bank 104.
Covent Garden Market 47. 114.
— — Theatre 31. 114.
Coventry Street 190.
Cowley, Abraham 139. 154. 240.
Cowper, William 135. 154. 248. 487.
Cranbourn Street 190.
Crane, Walter 308. 365.
Crane Court 241.
Cranford 455.
Cranmer, Thomas 390. 396. 417.
Craven Street 103.
Cray, River 470.
Crayford 471.
Creechurch Lane 301.
Creekmouth 476.
Cremorne Gardens 365.
Crewe House 180.
Cricket 39.
Cricklewood 372. 482.
Cripplegate Institute 283.
Criterion Theatre 31. 188.
Crockford's 167.
Croft, Wm. 133. 166.
Cromwell, Oliver xxiii. 117. 120. 123. 126. 143. 170. 250. 283. 307. 371.
Cromwell, Thomas 251. 367. 389. 395.
Cromwell House 388.
— Road 316.
Croquet 39.
Crosby, Brass 390. 418.
Crosby, Sir John 289. 364.
Crosby Hall 364.
Crossness 476.
Crouch End 483.
Crown Agents for the Colonies 51. 345.
— Jewels 396.
— Lands, Commissioners of 115.
— Office Row 247.
Crowndale Road 379.
Croydon 467.
— Aerodrome 38. 468.
Cruikshank, George 260. 372. 379.
Crutched Friars 303.
Crystal Palace 35. 426. 467.
Cubitt Town 405.
Cuffley 479.
Cumberland, Duke of 144. 190. 466.
Cumberland Gate 182.
— Lodge 466.
— Market 379.
Cuming Museum 415.
Curriers' Hall 283.
Curtain Road 399.
— Theatre 399.
Curzon, Marquis 142. 164.
Curzon Street 180.
Custom House xiv. 299.
Cutlers' Hall 264.
Cycling 39.

Dagenham 474.
Daily Mail 48. 242.
— Telegraph 48. 242.
Dalston 400.
Daly's Theatre 31. 190.
Dance, George 273. 284. 304. 399. 403.
Dance, George, the Younger 268. 273. 274. 278. 283.
Dancing 35.
Danish Church 54. 405.
Danson Park 471.
Danvers House 364.
Darenth 473.
—, River 470. 476.
Dartford 470.
— Creek 476.
Dartmouth House 181.
Darwin, Chas. 133. 194.
Datchet 457.
Davenant, Sir Wm. 110. 137.
David, King of Scotland 126. 389. 393. 458.
'David Copperfield's Library' 379.
Davy, Sir Humphry 149. 163. 176. 177. 376.
Davy-Faraday Research Laboratory 177.
Day, Thos. 246. 270. 404.
Dean Street 191.
Dean's Yard 153.
Defoe, Daniel 239. 264. 273. 274. 283. 400.
Delane, J. T. 241. 248.
Dell, The 183.
De Loutherbourg, P. J. 369. 370.
De Morgan, Wm. 308. 363. 364. 383.
Denham, Sir John 139. 250. 456.
Denham 491.
Denmark Hill 415.
Dental Hospital 310.
Department Stores 44.
Deptford 427.
De Quincey, Thomas 115. 191. 248.
Derby, Earls of 41. 120. 164. 193. 292. 469. 470.
Derby, The 41. 470.
— House 193.
Derwentwater, Earl of 390.
Devonshire, Dukes of 116. 370.
Devonshire Club 60. 167.
— House 178.
Diary 65.
Dick, W. Reid 160. 254.
Dickens, Charles 103. 138. 196. 240. 241. 262. 364. 375. 379. 385. 414. 437. 472.
Dickens House 196.

Digby, Sir Everard 251.
Digby, Sir Kenelm 115. 265.
Diploma Gallery 176.
Disraeli, Benjamin 119. 120. 131. 180. 197. 250. 263. 479. 492.
District Messenger Co. 29.
— Railway 22. Appx. p. 50.
Divine Service 51.
Dockhead 412.
Docks 406.
— Museum 407.
Dr. Barnardo's Homes 404.
Dr. Johnson's Buildings 244.
Doctors' Commons 106. 260.
Dog & Duck Tavern 418.
Doggett, Thos. 38. 471.
Dogs' Cemetery 184.
— Home 420.
Dogs, Isle of 405.
Dollis Hill 488.
— — House 372.
Domesday Book 249.
Dominion Theatre 31. 378.
Dominions Office 119.
Donaldson Museum 308.
Donne, John 243. 250. 256.
Don Saltero's 362.
Dorchester House 179.
Dorset, Earl of 110. 242.
Doughty House 436.
— Street 196.
Doulton Potteries 419.
Dover Street 177.
Doves Inn 369.
— Press 369.
Dowgate Hill 294.
Downing Street 119.
D'Oyly Carte, Richard 71. 104. 105.
Drainage System xxxv.
Dramatic Art, Royal Academy of 194.
Drapers' Hall 287.
Drayton, Michael 138.
Drury, Alfred 286. 360.
Drury Lane 113.
— — Theatre 31. 113.
Dryden, John 114. 139. 153. 154. 191. 239. 295.
Duchess Theatre 31. 108.
Duck Island 172.
Dudley, Lord Guildford 278. 390. 395.
Dudley House 180.
Duke Street 181.
Duke of York's Column 164.
— — — Headquarters 360.
— — — Steps 164.
— — — Theatre 31. 71.
Dulwich 422.
— College 426.
— Gallery 422.
Du Maurier, G. 383. 384.
Duncan, Lord 255.
Duncan Terrace 381.
Dunstable, John 284.
Durham House 104.
Dutch Church 54. 287.
Dyce, Wm. 121. 122. 189. 362.
Dyer, George 240. 265. 372. 381.
Dyers' Hall 294.

Ealing 455.
Ear Hospital, Royal 195.
Earl's Court Exhibition 35. 367.
Earlsfield 441.
Eastbury House 474.
Eastcastle Street 193.
Eastcheap 295.
East End xxxiii. 389.
East Ham 405. 474.
East India Dock Road 405.
— — Company 300. 405.
— — Docks 408.
— — House 300.
— — United Service Club 59. 164.
Eastlake, Sir C. 270. 372.
East London College xxxvii. 310. 402.
— Molesey 446.
— Sheen 434.
Eaton Square 159.
Ebury Street 159.
Ecclesiastical Commission 345.
Edgware 482.
— Road 371.
Edmonton 478.
Education xxxvi.
—, Board of 119.
Edward the Confessor xx. 128. 147. 458. 467.
Edward I. xxi. 69. 146. 147. 435.
Edward II. xxi. 126. 265.
Edward III. xxi. 146. 248. 435. 458. 459. 463.
Edward IV. xxii. 458. 459. 460. 483.
Edward V. xxii. 144. 152. 392. 395.
Edward VI. xxii. 144. 242. 417. 428. 447.
Edward VII. xxiv. 126. 163. 165. 173. 239. 370. 380. 459. 460.
Edwardes Square 308.
Eel-Pie Island 446.
Egham 456.
Egyptian Legation 49. 180.
Eldon, Earl of 194.
Eleanor of Castile 69. 145. 275. 280. 480. 487.
Eleanor Crosses 69. 103. 275. 280. 480. 487.
Electrical Engineers, Institution of 161.
Elephant and Castle 415.
Eliot, George 188. 362. 367. 373. 376. 388. 435.
Eliot, John 292. 482.
Elizabeth of York 144.
Elizabeth, Queen xxii. 117. 144. 240. 247. 270. 286. 362. 390. 428. 433. 435. 458. 475. 478. 484. 490.
Elizabeth Garret Anderson Hospital 380.
Ellenborough, Lord 164. 250. 270. 271.
Elm Tree Road 373.
Elsing Spital 283. 162.
Elstree 482.
Eltham 471.
Elthorne 455.
Ely Chapel 262.
— Place 262.
Embassies 49.
Endsleigh Gardens 380.
Enfield 478.
— Lock 480.
Engineering College 313.
English-Speaking Union 60. 181.
Ennismore Gardens 305.
Entertainments 34.
Environs 433.
Epilepsy, Hospitals for 197. 372.
Epping 478.
— Forest 478.
Epsom 470.
— Downs 470.
— Races 41.
Epstein, Jacob 104. 155. 183.

Erith 470.
Erskine, Lord 250. 386.
Essex, Robert Devereux, Earl of 107. 126. 144. 390. 394. 395. 397. 417.
Essex Street 107.
Ethical Societies 54.
Etiquette 61.
Eton 457.
— College 464.
Etty, Wm. 104.
Eugenics Laboratory 310.
Eumorfopoulos Art Collection 362.
Euston Road 380.
— Square 380.
— Station 24. 380.
Evans's 111.
Evelyn, John 248. 360. 427. 428.
Everyman Theatre 31.
Ewell 469.
Exchange, Royal 285.
Execution Dock 404.
Exeter Hall 105.
— House 105.
Exhibition Road 308.
Exhibitions 34.
Expenses xiii.
Express Letters 25.

Fabian Society 155.
Fairfax, Lord 71. 307.
Faraday, Michael 106. 177. 375. 388. 415. 447.
Farm Street Church 53. 180.
Farnham Royal 491.
Farningham 473.
Farquhar, Geo. 71.
Farringdon Street 243.
Fawcett, Hy. 135. 161. 419.
Fawkes, Guy 120. 126. 390. 394. 395.
Fehr, H. C. 154. 347.
Feltham 456.
Fenchurch Street 302.
— — Station 24. 303.
Fencing 39.
Ferrers, Earl 126. 371. 390.
Fetter Lane 240.
Fielding, Henry 114. 246. 291. 465.
Fielding, Sir John 114. 469.
'Fighting Temeraire' 91. 360. 413.
Fig Tree Court 246.
Finchley 483.
Finchley Road 383. 373. 488.
Fine Art Commission, Royal 177.
Finsbury 269.
— Barracks 273.
— Circus 274.
— Park 400. 483.
— Pavement 274.
— Square 274.
Fire, The Great xxix. 297.
— Brigade xxxv. 414.
First Clubland Church 415.
Fisher, John 389. 391. 395.
Fishmongers' Hall 298.
Fish Street Hill 297.
Fitzailwin, Henry 263.
Fitzgerald, Percy 107. 262.
Fitzherbert, Mrs. 436. 438.
Fitzroy Square 379.
'Five Members' xxiii. 126. 279. 286.
Flamsteed, John 392. 431.
Flask Walk 384.
Flats 12.
Flaxman, John 131. 133. 134. 136. 149. 195. 255. 257. 271. 378. 381. 405. 470.
Flaxman Gallery 195.
Fleet Prison 243.
— River 243. 261. 292. 385.
— Street 239.
— Wood 491.
Fletcher, Sir Banister 431. 442.
Fletcher, John 410. 411.
Flinders Petrie Collection 195.
Flitcroft, Hy. 193. 444.
Floral Hall 114.
Flower Shows 35.
— Walk 184.
Foley, J. H. 125. 131. 163. 281. 306.
Football 40.
Foote, Samuel 114.
Ford, John 248.
Ford, Onslow 134. 137. 266. 305. 373.
Fore Street 283.
Foreign Churches 54.
— Office 119.
Forest Gate 477.
— Hill 425. 467.
Forrest, G. Topham 345. 420.
Forster, John 110.
Forster, W. E. 132. 162.
Fort Belvedere 466.
Fortune Theatre 31. 113.
— — Site of 283.
Foster Lane 271.
Foundling Hospital 196.
Fountain Court 247.
Fox, Charles James 125. 132. 134. 167. 178. 181. 182. 195. 370. 464. 465.
Fox, George 273.
Foxe, John 283.
Frampton, Sir George, 71. 136. 160. 184. 188. 259. 280.
Franklin, Benjamin 103. 109. 261. 269. 473.
Franklin, Sir John 149. 164. 429. 430. 316
Frederick, Prince of Wales 163. 190. 440. 451.
Freemasons' Hall 113.
French Churches 54.
— Consulate 194.
— Embassy 305.
— Hospitals 191. 403.
— Protestant Church 54. 191.
Frere, Sir Bartle 160. 260.
Friend Ship 161.
Friends' Burial Grounds 273. 368.
— Meeting Houses 52. 368. 380.
Frith Street 191.
Frobisher, Sir Martin 283. 404.
Frogmore (St. Albans) 484.
— (Windsor) 466.
Frognal 383.
Froude, J. A. 154. 489.
Fry, Elizabeth 405. 474.
Fulham 365.
— Palace 366.
— Road 366.
Fuller, Thomas 296. 455.
Fulwell 444.
Furnished Houses 12.
Furnival's Inn 244. 262.

Gad's Hill Place 472.
Gaiety Theatre 31. 105.
Gainsborough, Thomas 165. 347. 439.
Games 37.
Garratt Green 420.

Garrick, David 104. 105. 113. 114. 137. 138. 208. 271. 304. 386. 446.
Garrick Club 59. 115.
— Theatre 31. 71.
Garrick's Villa 446.
Gaskell, Mrs. 365.
Gas Light & Coke Co. 345.
Gate House Tavern 387.
— Theatre Studio 33.
Gatwick 41.
Gay, John 137.
Geffrye Museum 400.
General Lying-In Hospital 419.
Gentlemen-at-Arms, Corps of 166.
Geographical Society, Royal 306.
Geological Museum 186.
— Society 176.
— Survey Offices 187.
George I. xxiv. 195. 248.
George II. xxiv. 144. 185. 190. 191. 429. 432. 440. 447.
George III. xxiv. 163. 164. 165. 173. 207. 278. 440. 441. 460. 466.
George IV. xxiv. 70. 163. 166. 173. 207. 375. 432. 443. 458. 460.
George V. xxv. 41. 165. 166. 172. 173. 370. 427.
George, Sir Ernest 294. 374.
George Inn 413.
— Lane 477.
— Street 188.
— & Vulture 302.
German Churches 54.
— Embassy 49. 164.
— Hospital 400.
Gerrard Street 191.
Gerrards Cross 491.
Gibbon, Edward 154. 367. 375.
Gibbons, Grinling 69. 107. 115. 133. 136. 172. 175. 186. 252. 253. 255. 256. 286. 361. 428. 448. 457. 461. 463.
Gibbons, Orlando 132. 166.
Gibbs, James 71. 107. 193. 268. 374.
Gibson, Jesse 275.
Gibson, John 122. 131. 177. 360. 372.
Gibson Gallery 177.
Gilbert, Alfred 135. 165. 187. 262. 305. 460.
Gilbert, Sir Wm. 105. 160. 322.
Gill, Eric 155. 157. 208.
Giltspur Street 267.
Gipsy Hill 467.
Girdlers' Hall 282.
Girl Guides 158.
Girtin, Thomas 115.
Gladstone, W. E. 106. 107. 123. 126. 131. 164. 175. 250. 372. 375. 402. 465.
Gladstone Park 372.
Globe Theatre 31. 191.
— — (Southwark) 411.
Gloucester, Humphrey, Duke of 428. 486.
Gloucester Square 192.
Godwin, William 381.
Golden Square 191.
Golders Green 385.
— Hill 385.
Goldhawk Road 368.
Goldsmith, Oliver 137. 241. 244. 247. 382. 386. 410. 412. 415.
Goldsmith Building 244.
— Street 194.
Goldsmiths' College 310.
— Hall 275.
Golf 40.
Goodge Street 378.
Goodman's Fields Theatre 304.
Gordon, General 70. 134. 254. 264.
Gordon, Lord George 264. 379. 390.
Gordon Riots xxx. 195. 264. 285. 386. 418.
— Square 196.
Gore House 306.
Gorhambury 487.
Goswell Road 273.
Gough Square 241.
Gower, John 248. 410.
Gower Street 194.
Gracechurch Street 302. 300.
Grafton Street 177.
Grand Junction Canal 405. 372.
— Surrey Canal 408.
— Union Canal 405.
Grange Hill 477.
Grattan, Henry 125. 132. 248.
Gratuities 13.
Gravel Lane 411.
Gravel Pit Wood 388.
Gravesend 472.
Gray, Thomas 138. 300. 465. 490. 491.
Grays 474. 476.
Gray's Inn 52. 243. 250.
— — Road 379.
— Thurrock 474. 476.
Great Alie Street 304.
— Dover Street 414.
— George Street 119.
— Marlborough Street 191. 188.
— Missenden 489.
— Ormond Street 197.
— Portland Street 188.
— Queen Street 113.
— Russell Street 195.
— Scotland Yard 115.
— Synagogue 52. 304.
— Tower Street 295.
Grecian Coffee House 107.
Greek Churches 54. 71.
— Street 191.
Green, J. R. 375. 401.
Green, W. Curtis 177. 178. 296.
Greenaway, Kate 383.
Greenford 491.
Greenhithe 472. 476.
Green Man Inn 367.
— Park 178.
— — Arch 174.
Greensted 478.
Greenwich 428.
— Park 430.
— Time xiv.
Gregories 492.
Gresham, Sir Thos. 262. 263. 282. 285. 289. 434.
Gresham College 282.
— Street 266.
Grey, Lady Jane 104. 278. 390. 394. 395. 434.
Greycoat Hospital 155.
Greyfriars 265.
Greyhound Racing 40.
Gribble, Herbert 321.
Grill Rooms 13.
Grocers' Hall 277.
Grosvenor Chapel 51. 180.
— Gardens 159.
— Gate 179.
— House 3. 179.
— Road 345.
— Square 181.
Grote, George 137. 177. 270. 473. 490.
Grub Street 283.

Guard Mounting 116. 166. 172.
Guards' Club 59. 181.
Guides 29.
Guildford Place 197.
Guildhall 277.
— Library 280.
— Museum 279.
— School of Music 162.
Guilds 54.
Gundulf, Bp. 389.
Gunnersbury Park 434.
Gunpowder Plot 120. 249. 251.
Guy, Thomas 413.
Guy's Hospital 413.
Gwyn, Nell 113. 165. 239. 360. 388.

Haberdashers' Hall 266.
Hackbridge 469.
Hackney 403.
— College 310. 383.
— Downs 478.
— Marsh 403.
— Road 399.
Hadley Green 483.
— Wood 483.
Haig, Earl 118. 305.
Haileybury College 481.
Hainault Forest 477.
Hakluyt, Rich. 139. 154.
Hale, Sir Matth. 240. 250.
Half Moon Street 178.
Halifax, Earls of 132. 144. 154. 285.
Halkyn House 159.
Hall, E. Stanley 188. 368.
Hall Barn 491.
Hallam, Henry 248. 255. 375. 465.
Hallam Street 190.
Halley, E. 176. 368. 471.
Ham House 437.
Hambro's Bank 289.
Hamilton, Lady 177. 178. 188. 374. 414. 443.
Hamilton, Sir William 188. 207. 443.
Hamilton Place 179. 183.
— Terrace 373.
Hammersmith 367.
— Bridge 368.
— Broadway 368.
— Mall 368.
— Road 367.
— Terrace 369.
Hampden, John 71. 125. 248. 489.
Hampden House (Bucks) 489.
Hampden House (London) 181.
Hampstead 382.
— Conservatoire 383.
— Garden Suburb 385.
— General Hospital 382.
— Heath 385.
— Lane 386.
— Library 383.
— Ponds 385.
— Road 379.
— Town Hall 382.
Hampton, Herbert 116. 380.
Hampton 446.
— Court 446.
— — Palace 447.
— Wick 443.
Handel, G. F. 114. 137. 138. 181. 482.
Hanover Square 188.
Hans Place 159.
Hanway, Jonas 132. 197. 455. 476.
Hanwell 458.
Hanworth Park 38. 456.
Hardwick, Philip 250. 275. 288. 306. 380. 407. 418.
Hardwick, Thos. 115. 268. 373. 374. 379. 381. 477.
Hardy, Thos. 104. 138. 372.
Harefield 491.
Harlesden 372. 484.
Harley Street 375.
Harlington 455.
Harmondsworth 455.
Harold, King xx. 480.
Harold's Bridge 481.
Harringay 483.
Harrington, Jas. 127. 390.
Harrington House 115.
Harris, Renatus 175. 242. 262. 264. 265. 277. 283. 296. 300. 301. 302. 304. 418.
Harrison, Thos. 69. 390.
Harrod's Stores 44. 305.
Harrow-on-the-Hill 484. 488.
— Road 371.
— School 488.
Harrowby Street 371.
Hart Street 303.
Harvard, John 410. 413.
Harvey, William 70. 268.
Hastings, Warren 126. 154. 467.
Hatch End 484.
Hatfield 483.
Hatfield House 484.
Hatton, Sir Christopher 259. 262.
Hatton Garden 262.
Havelock, Sir Hy. 70. 270.
Haverstock Hill 382.
Hawksmoor, Nicholas 129. 195. 252. 296. 399. 404. 405.
Hawthorne, N. 188. 195.
Haydon, B. R. 371. 414.
Hayes (Middx.) 455.
— (Kent) 473.
Haymarket 163.
— Theatre 32. 159.
Hazlitt, William 155. 178. 191. 242. 263.
Head of the River Race 37.
Headstone Manor 489.
Health, Ministry of 119.
Heath Street 384.
Heine, Heinrich 103.
Heming, John 282. 292. 411.
Hendon 38. 386. 482.
Henley, W. E. 260.
Henrietta Maria 106. 430. 435. 442.
Henrietta Street 115.
Henry II. xx. 480.
Henry III. xxi. 129. 145. 248. 458. 460.
Henry IV. xxi. 142. 152.
Henry V. xxi. 145. 414. 435.
Henry VI. xxii. 389. 396. 458. 460. 464. 485.
Henry VII. xxii. 141. 144. 427. 435. 460.
Henry VII.'s Chapel 141.
Henry VIII. xxii. 117. 165. 242. 268. 362. 394. 427. 428. 432. 437. 447. 460. 469. 475.
Henslowe, Philip 283. 411. 412.
Heralds' College 292.
Herbert, George 135. 154.
Herbert of Cherbury, Lord 292.
Herbert Military Hospital 432.
Herne Hill 416. 473.
Herne's Oak 465.
Herrick, Robert 275.
Herschel, Sir John 133. 176. 375. 398. 456. 465.
Hertford, Marquises of 198. 376.
Hertford 482.

Hertford House 198.
— Street 180.
Herts County 487.
Heston 38. 434.
Highams Park 479.
High Beach 480.
Highbury 382.
Highgate 387. 483.
— Cemetery 388.
— Ponds 385.
— School 387.
High Holborn 197.
— Street (Camden Town) 379.
— — (Hampstead) 383.
— — (Islington) 382.
— — (Kensington) 306.
— — (Notting Hill Gate) 192.
— — (Shoreditch) 399.
— — (West-End) 192.
— — (Whitechapel) 401.
— Wycombe 492.
Hill, Rev. Rowland 412. 419.
Hill, Sir Rowland 144. 192. 266. 382. 388. 478.
Hill End 484.
Hilliard, Nicholas 71.
Hippodrome 32. 71. 190.
His Majesty's Theatre 32. 163.
Historical Research, Institute of 195. 310.
— Sketch of England xix.
— — of London xxv.
Hither Green 471.
Hoare's Bank 28. 240.
Hockey 40.
Hockley-in-the-Hole 272.
Hoddesdon 481.
Hogarth, William 112. 114. 190. 268. 269. 348. 370. 371.
Hogarth's House 370.
Holbein, Hans 116. 165. 166. 301. 363. 365. 461.
Holborn 261.
— Bars 197. 261.
— Circus 262.
— Empire 33.
— Viaduct 263.
— — Station 24. 263.
Holden's Vault 242.
Holland, Henry 118. 159. 167. 365.
Holland House 307.
— Park Avenue 192.
— Street 412.
Holles Street 189.
Holloway 381.
Holloway Prison 381.
— Road 381.
Holly Lodge 307.
Holwood 473.
Holy Trinity (Clapham) 421.
— — (Kingsway) 109.
— — (Minories) 304.
— — (Prince Consort Road) 309.
— — (Sloane Street) 159.
— — (Southwark) 415.
Holywell Priory 399.
— Street 105.
Home for Lost Dogs 420.
— Office 119.
— — Industrial Museum 345.
— Park (Hampton Court) 453.
— — (Windsor) 465.
Homœopathic Hospital 197.
Hone, Wm. 400. 414.
Honor Oak Park 467.
Honourable Artillery Company 273.
Hood, Thos. 277. 372. 373.
Hook, Theodore 366. 488.
Hooker, Sir Joseph 133. 439. 440.
Hooker, Richard 246.
Hooper, John 411.
Hope Theatre 412.
Hoppner, J. 379.
Horace Street 371.
Horniman Museum 425.
Hornsey 483.
Horse Guards 116.
— — Parade 172.
— Racing 40.
Horseferry Road 345.
Horselydown 412.
Horsemonger Lane 414.
Horticultural Halls, Royal 35. 158.
Horton 457.

Hotels 1.
  Adelphi 5. 104.
  Albemarle Court 8.
  Alexander 8.
  Alexandra 6.
  Almond's 4.
  Alwin 7.
  Ambassadors 8.
  Anderton's 10.
  Ardmay 9.
  Arundel 5.
  Avondale 9.
  Bailey's 6.
HOTELS:
  Bangor 9.
  Barkston Gardens 6.
  Basil Street 6.
  Batt's 4.
  Baylis House 11.
  Bedford 8.
  — Head 9.
  Belgravia 6. 159.
  Berkeley 3. 178.
  Berners 7.
  Bolton Mansions 7.
  Bonnington 9.
  Brent Bridge 10.
  British Empire 7.
  Broadwalk 7.
  Brown's 4.
  Buckingham 5.
  Burlington 4.
  Bushey Hall 10.
  Cadogan 6.
  Cannon Street 10.
  Carlton 3. 163.
  Carter's 4.
  Cavendish 4.
  Chalfont Park 10.
  Charing Cross 5.
  Claridge's 3. 181.
  Clifton 8.
  Connaught 3.
  Coombe Cottage 10.
  Cora 9.
  Cosmo 9.
  County 9.
  Craven 5.
  Curzon 3.
  De Vere 7.
  Dorset Square 8.
  Durrant's 8.
  Dysart 7.
  Earle's 4.
  Eccleston 6.
  Endsleigh 9.
  Ethorpe 10.
  Euston 9.
  Felix 4.
  First Avenue 8.
  Ford's 7.
  Garland's 4.
  Glenridge 11.
  Golden Cross 5. 104.
  Goring 6.
  Gower 9.
  Grafton Palace 9.
  Grantleigh 8.
  Great Central 7.
  — Eastern 10.
  — Fosters 10.
  — Northern 9.
  — Western Royal 7.
  Grosvenor 5.

Hotels:
Grosvenor Court 4.
— House 3. 175.
Hans Crescent 6.
Haymarket 4.
Heatherbank 10.
Hendon Hall 10.
Howard 5.
Huntsmoor Park 11.
Hyde Park 6.
Ilchester Mansions 8.
Imperial 8. 196.
Ivanhoe 9.
Jules 4.
Kenilworth 9.
Kensington Gardens 8.
— Gate 7.
— Palace Mansions 7.
King's Court 8.
Kingsley 9.
Knightsbridge 6.
Langham 7. 189.
Leinster Court 8.
Lincoln Hall 8.
Linden Gardens 8.
— Hall 7.
Little Bonnington 9.
Loudoun 5.
Majestic 7.
Manchester 10.
Mandeville 7.
Marble Arch 7.
Mascot 7.
May Fair 3. 181.
Metropole 5.
Midland Grand 9.
Milestone 7.
Morton 9.
Mostyn 7.
National 8.
Naval & Military 7.
New Clarges 4.
— Lauriers 4.
Norfolk (Kensington) 7.
— (Surrey St.) 5.
Oatlands Park 11.
Oddenino's 4.
Onslow Court 7.
Orchard 7.
Palace (Bedford Av.) 9.
— (Lancaster Gate) 8.
— Court 8.
Palatine 8.
Park Lane 3. 178.
— View 6.
Piccadilly 3. 175. 188.
Portland 7.
Portman 8.
Premier 9.
Prince of Wales 7.
Quebec 8.

Hotels:
Queen's (Leicester Sq.) 5.
— (Norwood) 11.
Queensboro' Court 8.
Queen's Court 7.
Raglan 9.
Redbourne 8.
Red Court 9.
Regent Palace 4.
Rembrandt 6.
Ritz 3. 177.
Royal 8.
— Court 6.
— Forest Hotel 10.
— Palace 6.
— Stuart 7.
Rubens 5.
Russell 8. 196.
Rutland 7.
St. James's Palace 4.
Savoy 4. 104.
Selsdon Park 10.
White Hall 8. 9.
Seymour 8.
Shaftesbury 5.
Shelvey's 4.
Shirley Park 10.
Somerset 8.
South Kensington 6.
Splendide 3. 178.
Stafford 4.
Strand Imperial 5.
— Palace 5. 105.
Sundridge Mansion 10.
Thackeray 9.
Toksowa House 10.
Tuscan 5.
Vanderbilt 7.
Vandyke 7.
Victoria 5.
Waldorf 5. 108.
Waldronhyrst 10.
Washington 4.
Waverley 9.
Welbeck Palace 7.
West Central 9.
White Hall 8. 9.
Whiteness 8.
Wigmore 7.
Wilton 6.
Worcester House 7.
York 7.

Houghton, John 271. 371.
Houndsditch 304.
Hounslow 434.
House of Commons 124.
— of Lords 122.
Howard, Catherine 389. 394. 395. 434. 447. 452.
Howard, John 197. 256.
Howard of Effingham, Lord 427.
Howe, Earl 257. 465.
Hoxton 400.
— Square 400.
Hudson, Henry 290.
Hudson's Bay Company 289. 294.
Hughenden 492.
Hummums 115.
Hungerford Bridge 160.
Hunt, Holman 257. 259. 276. 308.
Hunt, Leigh 265. 308. 363. 367. 372. 384. 385. 414.
Hunter, John 71. 110. 133. 190. 191. 305.
Hunter Street 196.
Hurlingham Club 42. 366. 445.
Hurst Park 41. 447.
Huxley, T. H. 373. 413. 455.
Hyde, The 386.
— Park 182.
— — Corner 178. 182.
Hygiene, Institute of 190.
—, School of 194.

Ice Clubs 43.
Ickenham 491.
Ilchester Place 308.
Ilford 477.
Imperial, Prince 432. 459.
Imperial Chemical Industries 345.
— College of Science 313.
— Defence, Committee of 119.
— Gallery of Art 309.
— Institute 309.
— War Museum 310.
Incorporated Accountants' Hall 162.
Incurables, Hospital for 367.
India House 109.
— Museum 341.
— Office 119.
Infant Orphanage, Royal 477.
Ingress Abbey 472.
Inland Revenue, Board of 106.
Inner Temple 243.
— — Gardens 247.
— — Hall 246.
— — Lane 244.
— — Library 246.

Innes Horticultural Institution 443.
Innholders' Hall 294.
Inns of Chancery 244.
– of Court xxxiii. 243.
Institut Français du Royaume Uni 317.
Inwood, Wm. 154. 379. 380.
Ireton, Henry 143. 248. 307. 371.
Iron and Steel Exchange 297.
Ironmongers' Hall 266.
Irving, Edward 380.
Irving, Sir Henry 71. 138. 265.
Irving, Washington 269.
Isle of Dogs 405.
Isleworth 434.
Islington 381.
Italian Church 54.
— Consulate 49. 190.
— Embassy 49. 181.
— Hospital 197.
Iver 455.

Jack Straw's Castle 385.
Jack the Ripper 399.
Jacob's Island 412.
Jamaica Road 412.
Jagger, C. S. 179. 371.
James I. xxiii. 144. 174. 244. 270. 360. 447. 480.
James II. xxiii. 117. 166. 172. 460.
James I. of Scotland 389. 409. 458.
James, Henry 363.
James, John 188. 412. 428. 438.
James Allen's Girls' School 422.
Japanese Embassy 49. 192.
Jarman, Edward 276. 285.
Jeeves, S. Gordon 188. 191.
Jeffreys, Judge 154. 248. 282. 295. 368. 390. 396. 404.
Jenner, Edward 180. 184. 195.
Jermyn Street 186.
Jerusalem Chamber 152.
Jesuit Church 53. 180.
Jewel House (or Tower; Westminster) 345.
— — (Tower of London) 396.
Jewry Street 303.
Jews' Cemetery 402.
Joass, J. J. 109. 375.
John, King xxi. 456.
John, King of France xxi. 105. 126. 389. 393. 458.
John, Sir W. Goscombe 134. 161. 172. 255. 458
John of Gaunt 105. 259. 262.
Johnson, Samuel 106. 107. 138. 191. 241. 244. 255. 262. 267. 271. 410. 411. 418. 421. 447. 473.
Johnson's Court 241.
— House 241.
Johnson Street 379.
Jones, Adrian 116. 172. 174. 183.
Jones, Sir Horace 267. 278. 279. 280. 298. 398.
Jones, Inigo 106. 109. 110. 114. 115. 116. 161. 193. 249 251. 268. 282. 291. 301. 370. 430.
Jones, Sir William 246. 257.
Jonson, Ben 133. 138. 154. 239. 292. 399.
Jordans 492.
Journalists, Institute of 162.
Junior Athenæum Club 60. 178.
— Carlton Club 59. 164.
— Constitutional Club 59. 178.
— Naval and Military Club 59. 178.
— United Service Club 59. 186.
Juxon, Wm. 270. 417.

Kean, Edmund 113. 114. 178. 436.
Keats, John 274. 290. 328. 383. 384. 413. 478.
Keats House 384.
Keayne, Robert 273. 457.
Keble, John 135.
Kelmscott House 369.
Kelvin, Lord 133. 135. 159.
Kemble, Fanny 114. 159.
Kemble, J. P. 113. 114. 149.
Kempton Park 41.
Kennington 420.
— Oval 39. 420.
Kensal Green Cemetery 372.
Kensington 306.
— Gardens 184.
— Gore 305.
— High Street 306.
— Palace 185.
— Road 305. 307.
— Square 307.
—, South 322.
Kent, William 116. 118. 135. 138. 143. 176. 178. 185. 370. 450. 452.
Kent House 473.
Kentish Town 482.
Kenton 484.
Ken Wood 386.
Keppel, Viscount 154.
Keston 473.
Kew 438.
— Bridge 433. 439.
— Gardens 439.
— Observatory 435.
— Palace 440.
Kidbrooke 471.
Kilburn 372. 488.
Kilmarnock, Earl of 126. 390. 395. 397.
King Alfred School 385.
— Edward Memorial Park 404.
— Edward's Building 266. 264.
— George V. Dock 408.
King's Bench Prison 414.
— — Walk 246.
Kingsbury 488.
King's College 106. 310.
— — Hospital 415.
— — of Household and Social Science 307.
— — School 442.
King's Cross Station 24. 380.
Kingsland Road 400.
Kingsley, Charles 135. 364. 442.
King's Road 360.
Kingston-upon-Thames 443.
Kingston House 305.
King Street (Cheapside) 276.
— — (Hammersmith) 368.
— — (St. James's) 167.
Kingsway 109.
— Theatre 32.
King's Weigh House Church 52. 181.
Kingswood 468.

King William Street 296.
Kit-Cat Club 384. 385. 433.
Kitchener, Earl 164. 166. 172. 254.
Kneller, Sir Godfrey 136. 385. 438. 449.
Kneller Hall 438.
Knightsbridge 305.
Knights Hospitallers 244. 271. 447.
— Templars 197. 244. 271.
Knott, Ralph 416.

La Belle Sauvage Yard 243.
Labour, Ministry of 119.
Ladies' Clubs 60. 167.
— Mile 183.
Laguerre, Louis 165. 453. 482.
Laleham 456.
Lamb, Charles 109. 114. 244. 246. 247. 263. 265. 301. 381. 478. 481.
Lamb Building 246.
Lambeth 416.
— Bridge 345.
— Palace 417.
— Road 418.
Lancaster, H. V. 155. 180.
Lancaster House 168.
Landseer, Sir Edwin 70. 259. 373.
Langham Place 189.
Langley Marish 455.
Lansdowne House 181.
Lant Street 414.
Latimer, Hugh 390. 395.
Latimer 488. 489.
Laud, Wm. 251. 295. 301. 390. 396. 417.
Lauderdale House 388.
Laurence Pountney Hill 295.
Law Courts 108.
— Society 249.
Lawn Bank 384.
— Tennis 41.
Lawrence, Sir Thomas 177. 259.
Lea, River 403. 405. 476.
— —, Valley of the 480.
Leadenhall Market 47. 300.
— Street 300.
Leathersellers' Hall 289.
Lee 471.
Leech, John 270. 372. 412.
Legations 49.
Leicester House 190.
— Square 190.
Leighton, Lord 177. 254. 259. 307. 383.
Leighton House 307.
Lely, Sir Peter 115. 451.
Lesnes Abbey 470.
Le Sueur, Hubert 69. 117. 136. 143. 145. 269.
Lewisham 471.
Leyton 39. 477.
Leytonstone 477.
Librarianship, School of 195.
Libraries 47.
Life-Boat Institution 71.
Lighting xxxvi.
Lily, William 259. 367.
Limehouse 405.
Lime Street 301.
Linacre, Thos. 70. 259.
Lincoln, Abraham 154. 286.
Lincoln's Inn 52. 243. 249.
— — Fields 109.
— — — Theatre 110.
Lind, Jenny 137. 322.
Linden House 369.
Lindsey House 110. 365.
Lingfield 41.
Linnean Society 176.
Linnell, John 385.
'Lion Sermon' 301.
Lister, Lord 110. 133. 190. 195. 405.
Lister Institute 310. 361.
Lithuanian Church 54.
Little Britain 268.
— Campden House 307.
— Dorrit's Playground 414.
— Holland House 308.
— Stanhope Street 180.
— Stanmore 482.
— Theatre 32.
Liverpool, Earl of 270. 290. 443.
Liverpool Road 382.
— Street Station 24. 290.
Livery Companies 54.
Livingstone, David 134.
Lloyd George, D. 308. 362. 420.
Lloyd's 300.
— Bank 299.
— Register 303.
Locke, John 154.
Lock Hospital 191. 372.
Lodgings 11.
Lollards' Tower 251. 417.
Lombard Street 301.
London Bridge 297.
— — Station 24. 413.
— Calendar 62.
— Central Markets 47. 267.
— Chamber of Commerce 295.
— Commercial Sale Rooms 303.
— County Council xxxiv.
— Day Training College 197. 310.
— Docks 407.
— Fever Hospital 382.
— Fields 478.
— Fire Brigade xxxv. 414.
— Hospital 401.
— Library 48. 164.
— Museum 168.
— Pavilion 32. 188.
— Salvage Corps 293.
— School of Clinical Medicine 429.
— — of Economics 109. 310.
— — of Hygiene 194. 310.
— — of Medicine for Women 310. 380.
— Sessions House 415.
— Spa 272.
— Stone 295.
— Temperance Hospital 379.
— Terminal Aerodrome 468.
— Wall xxvi. 282.
Londonderry House 179.
Long Acre 113.
— Water 184.
Longfellow, H. W. 139.
Lord Chamberlain's Office 166.
— Mayor xxviii. xxxiii. 239. 251. 265. 274. 277. 278. 279. 284.
Lord's Cricket Ground 39. 43. 372.
Lorimer, Sir Robert 153.
Lost Property 61.
Lothbury 286.
Lots Road Power Station 365.
Lough, J. G. 257 284. 286.
Loughborough, Lord 194. 196.
Loughton 478. 477.
— Camp 480.
Lovat, Lord 126. 390. 392. 395. 397.

Lovelace, Richard 242. 270. 417.
Lowell, J. R. 127. 150. 159. 303.
Lower Regent Street 182.
— Thames Street 298.
Lowndes Square 159.
Ludgate Circus 242.
— Hill 243.
Luggage xviii.
Luncheon Rooms 17.
Lutyens, Sir Edwin 110. 115. 119. 159. 163. 172. 175. 179. 196. 242. 274. 277. 378. 385. 397. 446. 461.
Lyceum Club 60. 178.
— Theatre 32. 105.
Lyell, Sir C. 133. 375.
Lyly, John 268.
Lyndhurst Road 52. 382.
Lyon's Inn 244.
Lyric Theatre 32. 191.
— — (Hammersmith) 32.
Lytton, Lord 140. 175. 180. 181. 374. 488.

Macaulay, Lord 137. 138. 175. 178. 251. 307. 421.
Macdonald, Flora 390.
Macdonald, George 369.
MacDonald, Ramsay 110. 383.
Mackennal, Sir Bertram 106. 125. 163. 164. 260. 459.
Maclise, Daniel 121. 362.
Macready, Wm. 113. 114. 380.
Magdalen Hospital 421.
Maida Vale 372.
Maidenhead 456.
Maid Lane 411.
Maine, Sir H. S. 132. 265.
Maine, Jonathan 252. 254. 258.
Malden 443.
Mall, The 172.
Manchester Square 193.
Manning, Cardinal 157. 483. 488.
Manny, Sir Walter de 270. 271.
Manor House 362.
— Park 477.
Manresa House 367.
Mansfield, Earl of 110. 125. 131. 154. 195. 250. 386.
Mansion House 284.
Maps xl. 45.
Marble Arch 184. 192.
— Hill Park 438.
Mare Street 403.
Margaret of Anjou 485.
Margate 475.
Marine Engineers, Institute of 304.
— Society 476.
Maris, Matthew 372. 373. 376. 383.
Markets 47. 263.
Mark Lane 303.
Marlborough, Duchess of 165. 185. 442.
Marlborough, Duke of xxiv. 165. 368. 385. 462.
Marlborough Club 60. 165.
— House 165.
— — Chapel 165.
— Place 373.
— Road 488.
Marlowe, Chris. 427.
Marochetti, Baron 120. 137. 162. 164. 255. 380.
Marryat, Frederick 442.
Marshall, W. C. 125. 138. 184. 257. 284. 306.
Marshalsea 414.
Martins Bank 302.
Marvell, Andrew 193. 388.
Marx, Karl 388.
Mary I. xxii. 144. 166. 428.
Mary II. 143. 166. 185. 239. 428. 438.
Mary Queen of Scots 142.
Maryland Point 477.
Marylebone 373.
— Cricket Club 39. 372.
— High Street 374.
— Lane 374.
— Road 373.
— Station 24. 374.
Mary Ward Settlement 196.
Maskelyne's Theatre 35.
Massinger, P. 410. 411.
Maudsley Hospital 415.
Maufe, Edw. 415. 455.
Maundy Money 129.
Maurice, F. D. 135. 193. 197. 375. 379. 388. 413.
Mawson Row 369.
Mayfair xxxiii. 180.
'Mayflower' 413.
May Meetings 63. 105.
Maze Hill 431.
Mazzini, Giuseppe 262.
Meat Market 267.
Mechanical Engineers, Institution of 119.
Mecklenburgh Square 196.
Medical Attendance 62.
— Research Institute 384.
— Schools 306.
Medicine, Royal Society of 375.
Melbourne, Viscount 180. 255. 465.
Melbury Road 308.
Mellitus 128. 251.
Memorials, see Statues.
Mercers' Hall 276.
— Schools 262.
Merchant Taylors' Hall 288.
— — School 270. 489.
Meredith, George 365.
Mermaid Tavern 276.
Merton 443. 469.
Metal Exchange 300.
Meteorological Office 313.
Methodist Chapels 52.
Metropolitan Asylums Board xxxvi. 160.
— Boroughs xxxiv.
— Cattle Market 47. 381.
— Railway 22.
— Tabernacle 51. 415.
— Water Board xxxv. 272.
Middlesex Guildhall 154.
— Hospital 378.
— Street 401.
Middle Temple 243.
— — Hall 247.
— — Library 247.
Midland Bank 277. 175.
Mildmay, Sir W. 269.
Mile End Road 401.
Military College of Science 432.
Milk Street 276.
Mill, James 301. 381.
Mill, John Stuart 164. 301. 307. 381.
Millais, Sir John 259. 306. 322. 347.
Millbank 344.
Mill Hill 482.
Millwall 405.
— Dock 408.
Milton, John 117. 127. 138. 155. 242. 266. 269. 273. 276. 282. 283. 293. 368. 457. 491. 492.
Milton Street 283.
Mincing Lane 302.
Mines Department 345.

Mines, Royal School of 313.
Minories 304.
Mint, Royal 398.
— Street 414.
Mitcham 469.
Mitford, Mary R. 159.
Mitre Court (Ely Place) 263.
— — (Strand) 241.
— — Buildings 246.
— Tavern 241.
Mocatta Library 195.
Mohammedan Prayer House 53.
Mole, River 446.
Molesey 446.
Monck, George, see *Albemarle, Duke of*.
Money xiii.
— Order Department 266.
— Orders 26.
Monkwell Street 282.
Monmouth, Duke of 191 273. 390. 391. 395. 489.
Montagu, Lady Mary W. 180.
Montagu House 119. 207.
— Square 192.
Monument, The 297.
Monuments, see Statues.
Moore, Sir John 257.
Moore, Thomas 248. 379.
Moorfields 274.
Moorgate 274.
— Stations 274.
Moor Hall 491.
— Park 489.
Moravian Burial Ground 365.
— Chapel 241.
Morden 469.
— College 431.
More, Sir Thomas 108. 126. 250. 276. 363-365. 389. 391. 394. 395.
Morland, G. 379.
Morley, Visc. 250. 383.
Morley College 419.
Morning Post 48.
Morris, William 197. 307. 369. 443. 464. 471. 479.
Mortimer, Roger de xxi. 371. 389.
Mortimer Street 378.
Mortlake 434.
Morton, Card. 417. 484.
Mosques 53.
Motley, J. L. 178. 372.
Motor Cars, Hired 19.
— Coaches 21.
Motor Omnibuses 20.
— —, Private 1.
— Races 43.
Motoring 42.
Motspur Park 469.
Mottingham 471.
Mountfiquit 292.
Mountford, E. W. 264. 420.
Mount Pleasant 266. 272.
— Street 180.
Mounting of the Guard 116. 166. 172.
Mozart, W. A. 191.
Mulready, Wm. 372.
Music, Royal Academy of 374.
—, Royal College of 308.
—, Royal Military School of 438.
Music Halls 33.
Muswell Hill 388.
Myddelton, Sir Hugh 263. 272. 382.

Napier, Gen. Sir Charles 70. 255.
Napier of Magdala, Lord 260. 306.
Napoleon III. 167. 373. 379. 471.
Napsbury 483.
Nash, John 163. 172. 173. 182. 186. 189. 375. 380. 432.
National Art-Collections Fund 199.
— Debt Office 277.
— Gallery 72.
— —, Millbank 345.
— Hospital for the Paralysed 197.
— Maritime 430.
— Liberal Club 59. 69.
— Life-Boat Institution 71.
— Physical Laboratory 444.
— Portrait Gallery 93.
— Provincial Bank 277. 288.
— Radiator Co. 191.
— Sporting Club 59. 115.
Natural History Museum 317.
Naval College, Royal 428.
— Medical School 310.
— and Military Club 59. 178.
— Museum 430.
Navy Office 303.
Nazareth House 368.
Neasden 488.
Needlework, School of 313.
Nelson, Lord 70. 106. 177. 257. 260. 374. 429. 430. 443.
Nelson Column 70.
Nervous Diseases, Hospital for 376.
Nevill's Court 241.
New Barnet 483.
— Bond Street 177.
— Bridge Street 242.
— Broad Street 288.
Newbury 41.
Newcastle, Dukes of 131. 154. 374.
Newcastle House 109.
New Church 53.
— College 310. 383.
— Court 295.
— Cross 471.
— — Gate 467.
— Cut 419.
— Eltham 471.
Newgate Prison 264.
— Street 264.
Newington Butts 415.
— Causeway 415.
New Inn 244.
— Kent Road 414.
— King's Road 365.
Newman, Cardinal 195. 288. 321. 455.
Newman Street 193.
New Oxford Street 193.
— Palace Yard 120.
— River 272. 400.
— Scotland Yard 160.
— Southgate 483.
Newspapers 48.
New Theatre 32. 71.
Newton, Sir Isaac 135. 176. 186. 190. 398.
New University Club 59. 167.
— Windsor 457.
— Zealand Government Offices 51. 104.
Nightingale, Florence 163. 259. 375.
Nine Elms Goods Station 433.
— — Lane 419.
Nithsdale, Earl of 390. 395.
Niven, William 444.
Noble, Matthew 120. 136. 149. 160. 164.
Noble Street 262.

Nollekens, Joseph 131. 137. 140. 147.
Nonsuch Park 469.
Norbiton 443.
Norbury 467.
Norfolk, Dukes of 126. 270. 271. 292. 389. 390.
Norfolk House 164.
— Street 107.
Normal College for the Blind 427.
Norman Undercroft 151.
'Northampton' 162.
Northampton Institute xxxvii.
North Downs 469.
— Dulwich 422.
— End 385.
— — Road 367.
Northesk, Earl of 260.
Northfleet 472.
North Greenwich 431.
— Harrow 489.
— London xxxiii. 305.
Northolt 41. 491.
North Sheen 434.
— Stockwell 473.
— Street 345.
Northumberland, Dukes of 69. 126. 390. 395. 434.
Northumberland, Earl of 390.
Northumberland Avenue 69.
North Weald 478.
Northwood 489.
North Woolwich 432.
Norton Folgate 399.
Norwegian Church 54.
Norwood, Upper 426.
—, West 467.
— Grove 421.
— Junction 467.
Nottingham House 185.
Notting Hill Gate 192.

Oakleigh Park 483.
Oakley Street 365.
Oaks, The 41. 469.
Oates, Titus 239. 264. 270.
Observatory, Royal 430.
—, University of London 482.
Ocean Building 274.
Offa 485. 487.
Oil Painters, Royal Institute of 36.
Old Bailey 264.
— Bond Street 177.
— Broad Street 288.
Oldcastle, Sir John 126. 193. 389.
Old Compton Street 191.
— Deer Park 435.
— Ford Road 403.
— Jewry 277.
— Kent Road 414.
— Oak Lane 491.
— Palace Yard 120.
Old Pretender 166.
Old Serjeant's Inn 248.
— Street 273.
— Vic 32. 418.
— Windsor 467.
Oliver's Mount 181.
Olympia 35. 367.
Omnibuses 20.
Ongar 478.
Opera 30. 114.
Ophthalmic Hospitals 194. 374.
Opie, John 259.
Orange Street Chapel 190.
Oratory 53. 321.
Order of the Bath 142.
— — — Garter 459.
— — St. John 271.
— — St. Michael & St. George 257.
Organists, Royal College of 306.
Oriana Madrigal Society 308.
Oriental Studies, School of 274. 310.
Orleans House 438.
Orme Square 192.
Orthopaedic Hospital 189.
Osterley Park 434.
Otway, Thomas 107.
Our Dumb Friends' League 158.
— Lady of Victories 53. 307.
Outer Temple 244.
Outram, Sir James 135. 136. 160.
Over-Seas League 60.
Owen, Sir Richard 320. 437.
Owen, Robert 372.
Oxford, Earls of 104. 154. 192. 207. 374. See also *Asquith*.
Oxford and Cambridge Boat Race 37.
— — — University Club 59. 165.
— Circus 193.
— House 56. 403.
Oxford Street 192.
Oyster Shops 17.

Paddington 371.
— Station 24. 371.
Page, Thomas 160. 361.
Page, Walter Hines 150. 181.
Painters in Water Colour, Royal Institute of 36. 175.
— — — Colours, Royal Society of 36. 163.
Painter-Stainers' Hall 291.
Palace Theatre 32. 71.
Palingswick Manor House 368.
Palladium 33.
Pall Mall 163.
Palmerston, Viscount 120. 131. 155. 164. 178. 180. 488.
Pancras Road 380.
Pankhurst, Emmeline 345. 366.
Pantheon 193.
Pantomime 30.
Panyer Alley 265.
Paralysed and Epileptic, Hospitals for the 197. 372.
Parcels Companies 28.
— Post 26.
Paris Garden 412.
Parish Clerks' Hall 282.
Park Crescent 190.
— Lane 179.
— Royal 491.
— Street 411.
Parkes Museum 158.
Parliament, Houses of 120.
— Hill 385.
— Square 120.
— Street 119.
Parliamentary Divisions xxxvii.
Parr, Catherine 362. 447. 452.
Parson's Green 366.
Passports xiv.
Patent Office 250. 48.
Paternoster Row 261.
Patmore, Coventry 383.
Paul's Cross 260.
— Walk 251.
Pavilion Theatre 33.
— — (Whitechapel) 401.
Paxton, Sir Joseph 426.

Paymaster-General's Office 116.
Peabody, George 56. 135. 159. 286. 288.
Peabody Donation Fund 57.
Peacock, Thos. L. 444.
Pearson, J. L. 126. 129. 135. 162. 197. 295. 369. 372.
Pearson, Lionel G. 179. 183.
Peckham 415.
Pedlars' Market 381.
Peel, Sir Robert xxxvi. 119. 120. 131. 180. 275. 488.
Pembroke, Earls of 140. 148. 246.
Pembroke Lodge 437.
Penge 467. 473.
Penn, Wm. 243. 250 264. 295. 390. 397. 477. 492.
Penn 492.
Pennethorne, Sir James 106. 177. 186. 248.
Pennyfields 405.
Pen Ponds 437.
Pentonville Prison 381.
— Road 381.
People's Palace 402.
Pepys, Samuel 104. 127. 176. 239. 242. 273. 303. 368. 390. 421. 430. 475. 483. 491.
Perceval, Spencer 110. 133. 431. 488.
Perivale 491.
Peter the Great 103. 186. 427.
Petersham 437.
Petts Wood 471.
Petty France 155.
Petyt School 361.
Pewterers' Hall 301.
Pharmacy, School of 310.
Philippa of Hainault 146.
Philpot, J. 267. 411.
Photographic Society, Royal 57.
Physical Laboratory, National 444.
Physicians 62.
—, Royal College of 70.
Piccadilly 175.
— Arcade 177.
— Circus 187.
— Theatre 32.
Pickering Place 167.
Picton, Sir Thomas 255. 259.
Picture Galleries 36.
— Theatres 33.
Pie Corner 267.
Pilgrim Fathers' Memorial Church 52. 414.
Pimlico 159.
— Gardens 360.
Pinner 489.
Pitt, William 125. 132. 134. 188. 250. 367. 374. 464. 473.
Placentia 428.
Plaistow 405. 474.
Plan of Visit 64.
Players' Theatre 33.
Playhouse 32.
— Yard 283.
Plaza 186.
Plumstead 470.
Pocahontas 472.
Poe, E. A. 159. 400.
Poland Street 191.
Pole, Card. 272. 417. 418.
Police xxxvi.
Polish Church 54.
— Embassy 50. 190.
Polo 43.
Polytechnic Institute, Regent St. 188.
— —, Battersea 420.
— —, Borough 419.
— —, North-Western 379.
Pomeroy, F. W. 123. 250. 255. 360.
Ponders End 480.
Pool, The 297. 475.
Poor Law xxxvi.
Pope, Alexander 181. 302. 369. 438.
Pope's Villa 438.
Poplar 405.
Population xxxii.
Port of London 406.
— — Authority 406. 304. 397. 404.
Portland Place 189.
Portman Square 192.
Portrait Gallery, National 93.
Positivist Service 54.
Postal Districts 27.
— Information 25.
— Orders 26.
Postmen's Park 266.
Post Office, General 27. 28. 265. 266.
— Offices 27. 28.
Post Office Savings Bank 367.
— — Station 265.
Potter's Bar 483.
Poultry 277.
— and Provision Market 267.
Powder Magazine 183.
Powis House 109.
Poynter, Sir E. J. 123. 154. 195. 306. 426. 481.
Praed Street 371.
Preceptors, College of 195.
Preliminary Drive 64.
Pre-Raphaelite Brotherhood 350.
Presbyterian Churches 53. 380.
'President' 162.
Price, Joshua 131. 248. 263.
Prideaux Picture Gallery 465.
Priestley, Joseph 181.
Primrose Day 120.
— Hill 378.
Prince Consort Road 308.
— Henry's Room 240.
— of Wales Road 379.
— — Theatre 32. 190.
Prince Regent, see *George IV.*
Prince's Club 43. 59.
Princes Gate 305.
— Square 404.
— Theatre 32. 191.
Prior, Matthew 127. 138. 154.
Private Apartments 11.
— Hotels 1.
Privy Council Office 118.
Probate Registry 106.
Prudential Assurance Co. 262.
Public Houses 13.
— Libraries, Free 48.
— Record Office 248.
— Trustee Office 109.
Pudding Lane 297.
Pugin, A. C. 195.
Pugin, A. W. N. 120. 195. 418.
Pugin, E. W. 307.
Pump Court 246.
Purcell, Hy. 132. 133. 166.
Purfleet 474.
Purley 468.
Putney 366. 433.
— Heath 367.

Pyx 398.
—, Chapel of the 151.
—, Trial of the 275.

'Q' Theatre 32.
Quadrant, The 188.
Quakers 52. 380.
Quebec Government Offices 51. 109.
Queen Alexandra's House 306.
— — Military Hospital 345.
— Anne's Alcove 184.
— — Gate 155.
— — Mansions 155.
— Charlotte's Maternity Hospital 368. 374.
— Mary's Hospital 367.
— Square 197.
— Street (City) 276.
— —(Hammersmith) 368.
— Victoria Street 290.
Queenhithe Dock 291.
Queen's Club 41. 43. 59.
— College 375.
— Cottage 441.
— Gardens 192.
— Gate 317.
— Hall 34. 189.
— Head 413.
— Hospital for Children 399.
— House 362.
— Theatre 32. 191.
— Wood 388.
Queensberry, Duke of 175. 178.
Queensland Government Offices 51. 104.
Quellin, Arnold 136. 259.
Quincey, Thomas De 115. 191. 248.

Races 37.
Rackets 43.
Radlett 38. 482.
Radnor House 438.
Raffles, Sir T. S. 132. 376. 386.
Raglan, Lord 154. 180.
Railway Omnibuses 1.
— Stations 23.
— Time Tables xix.
Railways xviii.
—, Tube 22.
—, Underground 21.
Rainham 474.
Raleigh, Sir Walter 104. 120. 127. 390. 395. 397. 469.
Ramsay, Allan 374.
Ramsgate 475.
Ranelagh, The 361.
— Club 433.
Ratcliff Highway 404.
Ravensbourne, River 428
Ravenscourt Park 368.
Raynes Park 443. 469.
Reade, Chas. 260. 305. 484.
Record Office 248.
Recruiting Depot 111.
Red Bull Theatre 272.
— Lion Court 241.
— — Square 197.
Redriff 413.
Reference, Books of xl.
Reform Club 59. 164.
— Riots 184. 272.
Regalia 396.
Regattas 37.
Regent Square 380.
— Street 186. 188.
— — Polytechnic xxxvii. 188.
Regent's Canal 405.
— — Dock 405.
— Park 375.
Registrar-General's Office 106.
Reid, Whitelaw 179.
Reilly, C. H. 178. 400.
Rennie, Geo. 183. 456.
Rennie, John 161. 258. 294. 297 405.
Rennie, Sir John 183. 297.
Rennie's Bridge 183.
Residential Hotels 1.

Restaurants 12. See also the list of hotels.
  Abrahamson's (Soho) 15.
  — (Whitechapel) 17.
  Ambassadeurs 14.
  Anderton's 17.
  Appenrodt 14. 16.
  Astoria 15.
  Belgravia 16.
  Berkeley 13.
  Birch's 17.
  Boulestin 14.
  Boulogne 15.
  Brasserie Universelle 14.
  Brice 15.
  British 15.
  Bush House 14.
  Café Anglais 15.
  — Marguerite 16.
  — Monico 14.

RESTAURANTS:
  Café de Paris 14.
  — Royal 13.
  Cannon Street Hotel 10.
  Canuto's 16.
  Carlton 13.
  Chantecler 15.
  Charing Cross Hotel 14.
  Cheshire Cheese 16. 237.
  Chez Taglioni 15.
  Chinese 14. 15.
  Circus 16.
  Claridge's 13.
  Cock 17.
  Comedy 15.
  Connaught 13.
  — Rooms 16.
  Corner House 15.
  Coventry 15.
  Criterion 13.
  Curzon 13.
  Devonshire 13.
  Dieudonné 14.
  Dimos 15.
  Dîner Français, Le 15.
  Dr. Butler's Head 17.
  Empire 16.
  Escargot Bienvenu, L' 15.
  Eustace Miles 17.
  Falstaff 16.
  First Avenue 15.
  Fleming's 16.
  Florence 15.
  Food Reform 17.
  Frascati 15.
  Gambit 17.
  Garcia's 17.
  Gatti's 14.
  Gennaro's 15.
  George Inn 17.
  — & Vulture 17.
  Gobelins, Les 14.
  Gourmets, Les 15.
  Gow's 14.
  Grand Grill 14.
  Great Eastern Hotel 10.
  Grosvenor 16.
  — House 13.
  Hatchett's 14.
  Holborn 15.
  Horse Shoe 16.
  Hungaria 14.
  Imperial (Fenchurch St.) 17.
  — (Old Bailey) 17.
  — (Russell Sq.) 15.
  — (S. Kensington) 16.
  Isola Bella 15.
  Italie 15.

RESTAURANTS:
Ivy 15.
Jules 13.
Kasbek 14.
Kensington 16.
— Gardens Pavilion 16.
Kettner's 15.
Kit Cat 13.
Lake's 17.
Leicester Corner 15.
Little Inn 17.
London Tavern 17.
Lucullus 16.
Maison Basque 14.
— Dorée 15.
— Lyons 14. 16.
Manchester Hotel 10.
Mariani's 14.
Mars 15.
Martinez 14.
Maxim's 15.
May Fair 13.
Midland Grand 15.
Mrs. Brown's 15.
Molinari's 15.
Monico 14.
Monte Carlo 15.
Moulin d'Or 15.
New Clarges 13.
— Corn Exchange 17.
— Criterion 13.
— Lauriers 13.
— Molinari's 15.
North Court 16.
Northumberland Rooms 14.
Oddenino 13.
Odone 16.
Old Cheshire Cheese 16. 237.
— Red House 17.
Oxford Corner House 16.
Overton 16.
Pagani 16.
Palmerston 17.
Park Lane 13.
Petit Riche, Au 15.
— Savoyard 15.
Piccadilly 13.
Pimm's 17.
Pinoli's 15.
Popular Café 14.
Potinière, La 15.
Previtali 15.
Princes' 13. 175.
Pritchard's 16.
Quadrant 14.
Queen Anne 17.
Queen's 14.
Regent Palace 13.

RESTAURANTS:
Rendezvous 15.
Ritz 13.
Romano's 14.
Romney 16.
Royal Court 6.
Rules 14.
Russell 15.
St. Ermin's 16.
St. James's Court 16.
Savoy 14.
Schmidt 16.
Scott's 15.
Shafi 15.
Shearn's 17.
Shepherd's Pie 14.
Ship 14.
Simpson's (Cheapside) 17.
— (Cornhill) 17.
— (Strand) 14.
Slaters 14. 16. 17.
Snow's 14.
Soso 14.
Sovrani 13.
Splendide 13.
Stewart's 14. 16.
Stone's 16.
Strand Corner House 14.
— Palace 14.
Sweeting's 17.
Taglioni 15.
Talbot 17.
Taverna Medicea 15.
Temple Bar 17.
Throgmorton 17.
Tour Eiffel 16.
Tricity 14.
Trocadero 13.
Veerasawmy's India Restaur. 13.
Victoria (Northumberland Av.) 14.
— (Victoria St.) 16.
— Mansions 16.
— Station 16.
Villa Villa 15.
Villiers 14.
Waldorf 14.
Waterloo Station 17.
Wharnecliffe 16. [illegible]
[illegible]

Reynolds, Sir Joshua 71. 106. 177. 190. 191. 255. 259. 348. 436.
Rhodes, Cecil 184. 381.
Rich, John 110. 114.
Richard II. xxi. 126. 146. 393.
Richard III. xxii. 364. 393. 395. 396.
Richardson, Samuel 242. 261. 367.
Richmond, Geo. 256. 259.
Richmond, Sir W. B. 255. 256. 370.
Richmond 434.
— Ice Rink 43.
— Lock 446.
— Lodge 439.
— Park 437.
Rickards, E. A. 155. 180.
Rickmansworth 489. 484. 488.
Ridley, Nich. 390. 395.
Riley, W. E. 360, 416.
Ring, The 39. 412.
River Steamers 23. 444. 475.
Roberts, Earl 172. 190. 255. 260. 465.
Robinson, Crabb 163. 194. 388.
Rodin, Auguste 260. 330. 344.
Roding, River 474. 476.
Rodney, Lord 255.
Rodney Street 381.
Roehampton 367.
Rogers, John 267. 411.
Rogers, Samuel 167. 483.
Rolls Chapel 248.
— Office 248.
Romaine-Walker, W. H. 180. 346.
Roman Bath 107. 299.
— Boat 171.
— Catholic Churches 53.
— Wall xxvi. 266. 303. 391.
Romney, Geo. 189. 384.
Rookery, The 421.
Rose Theatre 412.
Rosebery, Earl of 181. 465.
Rosherville 473.
— Gardens 472.
Ross, Sir John 372.
Ross Institute 367.
Rossetti, Christina 196.
Rossetti, D. G. 190. 197. 351. 362. 442. 483.
Rosslyn Hill 382.
Rotherhithe 413. 475.
— Tunnel 404.
Rothermere, Lord 196. 418. 483.
Rothschild, N. M. 286. 295.
Rotten Row 183.

Roubiliac, L. F. 71. 131. 136. 137. 149. 150. 175. 191. 208. 420.
Round Pond 184.
Routes to and from London xv.
Rowe, Nicholas 137. 154. 248. 387.
Rowing 37.
Rowton Houses 57.
Royal Academy of Arts 36. 106. 176.
— — of Dramatic Art 194.
— — of Music 374.
— Almonry Office 155.
— Archæological Institute 57.
— Army Medical College 310. 345.
— Astronomical Society 176.
— Automobile Club 42. 59. 164.
— College of Music 308.
— — of Organists 306.
— — of Physicians 70.
— — of Science 313.
— — of Surgeons 110.
— Empire Society 60. 69.
— Exchange 285.
— Farms 466.
— Fine Art Commission 177.
— Free Hospital 379.
— Geographical Society 306.
— Holloway College 456. 310.
— Horticultural Society 35. 158.
— Hospital (Chelsea) 360.
— — (Greenwich) 428.
— — School 430.
— Humane Society 70. 183.
— Infant Orphanage 477.
— Institute of British Architects 58. 189.
— — of Oil Painters 36.
— — of Painters in Water Colour 36. 175.
— Institution 173.
— London Ophthalmic Hospital 274.
— Mail House 301.
— Mausoleum 466.
— Mews 174. 70.
— Military Academy 432.
— — Chapel 52. 172.
— — School of Music 438.
Royal National Orthopædic Hospital 189.
— Naval Medical School 310.
— — Museum 430.
— Normal College for the Blind 427.
— Northern Hospital 381.
— Oak Day 361.
— Opera, Covent Garden 31. 114.
— — Museum 114.
— Photographic Society 57.
— Sanitary Institute 158.
— Small Arms Factory 480.
— Societies Club 59. 167.
— Society 106. 176.
— — of Arts 104.
— — of British Artists 35.
— — of Medicine 375.
— — of Painters in Water Colours 36. 163.
— Thames Yacht Club 59. 305. 472.
— United Service Museum 117.
— Veterinary College 381.
— Westminster Ophthalmic Hospital 193.
Royalty Theatre 32. 191.
Rubber Exchange 303.
Rubens, P. P. 117.
Ruislip 488. 491.
Runnymede 456.
Rupert, Prince 239. 273. 370.
Ruskin, John 137. 196. 416.
Ruskin Park 415.
Russell, John, Earl 123. 134. 154. 159. 437. 489.
Russell, William, Lord 110. 126. 390. 481. 489.
Russell Square 196.
— Street 114.
Rye House 481.
Rysbrack, J. M. 71. 131. 132. 135-138. 362. 374. 429.

Sacheverell, Henry 126. 263. 387. 410.
Saddlers' Hall 275.
Sadler's Wells 272.
Saffron Hill 262.
Sailors' Palace 405.
St. Albans 484.
St. Alban's Church (Brooke St.) 51. 262.
— — — (City) 282.
St. Alphage's 428.
St. Alphege's 282.
St. Andrew's Church 263.
— — Court House 263.
— — Schools 262.
— — Undershaft 301.
— — by the Wardrobe 292.
St. Anne and St. Agnes, Church of 266.
St. Anne's (Limehouse) 405.
— — (Soho) 51. 191.
SS. Anselm and Cecilia 53. 109.
St. Augustine's 275.
St. Barnabas 400.
St. Bartholomew the Great 51. 268.
— — the Less 268.
St. Bartholomew's Hospital 267.
St. Benet Grasschurch 302.
St. Benet's (Thames St.) 291.
St. Botolph Aldersgate 266.
— — Aldgate 304.
— — Bishopsgate 290.
St. Bride's Church 242.
— — Foundation Institute 242.
St. Clare, Abbey of 304.
St. Clement Danes 107.
— — Eastcheap 296.
St. Dominic's Priory 382.
St. Dunstan-in-the-East 299.
— — in-the-West 240.
St. Dunstan's (Stepney) 404.
— — Lodge 376.
St. Edmund's Church 302.
St. Ethelburga's 289.
St. Etheldreda's 53. 262.
St. George the Martyr 197.
— — Street 404.
St. George's (Bloomsbury) 196.
— — (Hanover Sq.) 51. 188.
— — (Southwark) 414.
— — Cathedral 53. 118.
— — Cemetery 192.

St. George's Circus 418.
— — Hall 34. 189.
— — Hospital 305.
— — in-the-East 404.
St. Giles's (Camberwell) 415.
— — Cripplegate 283.
— — in-the-Fields 193.
St. Giles' Circus 193.
St. Govor's Well 184.
St. Helen's Bishopsgate 288.
St. Helier 469.
St. James Garlickhithe 291.
St. James's 175.
— — Church (Bermondsey) 412.
— — — (Clerkenwell) 272.
— — — (Curtain Rd.) 399.
— — — (Hampstead Rd.) 379.
— — — (Pentonville Rd.) 381.
— — — (Piccadilly) 175.
— — — (Spanish Place) 193.
— — Club 60. 178.
— — Hall 175.
— — Palace 165.
— — Park 171.
— — — Station 155.
— — Place 167.
— — Square 164.
— — Street 167.
— — Theatre 32. 167.
— — the Less 360.
St. John-at-Hackney 403.
— — the Evangelist's (Red Lion Square) 197.
— — — (Smith Square) 345.
St. John's 471.
— — Chapel (Park Road) 373.
— — — (Tower) 392.
— — Church (Bethnal Green) 403.
— — — (Clerkenwell) 272.
— — — (Hampstead) 383.
— — — (Holloway) 381.
— — — (Lambeth) 419.
— — Gate 271.
— — Hall 310.
— — Institute 403.
— — Wood 372.
— — — Road 372.
St. Joseph's Retreat 388.
St. Jude's on the Hill 385.
St. Katharine Cree 301.
— —, Royal College of 376.
St. Katharine's Chapel 376.
— — Docks 407.
St. Lawrence Jewry 277.
St. Leonard's (Shoreditch) 399.
— — (Streatham) 421.
St. Luke's (Chelsea) 364.
— — (Old Street) 273.
— — Printing Works 273.
St. Magnus the Martyr 298.
St. Margaret Pattens 295.
St. Margaret's (Herts) 481.
— — (Middlesex) 437.
— — Church (City) 286.
— — — (Westminster) 51. 127.
St. Martin Ludgate 243.
St. Martin-in-the-Fields 70.
— Martin's Lane 71.
— — le-Grand 265.
— — Street 190.
— Theatre 33. 71.
St. Mary Abbots 307.
— — Abchurch 295.
— — Aldermary 293.
— — Axe 301.
— — (Battersea) 420.
— — le-Bow 276.
— — (Bromley) 402.
— — Cray 473.
— — (East Ham) 405.
— — (Hampstead) 383.
— — at-Hill 299.
— — (Islington) 382.
— — (Lambeth) 418.
— — Magdalene 412.
— — Matfelon 401.
— — (Moorfields) 274.
— — Newington 415.
— — Overies 409.
— — (Paddington) 371.
— — (Putney) 366.
— — (Rotherhithe) 413.
— — Somerset 291.
— — Spital 399.
— — (Stoke Newington) 400.
— — le Strand 107.
— — Stratford Bow 402.
— — (Temple) 244.
— — Undercroft 126.
— — the Virgin (Charing Cross Road) 71.
St. Mary the Virgin (Aldermanbury) 282.
— — Woolnoth 296.
St. Marylebone 373.
— —, Church of 52. 374.
St. Mary's Cemetery 372.
— — Hospital 371.
— — Training College 438.
St. Matthew's 403.
St. Matthias 405.
St. Michael Paternoster Royal 294.
St. Michael's (Cornhill) 300.
— — (Highgate) 387.
St. Mildred's 293.
St. Nicholas Cole Abbey 293.
St. Nicholas's (Chiswick) 369.
— — (Deptford) 427.
SS. Olave and John 412.
St. Olave's (Hart Street) 303.
— — (Old Jewry) 277.
— — and St. Saviour's Grammar School 412.
St. Pancras 380.
— — Church 380.
— — Old Church 380.
— — Station 24. 380.
St. Patrick's 53. 191.
St. Paul's Cathedral 251.
— — Church (Clapham) 421.
— — — (Covent Garden) 115.
— — — (Hammersmith) 368.
— — — (Knightsbridge) 305.
— — — (Rotherhithe) 413.
— — Churchyard 260.
— — School 367. 260.
— — — for Girls 368.
— — Station 290.
St. Peter ad Vincula 52. 394.
— —, Collegiate Church of 128.
St. Peter's (Cornhill) 300.
— — (Eaton Sq.) 52. 159.
— — (Vere Street) 193.
— — (Walworth) 415.
— — Westcheap 276.
St. Peter's College 153.
St. Philip Stepney 401.
St. Saviour's 409.
— — Dock 412.

St. Sepulchre's 263.
St. Stephen's 125.
— — Chapel 121.
— — Church (Camden Town) 379.
— — — (Coleman St.) 282.
— — — (Dulwich) 426.
— — — (Walbrook) 284.
— — Cloisters 127.
— — Club 59.
— — Crypt 126.
St. Swithin's Church 294.
— — Lane 295.
St. Thomas's Church (Kingly St.) 188.
— — — (Southwark) 413.
— — Hospital 416. 310.
St. Vedast's 275.
St. Vincent, Earl of 255.
Salisbury, Countess of 389. 395.
Salisbury, Marquis of 134. 178. 465. 484.
Salters' Hall 295.
Salvation Army 293.
Samaritan Free Hospital 374.
Sandford Manor House 365.
Sandown Park 41.
Sandy Lodge 489.
Sanitary Institute, Royal 158.
Sardinian Chapel 109.
Sargent, J. S. 259. 355. 362.
Savage, Jas. 245. 364. 412.
Savage, Richard 263.
Savage Club 59. 104.
Savile Club 60. 181.
— Row 177.
Savoy Chapel 105.
— Palace 101.
— Theatre 33. 104.
Scheemakers, Peter 131. 132. 133. 134. 138. 139. 143. 145. 175. 413. 417.
Schmidt, Bernhard, see *Smith, Father.*
Schomberg House 165.
Science Museum 314.
—, Royal College of 313.
Scotland Yard 160.
Scott, Sir George Gilbert 119. 129. 130. 135. 152. 153. 300. 306. 307. 380. 384. 400. 415. 412. 458. 459. 460. 468. 483. 485. 488.
Scott, Sir Giles Gilbert 415. 471. 489.
Scott, John Oldrid 271. 400.
Scott, Capt. R. F. 163. 257.
Scott, Sir Walter 137. 165. 436.
Scottish Corporation 241.
— Office 118.
Seaford House 159.
Seamen's Hospital 428.
Season xiii.
Sebert, King 128. 139.
Secker, Thos. 175. 418.
Seer Green 491.
Seething Lane 303.
Selborne Society 58.
Selden, John 125. 246.
Selfridge's Stores 44. 193.
Selhurst 467.
Selsdon Wood 468.
Serjeants' Inn 241. 244.
Serpentine 183.
Servite Church 53. 366.
Sessions House 154.
Settlements 56.
'Seven Bishops' 126. 390. 397.
Seven Dials 71.
— Sisters 478.
Severndroog Castle 432.
Seymour, Jane 362. 447. 460.
Seymour Street 192.
Shackleton, Sir E. 426. 427.
Shadwell, Thos. 138. 248.
Shadwell 404.
Shaftesbury, Earl of 134. 159. 161. 187. 488.
Shaftesbury Avenue 191.
— Theatre 33. 191.
Shakespeare, William 106. 138. 190. 208. 247. 250. 281. 282. 289. 292. 399. 409-411. 452. 453. 458.
Sharp, Granville 138. 421.
Shaw, Norman 105. 160. 175. 288. 306. 370. 383.
Sheen 435.
Sheldon, Gilbert 468.
Shelley, Mary 159. 381.
Shelley, Percy Bysshe 159. 180. 188. 191. 293. 381. 382. 464. 465.
Shepherd Market 180.
Shepherd's Bush 368.
Sheppard, Jack 71. 264. 371.
Shepperton 444.
Sherborne Lane 296.
Sheridan, R. B. 113. 138. 177. 180. 248. 374. 436. 488.
Sherrin, Geo. 271. 321.
Shirley 468.
Shirley, James 270.
Shooter's Hill 432.
Shops 44.
Shoreditch 399.
Shortlands 473.
Shovell, Sir Cloudesley 136.
Shrewsbury, Earls of 259. 363.
Shrewsbury House 363.
Sick Children, Hospital for 197.
Sidcup 471.
Siddons, Sarah 113. 114. 149. 191. 371. 374.
Sidmouth, Viscount, see *Addington.*
Sidney, Algernon 390. 481.
Sidney, Sir Philip 251. 259.
Sidney Street 404.
Silver Street (City) 282.
— — (Edmonton) 478.
Silvertown 476.
Simpson, Sir John 249. 373.
Sion College 162.
Sir John Soane's Museum 111.
Sise Lane 293.
Skating 43.
Skinners' Hall 294.
Slade School of Art 194.
Slades Green 470.
Sloane, Sir Hans 176. 207. 321. 362-365. 370.
Sloane Square 159.
— Street 159.
Slough 456.
Small Arms Factory 480.
Smallford 484.
Smart, Christopher 414.
Smirke, Sir Robert 70. 106. 165. 207. 299. 398.
Smirke, Sydney 164. 165. 167. 176. 245. 246.
Smith, Father 107. 193. 246. 255. 291. 296. 300. 301. 395. 434. 452.
Smith, Capt. John 264. 405. 472.
Smith, Sidney R. J. 308. 345. 376.

Smith, Sydney 181. 197. 372.
Smitham 468.
Smithfield 267.
Smith's Lawn 466.
Smith Square 345.
Smollett, Tobias 414.
Snaresbrook 477.
Snow Hill (Holborn) 263.
— — (Windsor) 466.
Soane, Sir John 111. 118. 126. 285. 361. 370. 381. 403. 415. 422. 455.
Soane Museum 111.
Societies 57.
Soho 190.
— Square 191.
— Theatre 33. 191.
Somerset, Protector 106. 107. 126. 251. 280. 390. 395.
Somerset House 106. 162.
Somers Town 380.
Sopwell 488.
South Africa House 70.
Southall 455.
Southampton Row 197.
— Street 105.
South Audley Street 180.
Southcott, Joanna 373. 413.
South Croydon 468.
— Eastern Agricultural College 310.
Southend 475.
Southey, Robert 138. 154.
Southfleet 473.
South Kensington 322.
— — Museum 322.
— Lambeth Road 419.
— London xxxiii. 409.
— — Art Gallery 415.
— Place Chapel 197.
— — Ethical Society 197.
— Sea Bubble 299.
— — House 288.
— Stockwell 473.
— Street 180.
Southwark 409.
— Bridge 294.
— — Road 414.
— Cathedral 409.
— Central Library 415.
— Park 413.
Spa Fields 272.
— Road 413.
Spaniards Road 386.
—, The 386.
Spanish and Portuguese Synagogue 52. 304.
Spanish Club 60.
— Embassy 50. 159.
Speed, John 283.
Spencer, Herbert 192. 373. 388.
Spencer, Sir John 289. 382.
Spencer House 167.
Spenser, Edmund 138. 270.
Spitalfields 399.
— Market 47. 399.
Spital Sermon 399.
Sports 37.
'Spotted Dog' 405.
Spring Gardens 163.
Spurgeon, C. H. 414. 415. 421.
Spurgeon's Orphan Homes 421.
Stable Yard 164.
Stafford House 168.
Stage Society 33.
Stag Lane 38. 386.
Staines 456.
Stamford Hill 478.
— Street 412.
Stanfield, Clarkson 104. 383.
Stanhope Street 380.
Stanmore 484.
Staple Inn 244. 262.
Star and Garter 436.
Stationers' Hall 261.
Stationery Office 154.
Statistics xxxii.
—, Department of Applied 194.

Statues and Monuments:
  Achilles 183.
  Air Force 160.
  Albert, Prince 262. 286. 306. 308. 466.
  Aldrich-Blake 196.
  Alexandra, Queen 165.
  Alfred 415.
  Anne, Queen 155. 252.
  Artillery 172. 179.
  Bacon 250.
  Bazalgette 160.
  Beaconsfield 120.
  Bedford 196.
  Belgian 161.
  Bentinck 189.
  Besant 161.
  Blackstone 108.
  Boadicea 160.
  Booth 401.
  Brunel 162.

STATUES AND MONUMENTS:
  Burgoyne 164.
  Burns 161.
  Byron 183.
  Calais, Burghers of 345.
  Cambridge, Duke of 116.
  Camel Corps 161.
  Canning 120.
  Carlyle 363.
  Cartwright 196.
  Cavalry 183.
  Cavell 71.
  Charles I. 69.
  Charles II. 286. 361. 463.
  Clive 119.
  Clyde 164.
  Cobden 379.
  Colet 368.
  Cook 172.
  Cromwell 120.
  Darwin 317.
  Derby, Earl of 120.
  Devonshire, Duke of 116.
  Edward III. 248.
  Edward VII. 163. 380.
  Elizabeth, Queen 286.
  Fawcett 161. 419.
  Fitzailwin 263.
  Foch 159.
  Ford, Onslow 373.
  Forster 162.
  Fox 195.
  Franklin 164.
  Frere 160.
  Geffrye 471.
  George I. 248.
  George II. 191. 429.
  George III. 106. 163. 275. 466.
  George IV. 70. 380.
  George V. 427.
  Gilbert 160.
  Gladstone 107. 402.
  Gordon 70.
  Gresham 263.
  Guards 163. 172.
  Guy 413.
  Haig 118.
  Hambleden 110.
  Harvey 70.
  Havelock 70.
  Henry III. 248.
  Henry VI. 464.
  Henry VIII. 268.
  Herbert of Lea 163.
  Herculaneum Wrestlers 162.

STATUES AND MONUMENTS:
  Hill, Sir Rowland 266.
  Hogg, Quintin 188.
  Holland 307.
  Hudson 183.
  Huskisson 360.
  Huxley 317.
  Irving 71.
  James II. 172.
  Jenner 184.
  Johnson 107.
  Kent, Duke of 190.
  Kitchener 172.
  Lawrence 164.
  Lawson 161.
  Linacre 70.
  Lincoln 154.
  Lister 190.
  London Troops 286.
  MacDonald 110.
  Machine GunCorps 179.
  Marines 172.
  Maude 305.
  Mercantile Marine 397.
  Mill 162.
  Millais 347.
  Milton 283.
  More 108.
  Myddelton 263. 382.
  Napier, Sir C. J. 70.
  Napier, Lord 306.
  Naval Division 172.
  Nelson 70.
  Newman 321.
  Nightingale 163.
  Outram 160.
  Owen 320.
  Palmerston 120.
  Pankhurst 345.
  Peabody 286.
  Peel 275. 120.
  Peers 122.
  Peter Pan 184.
  Physical Energy 184.
  Pitt 188.
  Plimsoll 160.
  Prince Imperial 432.
  Raikes 161.
  Richard I. 120.
  Rifle Brigade 159.
  Roberts 172.
  Rossetti 362.
  Royal Air Force 160.
  — Artillery 172. 179.
  — Fusiliers 261.
  Russell of Killowen 108.
  Scott 163.
  Shaftesbury, Earl of 187.

STATUES AND MONUMENTS:
  Shakespeare 113. 190. 208.
  Siddons 371.
  Slavery, Abolition of 120.
  Sloane 362.
  Somerset, Lady 162.
  Speke 184.
  Stead 162.
  Stephenson, G. 380.
  Stephenson, R. 380.
  Strathnairn 305.
  Street 108.
  Submarine Service 162.
  Sullivan 161.
  Sydenham 70.
  Temple Bar 239.
  Tyndale 160.
  Victoria, Queen 173. 184. 286. 290. 458.
  Walworth 263.
  Washington 70.
  Waterlow 388.
  Watts 400.
  Waynflete, William of 464.
  Wellington 174. 179. 183.
  Wesley 274.
  White, Sir G. 190.
  Whittington 388.
  William III. 164. 184.
  William IV. 297.
  Wolfe 430.
  Wolseley 172.
  York, Duke of 164.

Steamers, River 43. 444. 475.
Steele, Sir R. 270. 382.
Steell, Sir John 161.
Steelyard 294.
Stephenson, Geo. 314. 380.
Stephenson, Robert 134. 192. 314. 380.
Stepney 404. 473.
Sterne, Laurence 177. 192.
Stevens, Alfred 254. 255. 306. 357. 382.
Stevenson, R. L. 384.
Stock Exchange 287.
Stockwell 421.
Stoke Newington 400. 478.
— Park 490.
— Poges Church 490.
Stoll Picture House 109.
Stondon Massey 478.
Stone 472.
— Dean 492.
— of Desting 146.
— Ness 476.
— of Scone 146.
Stone, Nicholas 71. 116. 137. 138. 139. 140. 141. 145. 149. 161. 256. 271. 289. 301. 479. 484.
Stonewell Farm 492.
Stoney Street 411.
Stores 44.
'Stork' 369.
Stothard, Thomas 173. 193. 273.
Stow, John 301.
Strachan, Douglas 153.
Strafford, Earl of 126. 390.
Strand 103.
— Inn 244.
— on the Green 439.
— Theatre 33. 108.
Stratford 403.
— le-Bow 402.
— Place 193.
Strathcona, Lord 133. 388.
Stratton House 178.
— Street 178.
Strawberry Hill 438.
Streatham 421.
— Hill 467.
Street, G. E. 108. 135. 173. 360. 471.
Strong, Edw. 252. 487.
Strong, Thomas 252.
Stroud Green 483.
Strutton Ground 155.
Strype, John 401. 477.
Stuart, Arabella 388. 390. 391. 395.
Suburbs xxxiii.
Sudbrook House 437.
Sudbury 491.
Sudbury, Simon of 392.
Suffolk, Duke of 304. 390.
Suffolk House 414.
Sullivan, Sir Arthur 155. 161. 166. 255. 259. 419.
Summerstown 441.
Summer Time xiv.
Sunbury 444.
Sunday 60.
Sunderland House 180.
Sunningdale 457.
Sunnymeads 457.
Surbiton 444.

Surgeons, Royal College of 110.
Surrey, Earl of 278. 389.
Surrey Chapel 412.
— Commercial Docks 407.
— Iron Railway 420.
— Street 107.
Surveyors' Institution 119.
Sussex House 369.
Sutton, Thomas 270. 271. 400. 403.
Sutton 469.
Swakeleys 491.
Swanley 473.
Swanscombe 472.
Swan Theatre 412.
Swedenborg, E. 272. 404.
Swedenborgian Churches 53.
Swedish Church 54.
— Legation 50. 190.
Swift, Dean 364.
Swimming 43.
Swinburne, Algernon 159. 367. 465.
Swiss Church 54.
— Cottage 383. 488.
Sydenham, Thos. 70. 175.
Sydenham 427. 467.
— Hill 426. 473.
Synagogues 52. 304. 373.
Syon House 434.

Tabard Inn 413.
Tadworth 468.
Tait, A. C. 139. 468.
Tallis, Thomas 166. 428. 480.
Tallow Chandlers' Hall 294.
Tanfield Court 246.
Tanner, Sir Henry 119. 188. 266. 367.
Taplow 456.
Tate Gallery 345.
Tattenham Corner 468.
Tattersall's 305.
Tavistock House 196.
— Square 196.
— Street 111.
Taylor, John 115.
Taylor, Sir Robert 134. 250. 284. 487.
Tea Rooms 17.
Teddington 444. 438. 446.
Telegrams 27.
Telegraph Office, Central 266.
Telephones 27. 266.
Telford, T. 134. 149. 407.
Temperance Hotels 1.
Temple 244.
— Bar 239. 480.
— Church 244.
— Gardens 162.
Temple, Sir Wm. 136.
Tenison, A. H. R. 160. 420.
Tenison, Thos. 175. 418. 420.
Tenison's Grammar School 421.
Tennyson, Lord 138. 139. 240. 375. 379. 438. 480.
Terry, Ellen 115. 308. 365.
Thackeray, W. M. 137. 167. 196. 247. 270. 272. 307. 322. 369. 372. 455.
Thames (River) xxxi. 444-446. 475. 476.
— Ditton 444.
— Embankment 160.
— Nautical Training College 476.
— Police Station 162.
— Tunnel 404.
— Yacht Club 59. 301.
Thatched House 167.
Thavie's Inn 244. 263.
Theatre Royal, Drury Lane 113.
— —, Haymarket 163.
—, The 399.
Theatres 30.
Theed, William 122. 125. 134. 255. 306.
Theistic Church 54.
Theobald's Park 480.
— Road 197.
Theosophical Society 194.
Thermometric Scales ii.
Theydon Bois 478.
Thirlwall, C. 137. 250. 270.
Thistlewood, Arthur 264. 371. 390.
Thompson, Francis 372.
Thomson, James 137. 369. 435. 436. 437.
Thorney Isle 124.
Thornhill, Sir James 131. 188. 246. 255. 279. 367. 429. 438. 450. 489.
Thornton Heath 467.
Thornycroft, Sir Hamo 70. 107. 120. 123. 138. 179. 256. 286. 368. 440.
Thornycroft, Thomas 160. 179. 306.
Thorpe, John 307. 431.
Threadneedle Street 284.
Throckmorton, Francis 371. 390.
Throckmorton, Sir Nicholas 287. 301.
Throgmorton Street 287.
Thrupp, F. 132. 135.
Thurloe, John 249. 250.
Thurlow, Lord 197. 248.
Tijou, Jean 186. 252. 256. 258. 452. 454.
Tilbury 474.
— Docks 474.
Tillotson, John 277.
Tilney, Edm. 271. 421.
Time xiv.
— Table 66. 67.
Times, The 48. 291.
Tinworth, George 264. 415. 418. 419. 421.
Tite Street 362.
'Toc H' 296.
Toft, Albert 261.
Tom's Coffee House 114.
Tooke, J. H. 154. 191. 390. 442. 455.
Tooley Street 412.
Tooting 421.
Topography xxxi.
Torrigiano, P. 143. 144. 248.
Tothill Street 155.
Tottenham 478. 480.
— Court Road 378.
Totteridge 483.
Tourist Agents 29.
Tower, The 389.
— Bridge 398.
— — Road 412.
— Hamlets Mission 402.
— Hill 397.
— Royal 293.
Townsend, C. H. 290. 401. 426.
Toynbee Hall 56. 401.
Trade, Board of 119.
Tradescant, John 418.
Trades Union Congress 345.
Trafalgar Square 70.
Traitors' Gate 391.
Tramways 20.
Transport, Ministry of 119.
Travellers' Club 60. 164.
Treasury 118.
Tree, Sir H. B. 163. 175. 369. 383.
Trinity College of Music 193.

Trinity Hospital 402.
— House 397.
— Square (Borough) 415.
— — (Tower Hill) 397.
Trollope, Anthony 192. 194. 372. 375. 488.
'Trooping the Colour' 172.
Tropical Diseases, Hospital for 380.
Tube Railways 22.
Tullibardine, Marquis of 390. 395.
Turkish Baths 18.
'Turk's Head' 191.
Turner, J. M. W. 72. 115. 257. 259. 352. 365. 375. 420. 436. 438.
Turnham Green 370.
Tussaud's Waxwork Exhibition 34. 374.
Tweed, John 119. 122. 124. 134. 136. 159. 172. 190. 254. 255.
Twickenham 438.
Twyford Abbey 491.
Tyburn Gallows 371.
—, River 373.
Tyburnia 192.
Tyler, Wat xxi. xxix. 105. 244. 267. 271. 392. 431. 470. 485.
Tyndale, Wm. 160. 251.

U*dall, Nicholas* 127. 154. 465.
Underground Railways 21.
— — Building 155.
Union Club 60.
— Jack Club 419.
Unitarian Chapels 53.
United Service Club 59. 163.
— — Institution 117.
— — Museum 117.
— University Club 59. 163.
University College 194.
— — School 383.
— — Hospital 195.
— Hall 196.
— of London 309. 195.
— — Union Society 195.
Unknown Warrior 134.
Upper Flask Inn 384.
— Norwood 426.
— Street 382.
— Thames Street 291.
— Tooting 467.
Upton 471.
Upton Park 474.
Ussher, James 145.
Uxbridge 455. 488.

Vache, The 492.
Vale of Health 385.
Vanbrugh, Sir John 284. 361. 385. 428. 431.
Vancouver, George 437.
Van de Velde, W. 175.
Van Dyck, Sir Anthony 259. 292. 462.
Vane, Sir Henry 154. 383. 390.
Vane House 382.
Van Nost, John 175. 191. 247.
Vaudeville Theatre 33. 104.
Vaughan, Card. 158. 482.
Vauxhall 419. 433.
— Bridge 360.
— Gardens 419.
— Park 419.
Vegetarian Restaurants 17.
Ver, River 484.
Vere Street 189.
Verity, Frank 163. 186. 188. 368.
Vernon, Edw. 131. 154.
Verrio, Antonio 448. 450. 461. 462.
Verulamium 485.
Veterinary College, Royal 381.
Victoria, Queen 72. 162. 166. 173. 174. 184. 185. 239. 253. 286. 290. 458. 460. 466.
Victoria and Albert Docks 408.

Victoria and Albert Museum 322.
  Architecture 327.
  Book Production 334.
  British Water Colours 335.
  Casts 331.
  Ceramics 339.
  Dyce Collection 338.
  Engraving, Illustration, Design 335.
  Forster Collection 338.
  Furniture 329.
  India Museum 341.
  Ionides Collection 338.
  Ivory Carvings 325.
  Jones Collection 335.
  Library 338.

VICTORIA AND ALBERT MUSEUM:
  Loan Collections 331.
  Metalwork 332.
  Miniatures 337.
  Murray Collection 337.
  Paintings 335.
  Raphael Cartoons 336.
  Refreshment Rooms 334.
  Salting Collection 340.
  Sculpture 323. 327.
  Textiles 339.
  Woodwork 328.

Victoria Embankment 160.
— Hospital 362.
— House 195.
— Palace 33.
— Park 403.
— Station 25. 158.
— Street 155.
— Suspension Bridge 361.
— Tower 121.
— — Gardens 344.
Victualling Yard, Royal 427.
Vigo House 188.
Vincent Square 158.
Vintners' Almshouses 402.
— Hall 291.
Vintry 291.
Virginia Water 456. 466.
Vulliamy, Geo. 161. 399.
Vulliamy, Lewis 179. 196. 249. 305. 387.

Waddon 469.
Wagner, Richard 376.
Waifs and Strays Society 421.
Wakefield Tower 396.
Walbrook 284.
Wales, Prince of 165. 166. 437. 466.
Walker, A. G. 110. 163. 345.
Wallace, A. R. 133.
Wallace, Sir Rich 198.
Wallace, Sir William 126. 267. 389.
Wallace Collection 198.
Waller, Edmund 127. 491. 492.
Waller, Sir William 155. 434.
Wallington 469.

Walpole, Horace 181. 267. 438. 465.
Walpole, Sir Robert 125. 178. 361. 385. 464. 465.
Walpole House (Chelsea) 361.
— — (Chiswick) 369.
Walsingham, Sir Francis 251. 259. 433.
Walter, John 291. 444.
Waltham Abbey 480. 477.
— Cross 480. 477.
Walthamstow 479.
Walton Heath 469.
Walton, Isaak 137. 240.
Walworth, Sir William 263. 267. 298.
Walworth 415.
Wandle, River 420. 469.
Wandsworth 420. 433.
— Park 445.
— Road 419.
Wanstead 477.
Wapping 404.
War Museum 310.
— Office 116.
Warbeck, Perkin 371. 389. 431.
Wardour Street 191.
Ware 482.
Warren, Samuel 248.
Warwick, Earl of xxii. 483. 485.
Warwick Crescent 372.
— Lane 264.
— Square 264.
Washington, George 70. 249. 260. 304.
Waterhouse, Alfred 69. 167. 181. 195. 262. 317. 368. 382.
Water-Lane 291.
Waterloo Bridge 161.
— Hospital 419.
— Place 163.
— Road 418.
— Station 25. 418.
— Steps 164.
Waterlow Park 388.
Watermen's Hall 299.
Water Supply xxxv.
Watford 484.
Watling Street 293. 371.
Watt, Jas. 145. 176. 314.
Watts, G. F. 181. 184. 250. 255. 266. 307. 308. 356. 360. 371. 465.
Watts, Dr. Isaac 136. 273. 400.
Wax Effigies 148.
Wealdstone 484.
Webb, Sir Aston 69. 104. 173. 188. 191. 269. 274. 286. 299. 322.
Webb, John 116. 428. 430. 472.
Webb, Philip 307. 471.
Weber, C. M. von 114. 189.
Weekes, Henry 70. 132. 134. 135. 138. 306.
Weights and Measures ii.
Welbeck Street 375.
Wellclose Square 404.
Wellcome Historical Medical Museum 189.
— Museum of Medical Science 196.
Well Hall 471.
Welling 471.
Wellington, Duke of 106. 174. 178. 179. 183. 254. 259. 278. 286. 420. 462. 465.
Wellington Arch 174.
— Barracks 173.
— House Academy 379.
— Street 105.
Well Walk 384.
Welsh Harp Reservoir 372.
Wembley 484.
— Hill 491.
— Park 488.
Wendover 489.
Wesley, Charles 136. 154. 274. 374.
Wesley, John 136. 270. 274. 302. 421. 436.
Wesleyan Centenary Hall 288.
— Central Hall 52. 154-155.
— College 310.
Wesley's Chapel 53. 273.
— House 274.
West, Benjamin 157. 193. 259. 284. 430.
Westbourne Park 455. 491. 372.
—, River 182.
— Square 372.
Westbrook, Harriet 180. 183. 188.
Westcombe Park 431.
West Croydon 469.
— Drayton 455.
— Dulwich 422. 473.
— Ealing 455. 491.
— End xxxii. 69.
Western Australian Government Offices 51. 105.
Westfield College 310. 383.
West Ham 405.
— Hampstead 482. 488.
— Hendon 386.
— India Dock Road 405.
— — Docks 408.
— London xxxiii. 305.
— — Hospital 368.
Westmacott, Sir Richard 120. 132. 133. 134. 137. 143. 164. 182. 183. 195. 196. 208. 255. 257. 466.
Westminster xxxiv.
— Abbey 128.
— Bank 28. 177. 197. 286.
— Bridge 160.
— — Road 419.
— Cathedral 155.
— City Hall 71.
— Column 152.
— Hall 108. 125.
— Hospital 154.
—, Palace of 120.
— Ophthalmic Hospital 194.
— Play 153.
— School 153.
— Training College 345.
West Norwood 467.
— Sheen 435.
— Smithfield 267.
— Street Chapel 71.
— Thurrock 474.
— Wickham 473.
Weybridge 457.
Wheatstone, Sir Charles 106. 368.
Whispering Gallery 258.
Whistler, J. A. M. 362. 364. 365. 370.
Whitchurch 482.
Whitechapel xxxiii. 401.
— Art Gallery 401.
— Bell Foundry 401.
— Road 401.
White City 35. 368.
Whitefield, G. 378. 420.
Whitefield's Tabernacle 52. 378.
Whitefriars 241.
Whitehall 115.
— Gardens 119.
— Palace 116.
— Theatre 33.
White Hart Inn 413.
— — Lane 478.
— House 362.
— Lion Prison 414.
— Lodge 437.
White's Club 60. 167.

Whitestone Pond 385.
White Tower 391. 389.
Whitgift, John 417. 467. 468.
Whitgift Hospital 467.
— Schools 467.
Whittington, Richard 268. 280. 294. 388.
Whittington Avenue 309.
— College 388.
— Stone 388.
Widford 481.
Wigmore Street 189.
Wilberforce, William 133. 159. 306. 421. 442. 473. 482.
Wild, Jonathan 110. 371.
Wilde, Oscar 362.
Wilkes, John 180. 181. 182. 243. 272. 390. 414.
Wilkie, Sir David 307.
Wilkins, William 72. 195. 305.
Willesden Green 488.
— Junction 484.
William the Conqueror xx. xxviii. 389. 458.
William II. xx. 126.
William III. xxiii. 117. 143. 164. 166. 184. 185. 239. 276. 428. 447. 454.
William IV. xxiv. 167. 173. 297. 460.
William Booth Memorial Training College 415.
Williams, Sir George 260. 378.
Williams, Roger 270.
Williams's Library, Dr. 196.
Willis's Rooms 167.
Will's Coffee House 114.
Wilson, Sir Hy. 159. 260.
Wilton Park 492.
Wimbledon 441. 469.
— Common 441.
— Park 442.
— — Road 367.
Wimpole Street 375.
Winchester House (Chelsea) 362.
— — (St. James's Sq.) 164.
— — (Southwark) 411.
Windham Club 60. 164.
Windsor 41. 457.
— Castle 458.
Wine 13.
— Office Court 241.
Winter Garden Theatre 33. 113.
Wiseman, Card. 157.
Wither, Geo. 105. 250. 264.
Witt Library 47. 192.
Woburn Square 196.
Wolfe, James 148. 428. 430. 431.
Wolfe-Barry, Sir John 133. 398. 439.
Wolseley, Viscount 118. 172. 260. 431.
Wolsey, Cardinal 116. 260. 447. 460. 481. 489.
Wood, Derwent 179. 305. 362.
Wood, Sir Evelyn 260.
Woodford 477.
Wood Green 483.
— Street 276.
Wool Exchange 282.
Woolner, Thomas 120. 132. 135. 136. 138. 162. 256.
Woolsack, The 122.
Woolwich 431.
— Arsenal 432.
Worcester Park 469.
Wordsworth, William 135. 160.
Working Men's College 379.
Workmen's Dwellings 56.
Works, Office of 119.
Wormwood Scrubs 368.
Wraysbury 457.
Wren, Sir Christopher xxix. 107. 119. 129. 153. 154. 165. 175. 176. 185. 239. 240. 242. 243. 246. 251. 258. 260. 263-266. 275-277. 282. 284. 286. 291-300. 302. 360. 412. 428. 429. 431. 446. 447. 457. 459. 461.
Wyatt, Benjamin 118. 164. 167. 168. 179.
Wyatt, James 116. 129. 137. 153. 193. 370. 490.
Wyatt, Matthew C. 163. 174. 459.
Wyatt, Sir Thomas 126. 390. 392.
Wyatt, T. H. 180.
Wyatville, Sir J. 432. 458. 461. 463. 466. 469.
Wycherley, Wm. 115. 248.
Wycliffe, John xxi. 251. 292.
Wyldes 385.
Wyndham's Theatre 33. 71.
Wynkyn de Worde 239.

Yeomen of the Guard 166. 390.
York Gate 161.
— House (St. James's Palace) 166.
— — (Strand) 103.
— — (Twickenham) 438.
— Road 419.
— Street 115.
Young, Thomas 149. 375.
Young Men's Christian Association 378.
Young Women's Christian Association 378.

Zoffany, J. 434. 439.
Zoological Gardens 376.

Printed in Germany by Breitkopf & Hærtel, Leipzig.

APPENDIX

TO

BAEDEKER'S HANDBOOK

FOR

LONDON

Key Plan of London (1:72,800), showing the divisions of the large strip-plan and the limits of the special plans.

Large Plan of London (1:21,300 or 3 in. to a mile), in three strips.

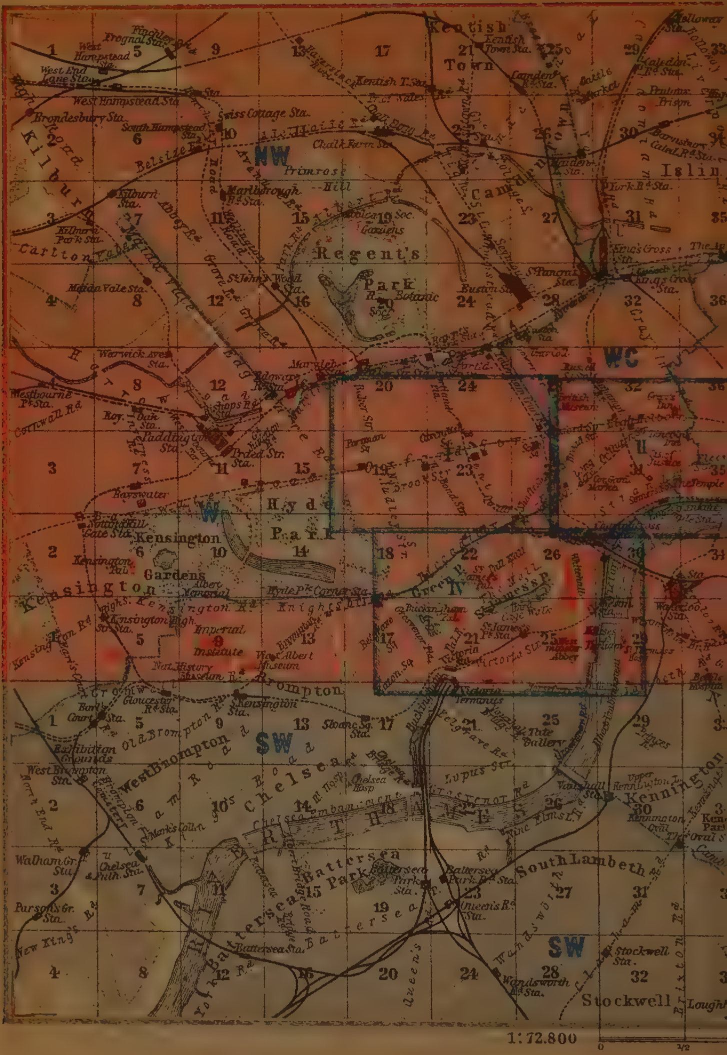
Four Special Plans of the most important quarters of London (1:10,650 or 6 in. to a mile).

I. The West End from Baker Street to Soho.
II. Holborn, Fleet Street, Strand.
III. The City from St. Paul's to the Tower.
IV. The West End from Hyde Park and Belgravia to the Thames.

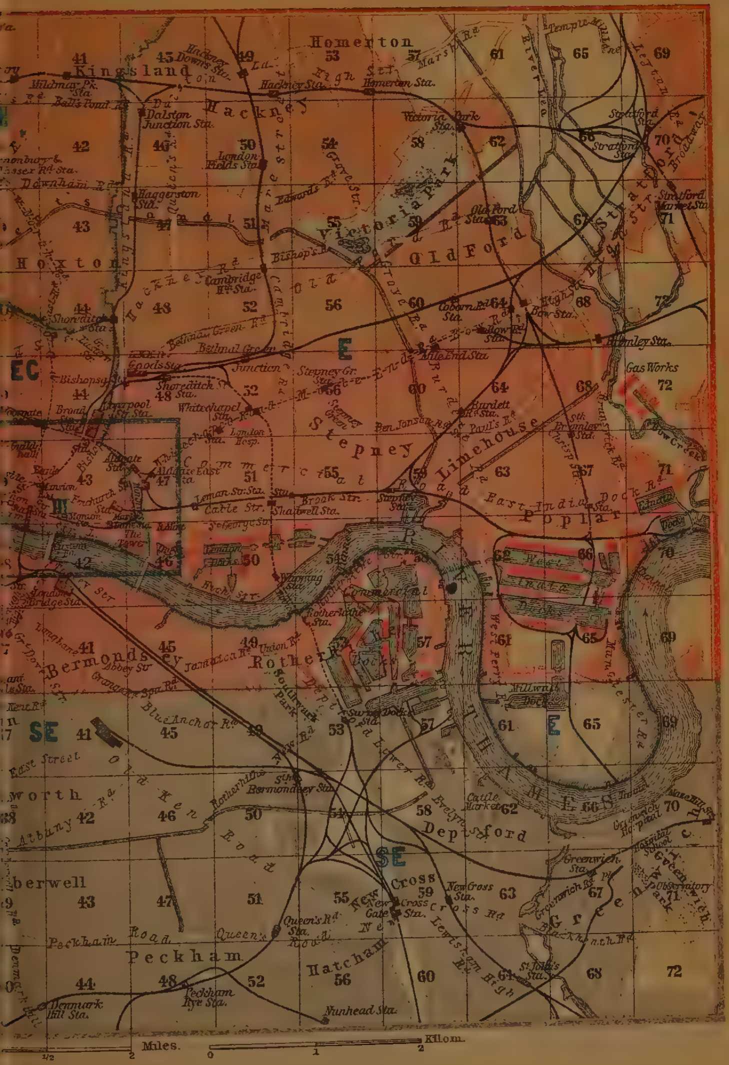
Page
1. Index to the Plans of London 1
2. Underground Railways 50
I. *Metropolitan and District Railways.*
II. *Tube Railways:* a. Central London Railway; b. Baker Street and Waterloo Railway; c. Great Northern, Piccadilly, and Brompton Railway; d. Charing Cross, Euston, & Hampstead Railway; e. City & South London Railway; f. Great Northern & City Railway; g. Waterloo & City Railway.
3. Omnibuses 56
4. Tramways 62

Railway and Tramway Plan of London (1:42,600 or 1½ in. to a mile).

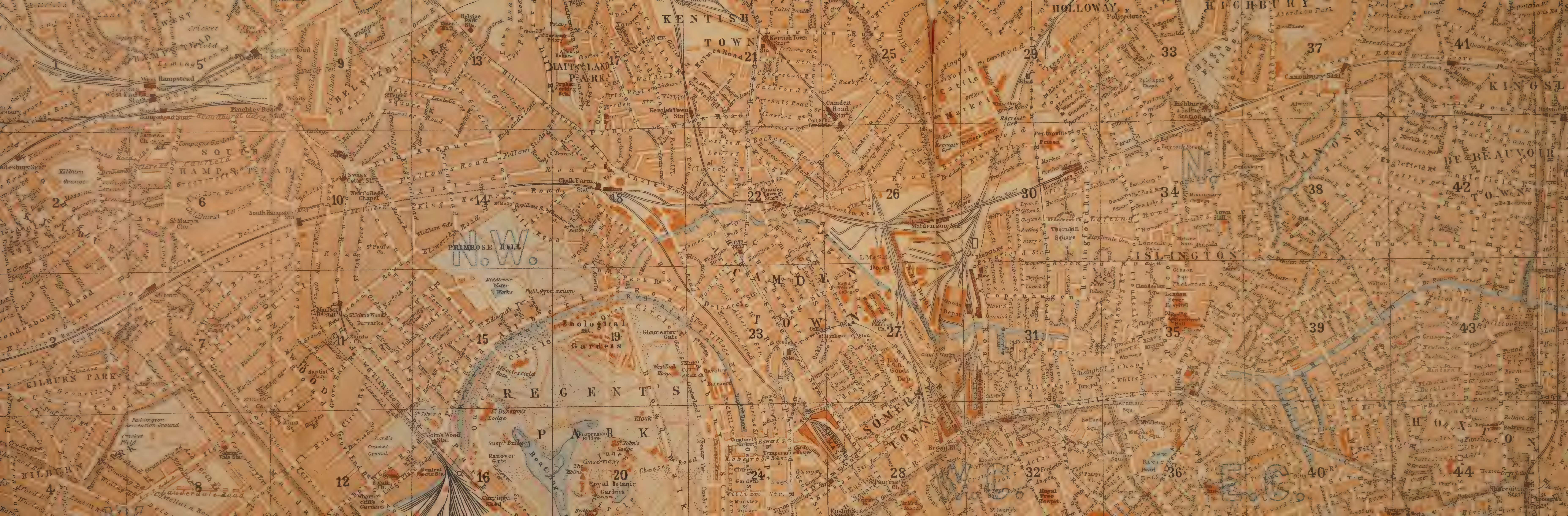
N.B. The Appendix may be severed from the Handbook by cutting the thread by which it is attached.

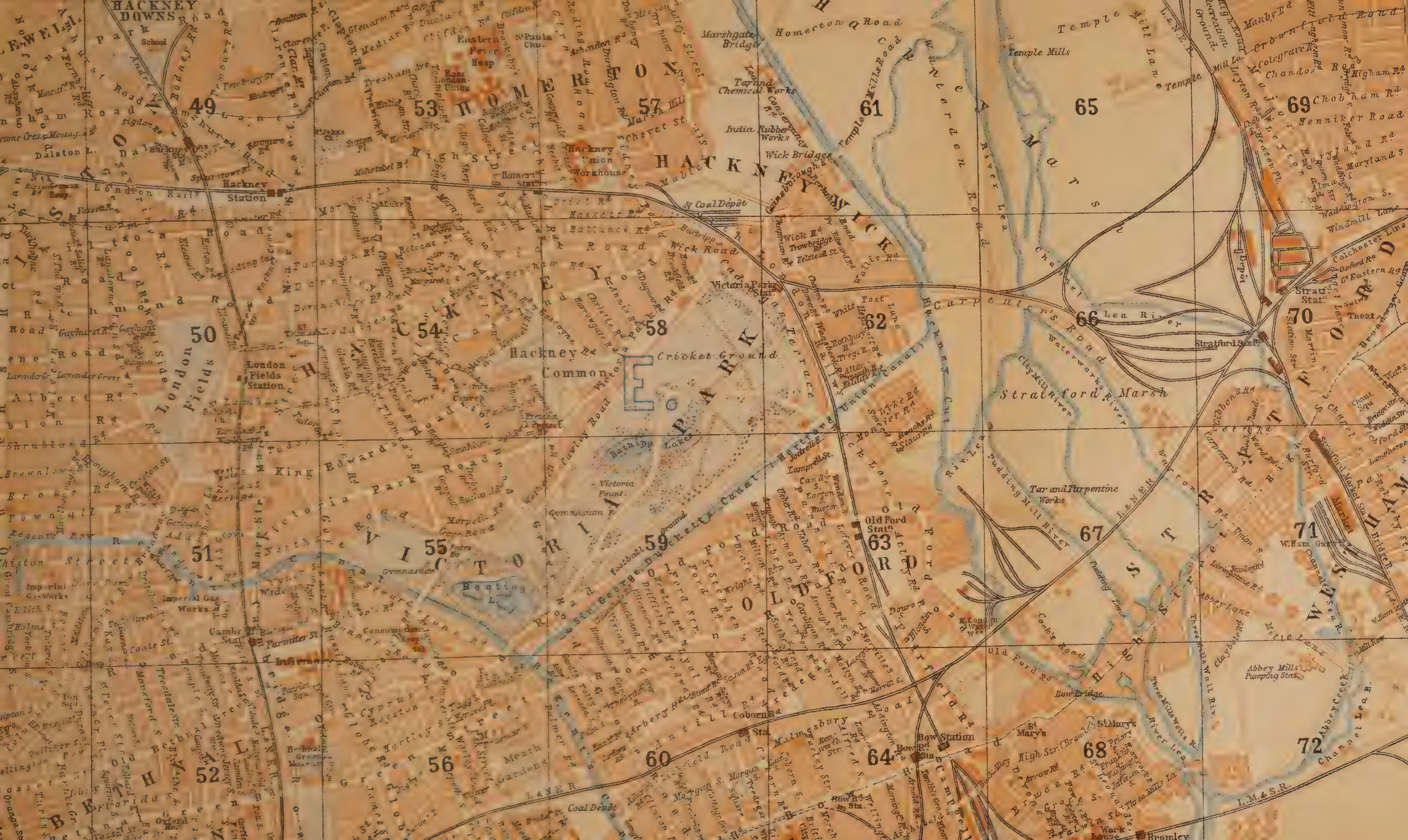


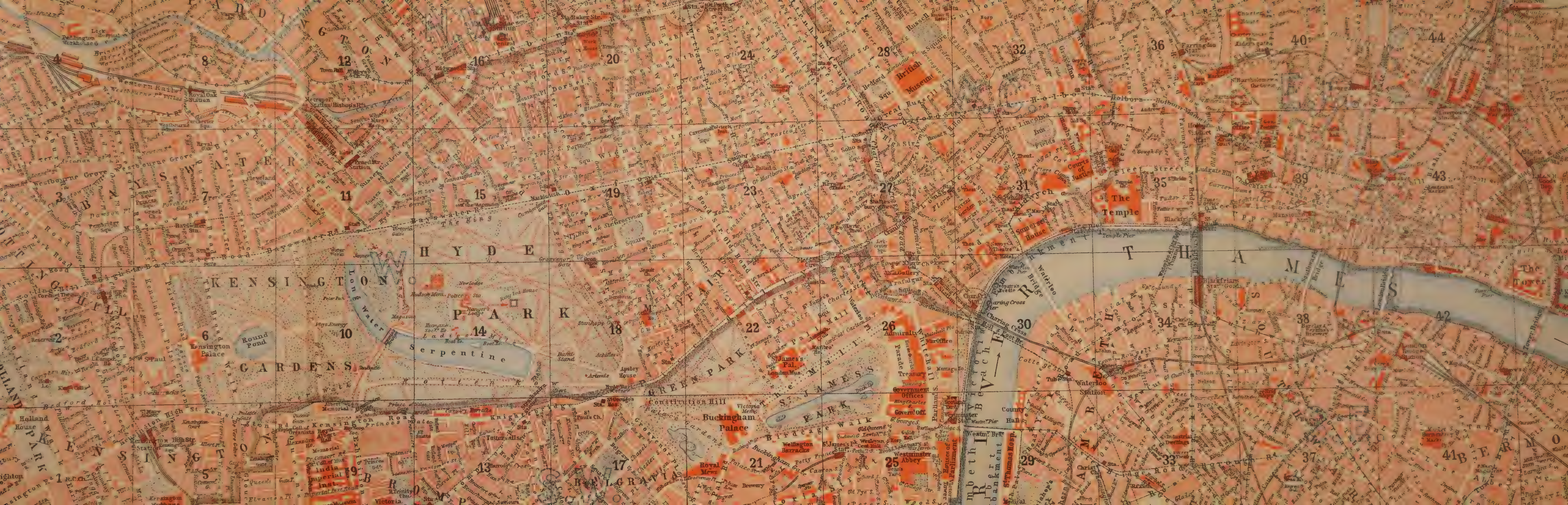
Kentish Town
Kentish Town Sta.
Kentish T. Sta.
Camden Town
Camden Rd. Sta.
Camden Sta.
Cattle Market
Holloway Sta.
Caledon. Rd. Sta.
Barnsbury Caled. Rd. Sta.
Islin
York Rd. Sta.
King's Cross Sta.
St. Pancras Sta.
Euston Sta.
Finchley Rd.
Frognal Sta.
West Hampstead Sta.
West End Lane Sta.
West Hampstead Sta.
Brondesbury Sta.
South Hampstead Sta.
Swiss Cottage Sta.
Chalk Farm Sta.
Belsize Rd.
Kilburn
Kilburn Sta.
Kilburn Park Sta.
Carlton Vale
Maida Vale Sta.
Maida Vale
Abbey Rd.
Marlborough Rd. Sta.
Primrose Hill
Wellington Road
St. John's Wood Sta.
Regent's Park
Botanic Soc.
Zoolog. Soc. Gardens
NW
WC
Warwick Ave. Sta.
Westbourne Pk. Sta.
Royal Oak Sta.
Paddington Sta.
Bishops Rd.
Praed Str. Sta.
Edgware Rd. Sta.
Marylebone Sta.
Baker St.
Portman Sq.
Oxford St.
Brook St.
Bond St.
Bayswater
Notting Hill Gate Sta.
Kensington Gardens
Hyde Park
W
Kensington
Kensington Pal.
Albert Memorial
Kensington Rd.
Kensington High St. Sta.
Knightsbridge
Hyde Pk. Corner Sta.
Green Park
St. James's Park
Buckingham Pal.
St. James's Pk. Sta.
Imperial Institute
Nat. History Museum
Vict. Albert Museum
Brompton Rd.
S. Kensington Sta.
Gloucester Rd. Sta.
Earl's Court Sta.
Exhibition Grounds
West Brompton Sta.
Old Brompton Rd.
Sloane Sq. Sta.
Victoria Terminus
Victoria St.
Westminster Abbey
Westminster Sta.
Whitehall
Charing Cross
Temple Sta.
British Museum
Russell Sq.
Gray's Inn
Strand
Waterloo Sta.
Belgrave Rd.
Lupus St.
Tate Gallery
Grosvenor Rd.
Vauxhall Sta.
Kennington
Kennington Oval
SW
Chelsea
Chelsea Hosp.
Chelsea Embankment
Thames
King's Rd.
Walham Gr. Sta.
Chelsea & Fulh. Sta.
Parsons Gr. Sta.
New King's Rd.
Battersea Park
Battersea Park Sta.
Battersea Park Rd. Sta.
Battersea Bridge Road
Battersea Sta.
Queen's Rd. Sta.
South Lambeth
Wandsworth Rd. Sta.
Stockwell Sta.
Stockwell
Brixton Rd.
1:72.800
0
1/2



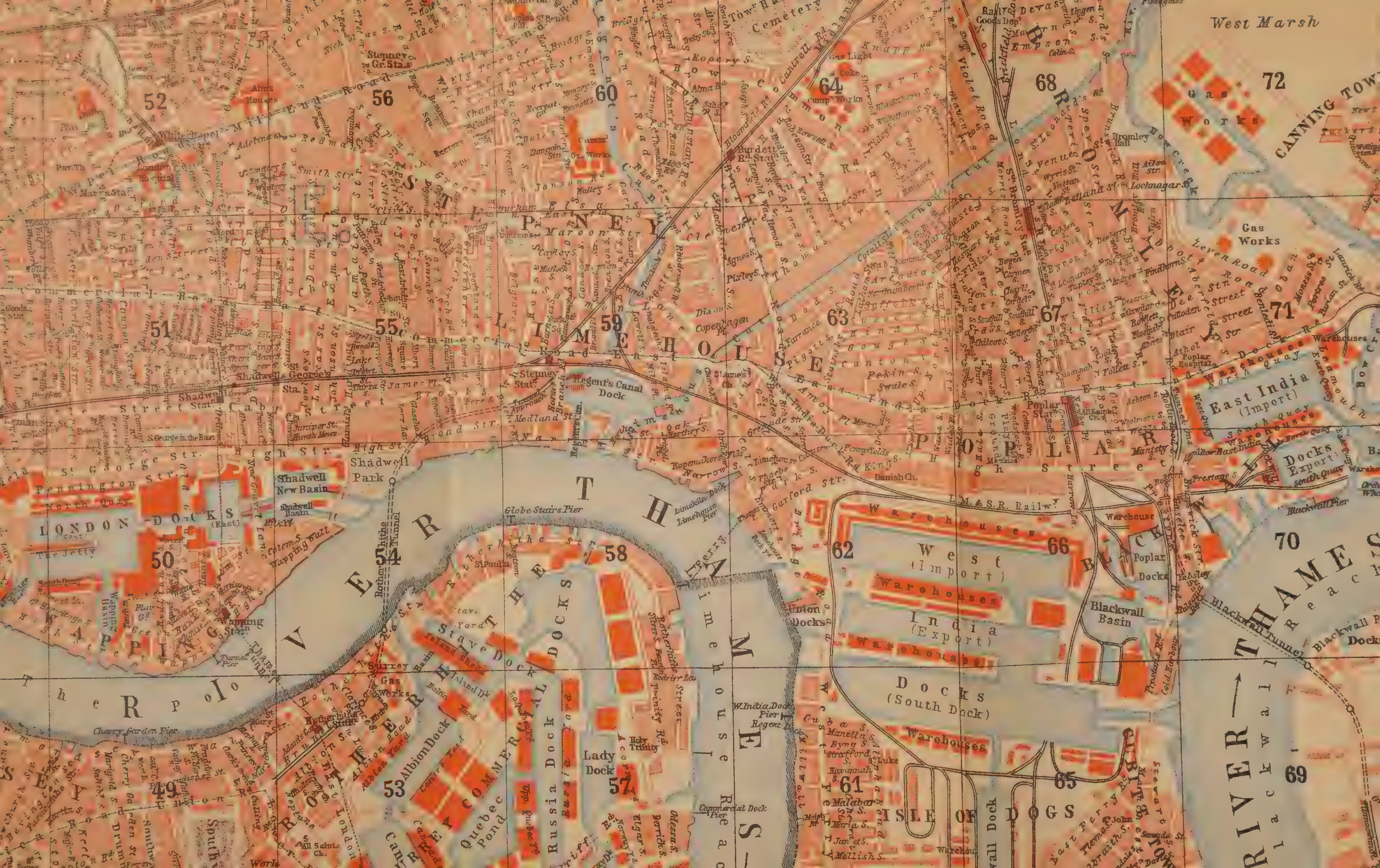
Homerton
Kingsland
Hackney
Hackney Downs Sta.
Hackney Sta.
Homerton Sta.
Mildmay Pk. Sta.
Balls Pond Rd.
Dalston Junction Sta.
London Fields Sta.
Haggerston Sta.
Hoxton
Shoreditch Sta.
Bishopsgate
Broad St. Sta.
Liverpool St. Sta.
Goods Sta.
Shoreditch Sta.
Cambridge Hth. Sta.
Bethnal Green Rd.
Bethnal Green Junction
Victoria Park
Victoria Park Sta.
Old Ford
Old Ford Sta.
Grove Rd.
Stratford
Stratford Sta.
Stratford Market Sta.
Broadway
Leyton Rd.
Temple Mills Lane
Marsh Rd.
River Lea
High St.
Bow Sta.
Bow Rd. Sta.
Bromley Sta.
Gas Works
Bow Creek
Coborn Rd. Sta.
Mile End Sta.
Mile End Rd.
Stepney Gr. Sta.
Stepney Green
Stepney
Burdett Rd. Sta.
Ben Jonson Rd.
St. Paul's Rd.
Limehouse
Sth. Bromley Sta.
Brunswick Rd.
Crisp St.
East India Dock Rd.
Poplar
Poplar Sta.
Whitechapel Sta.
London Hosp.
Commercial Rd.
Aldgate Sta.
Aldgate East Sta.
Leman St. Sta.
Cable St.
Brook St.
Stepney Sta.
Shadwell Sta.
St. George St.
Fenchurch St. Sta.
Mansion Ho.
Monument Sta.
Mark Lane Sta.
The Tower
London Docks
Wapping Sta.
Rotherhithe Sta.
Commercial Docks
West India Docks
Millwall Docks
West Ferry Rd.
Manchester Rd.
River Thames
London Bridge Sta.
Tooley St.
Long Lane
Bermondsey
Abbey St.
Jamaica Rd.
Union Rd.
Rotherhithe
Southwark Park
Grange Rd.
Spa Rd.
Blue Anchor Rd.
Deptford Rd.
Surrey Docks Sta.
Lower Rd.
Evelyn St.
Sth. Bermondsey Sta.
Rotherhithe New Rd.
Old Kent Road
East Street
Walworth
Albany Rd.
Camberwell
Peckham
Peckham Road
Queen's Road
Queen's Rd. Sta.
Peckham Rye Sta.
Denmark Hill Sta.
Nunhead Sta.
Hatcham
New Cross
New Cross Sta.
New Cross Gate Sta.
New Cross Rd.
Lewisham High Rd.
Cattle Market
Deptford
Greenwich Sta.
Greenwich Rd.
Greenwich
Greenwich Park
Blackheath Rd.
Hospital School
Observatory
St. John's Sta.
Maze Hill Sta.
Greenwich Hospital
EC
E
SE
41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72
Miles.
½
2
Kilom.
0
1
2

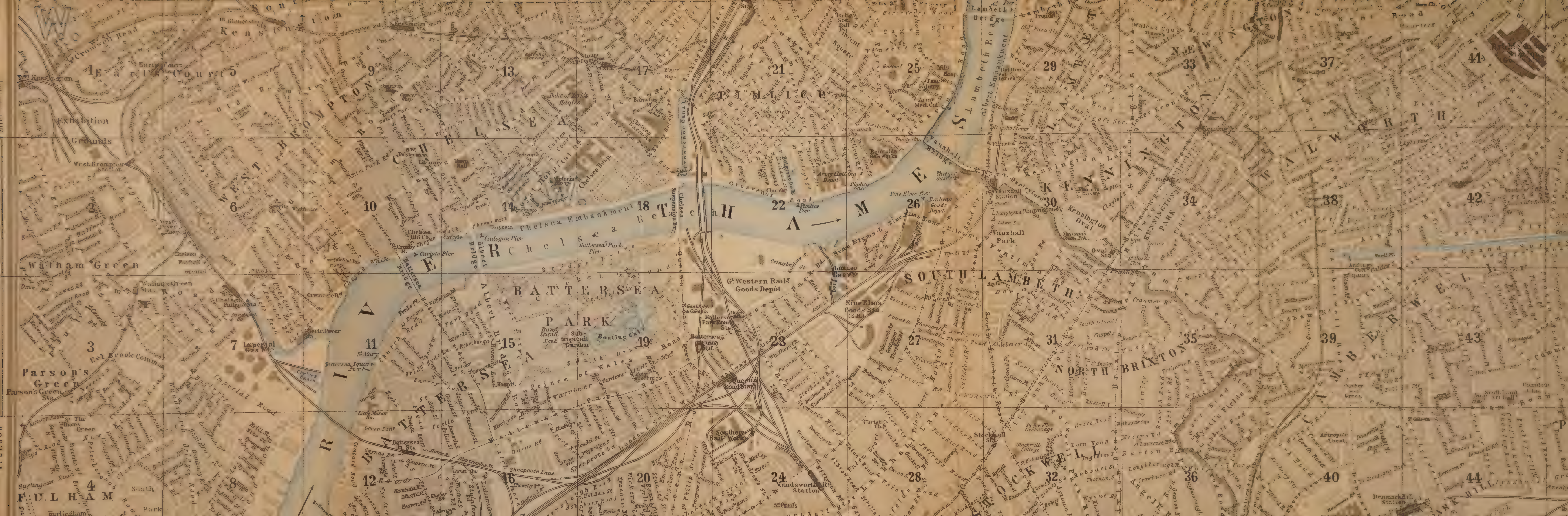

WEST HAMPSTEAD
KENTISH TOWN
HOLLOWAY
HIGHBURY
MAITLAND PARK
BELSIZE PARK
SOUTH HAMPSTEAD
KILBURN
PRIMROSE HILL
N.W.
CAMDEN TOWN
ISLINGTON
CANONBURY
DE BEAUVOIR TOWN
KINGSL
N.
REGENT'S PARK
Zoological Gardens
Royal Botanic Gardens
SOMERS TOWN
ST. JOHN'S WOOD
KILBURN PARK
HOXTON
W.C.
E.C.
Cattle Market
Pentonville Prison
Chalk Farm Stat.
Kentish Town Stat.
Camden Road Stat.
Highbury Station
Canonbury Stat.
Barnsbury Stat.
Maiden Lane Stat.
Swiss Cottage Stat.
West Hampstead
Finchley Road
Kilburn Stat.
Marlboro Rd. Stat.
St. John's Wood Rd. Sta.
Lord's Cricket Ground
Paddington Recreation Ground
Middlesex Water Works
Gloucester Gate
Hanover Gate
Suspension Bridge
Goods Depot
L.M.&S.R. Depot
Old St. Pancras Ch.
Euston Square
Royal Free Hospl.
New River Head
Thornhill Square
Copenhagen
Fellows Road
Adelaide Road
Avenue Road
Eton Avenue
Caledonian Road
Liverpool Road
Essex Road
Regent's Canal
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44

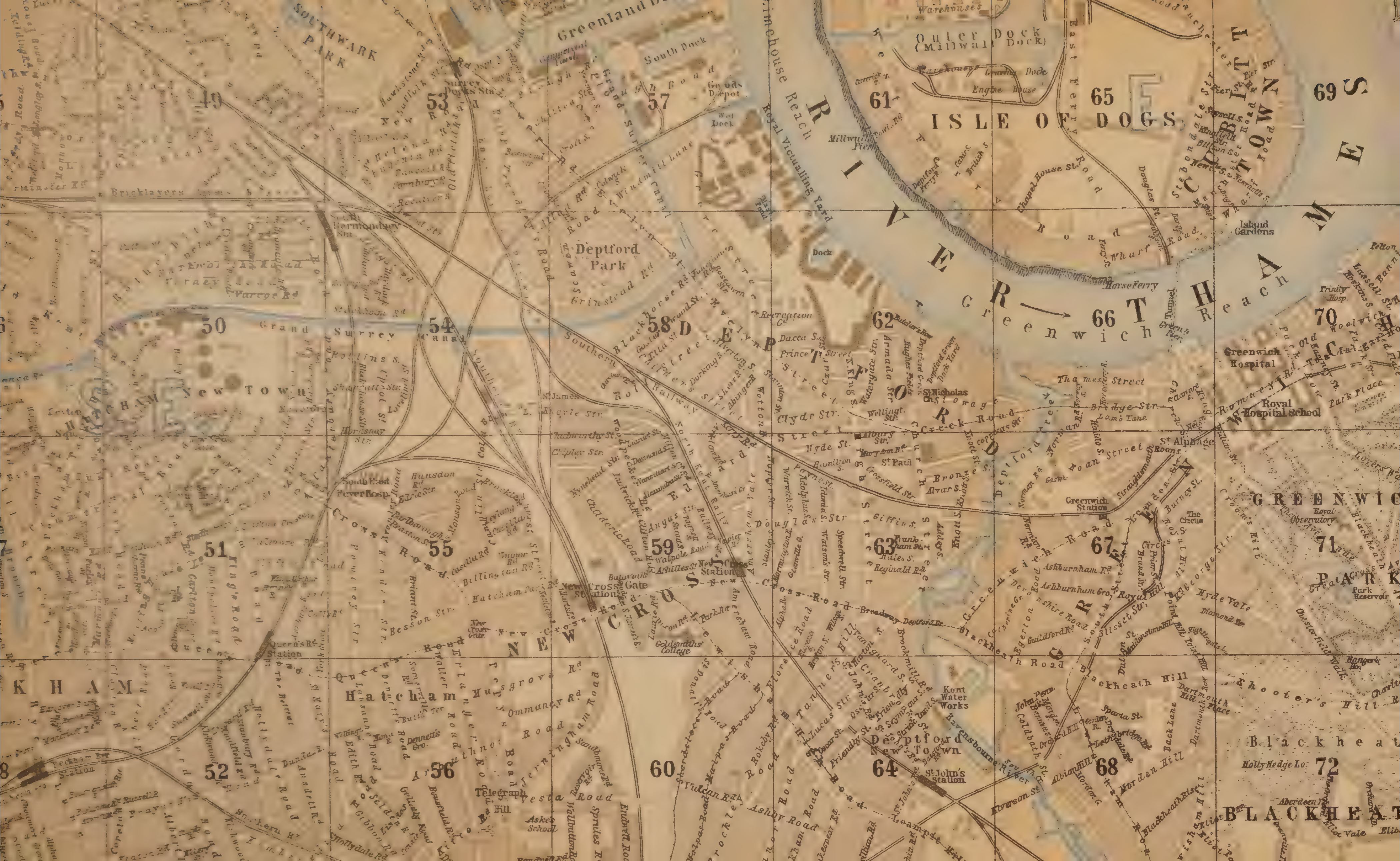

HACKNEY DOWNS
HOMERTON
HACKNEY WICK
HACKNEY
VICTORIA PARK
OLD FORD
STRATFORD
WEST HAM
BETHNAL
Hackney Station
London Fields Station
London Fields
Hackney Common
Cricket Ground
Bathing Lake
Boating L.
Victoria Fount.
Gymnasium
Football Ground
Victoria Park Stat.
Old Ford Statn
Bow Station
Stratford Statn
Hackney Union Workhouse
Eastern Fever Hosp.
East London Union
Temple Mills
Stratford Marsh
Hackney Marsh
Abbey Mills Pumping Stat.
Tar and Turpentine Works
India Rubber Works
Tar and Chemical Works
Marshgate Bridge
Wick Bridge
Bow Bridge
Coal Depot
Imperial Gas Works
Consumption Hosp.
Hertford Union Canal
Regent's Canal
River Lea
Hackney Cut
City Mill River
Waterworks River
Pudding Mill River
Channelsea R.
Homerton Road
Wick Road
Victoria Park Road
Carpenter's Road
Old Ford Road
Grove Road
Roman Road
High Street
Mare Street
Cambridge Road
Temple Mill Lane
L.&N.E.R.
L.M.&S.R.
London Rail.
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72

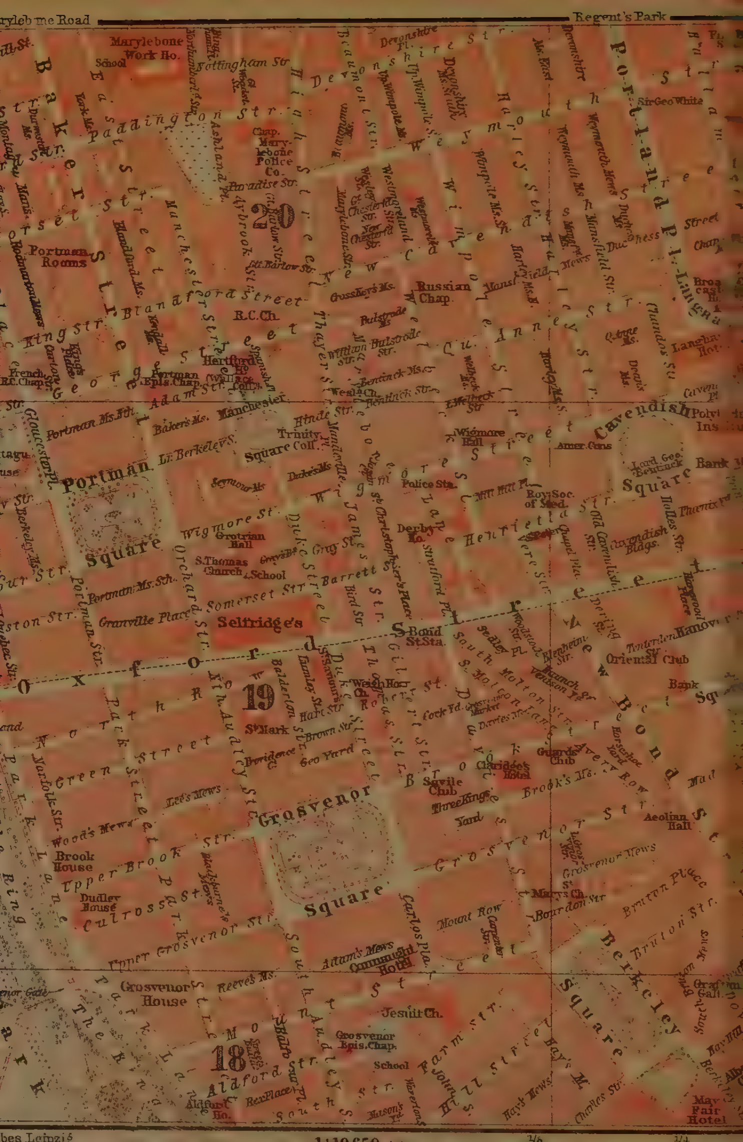


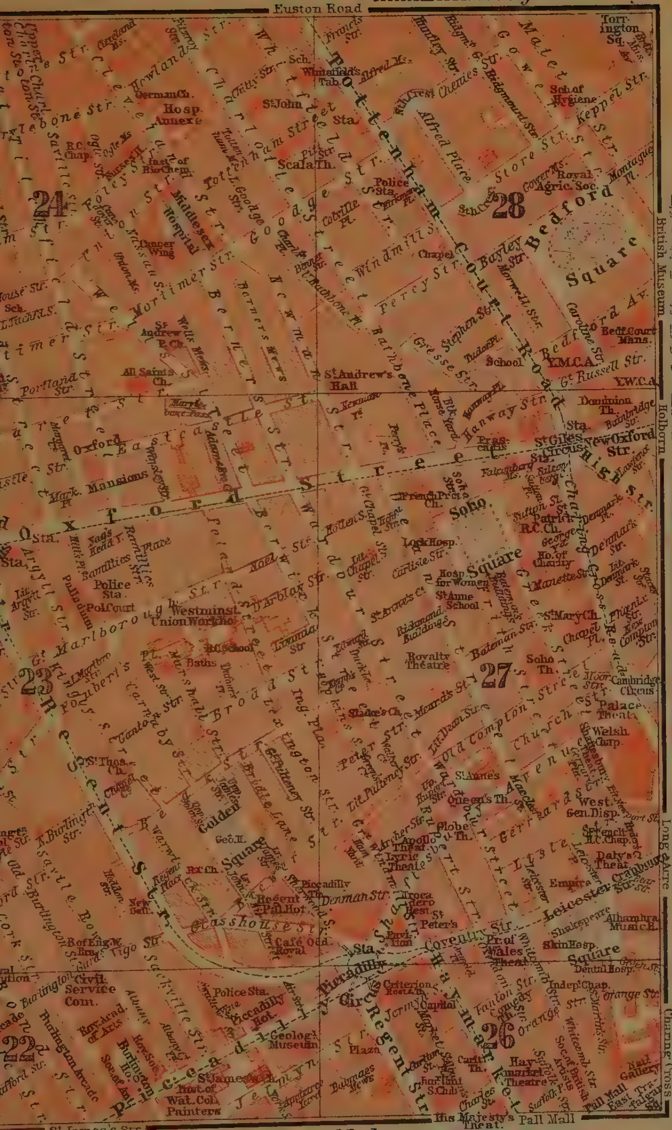
BAYSWATER
KENSINGTON
HYDE PARK
Serpentine
Round Pond
GARDENS
Kensington Palace
Long Water
Rotten Row
Bayswater Rd.
The Ring
Oxford Str.
MAYFAIR
GREEN PARK
ST. JAMES'S PARK
The Mall
Buckingham Palace
Constitution Hill
BELGRAVIA
Apsley House
Wellington Barracks
St. James's Pal.
Admiralty
War Office
Treasury
Government Offices
Westminster Abbey
Houses of Parliament
British Museum
Russell Squ.
Bedford Squ.
Holborn
Lincoln's Inn Fields
Courts of Justice
Strand
Somerset House
The Temple
Fleet Street
Temple Pier
Waterloo Bridge
Charing Cross
Waterloo Station
Blackfriars Bridge
Southwark Bridge
London Bridge
THAMES
The Tower
Victoria Embankment
Albert Embankment
Lambeth
St. Thomas Hosp.
County Hall
Holland House
Holland Park
Imperial Inst.
Royal Albert Hall
Albert Memorial
Paddington Station
Royal Oak Station
Westbourne Grove
Notting Hill
Soho Squ.
Piccadilly
Regent St.
Trafalgar Squ.
Bermondsey
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44

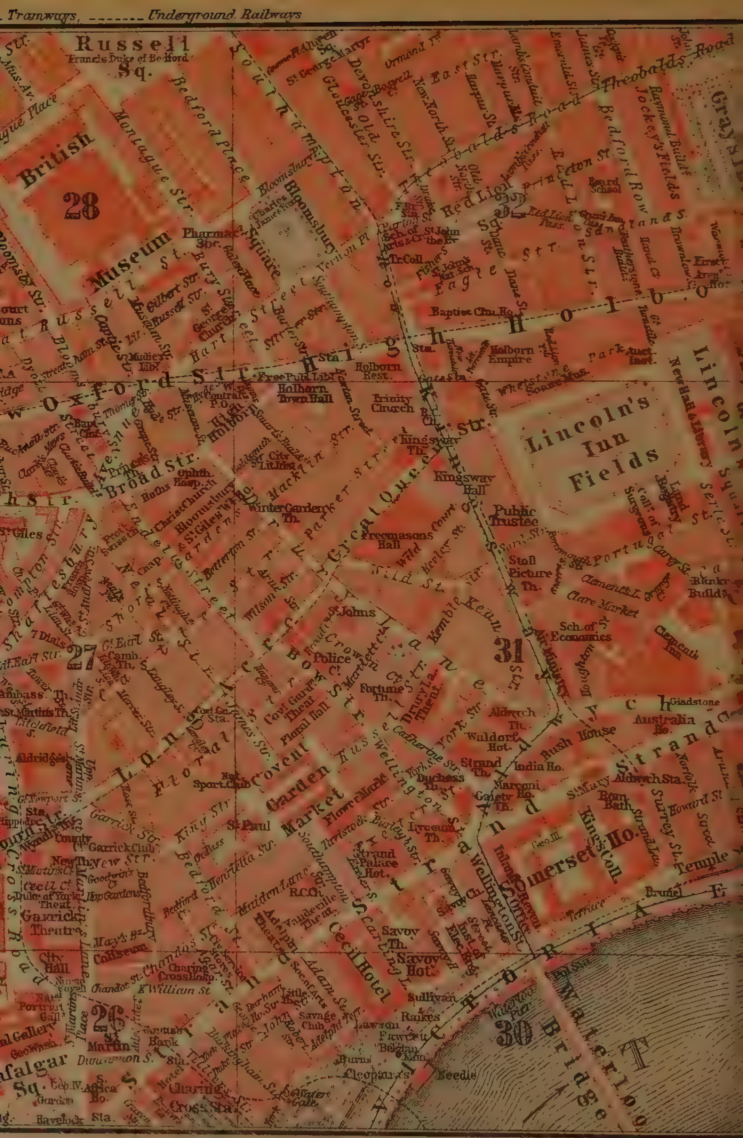

West Marsh
CANNING TOWN
Gas Works
Gas Works
Cemetery
Gas Light & Coke Comp. Works
Stepney Gr. Sta.
Mile End Road
Whitechapel
London Hospital
St Marys Sta.
Alms Houses
Comm. Gas Works
STEPNEY
LIMEHOUSE
POPLAR
BROMLEY
Burdett Rd. Sta.
Commercial Road
East India Dock Road
Regent's Canal Dock
Stepney Sta.
Shadwell & St George's Sta.
Shadwell Sta.
Cable Street
St George in the East
High St.
Shadwell Park
Shadwell New Basin
Shadwell Basin
LONDON DOCKS
North Quay
The Jetty
South Quay
Wapping Basin
Wapping Sta.
WAPPING
Thames Tunnel
Tunnel Pier
Cherry Garden Pier
The Pool
RIVER THAMES
Limehouse Reach
Blackwall Reach
Rotherhithe Tunnel
Globe Stairs Pier
Rotherhithe Str.
St Pauls
Limekiln Dock
Limehouse Pier
Ferry
Surrey Gas Works
Stave Dock
Island Dock
Albion Dock
Quebec Pond
Russia Dock
Lady Dock
Holy Trinity
SURREY COMMERCIAL DOCKS
ROTHERHITHE
BERMONDSEY
Commercial Dock Pier
W. India Dock Pier
Regent Dock
Union Docks
West India Docks (Import)
(Export)
(South Dock)
Warehouses
L.M. & S.R. Railw.
Danish Ch.
Poplar Sta.
Poplar Dock
Blackwall Basin
Blackwall Pier
Blackwall Tunnel
Blackwall Dock
East India Docks (Import)
(Export)
North Quay
South Quay
Poplar Hospital
Leven Road
Bow Creek
Bromley Hall
ISLE OF DOGS
CUBITT TOWN
MILLWALL
Millwall Dock
Cold Harbour
Prestons Rd.
Manchester Road
West Ferry Rd.
St. Luke
All Saints Ch.
All Saints Ch.
St Anne's Ch.
Copenhagen Pl.
Pekin S.
Canton S.
Amoy Pl.
Narrow S.
Ropemakers Fields
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72


Kensington
Earl's Court
Exhibition Grounds
West Brompton Station
West Brompton
Chelsea
Pimlico
Lambeth
Newington
Walworth
Kennington
Kennington Oval
Kennington Park
River Thames
Chelsea Embankment
Albert Embankment
Lambeth Bridge
Vauxhall Bridge
Vauxhall Station
Vauxhall Park
Chelsea Bridge
Albert Bridge
Battersea Bridge
Cadogan Pier
Carlyle Pier
Battersea Park Pier
Pimlico Pier
Nine Elms Pier
Grosvenor Road
Army Clothing Depot
Equitable Gas Works
Chelsea Hosp.
Battersea Park
Sub-tropical Garden
Boating Lake
Band Stand
Battersea
Gt. Western Railway Goods Depot
London Gas Works
Nine Elms Goods Sta.
South Lambeth
North Brixton
Stockwell
Camberwell
Walham Green
Walham Green Sta.
Eel Brook Common
Parson's Green
Fulham
Imperial Gas Works
Imperial Road
Chelsea Basin
Prince of Wales Road
Battersea Park Road
Queens Road Sta.
Southern Railway Works
Wandsworth Rd. Station
Battersea Sta.
Sheepcote Lane
Denmark Hill Station
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44

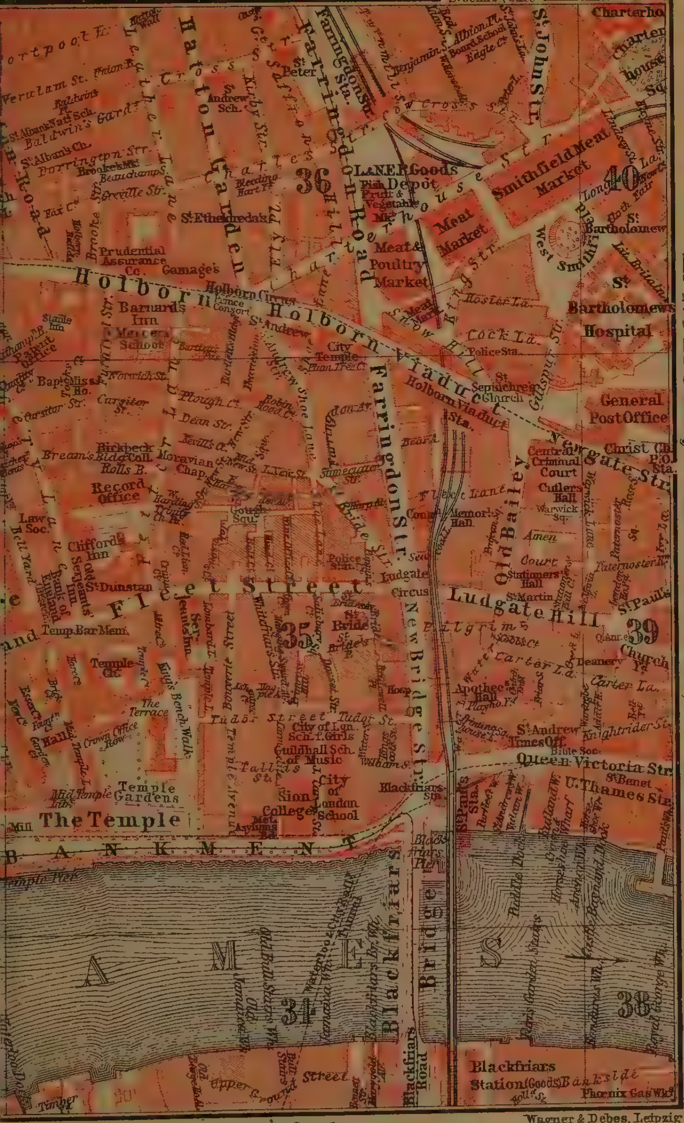

SOUTHWARK PARK
Greenland Dock
South Dock
Outer Dock (Millwall Dock)
Warehouses
Graving Dock
Engine House
East Ferry Road
ISLE OF DOGS
CUBITT TOWN
Island Gardens
RIVER THAMES
Limehouse Reach
Greenwich Reach
Horse Ferry
Millwall Pier
Deptford Ferry
Chapel House St.
Wharf Road
Manchester Road
Tunnel
Royal Victualling Yard
Dock
Goods Depot
Wet Dock
Surrey Docks Sta.
Grand Surrey Canal
Windmill Lane
Evelyn Street
Deptford Park
Grinstead Rd
Bricklayers Arms
Old Kent Road
Rotherhithe New Road
Bermondsey Sta.
New Road
Hawkstone Rd
St. Helena Rd
Rollins St.
New Town
South East Fever Hosp.
Hunsdon Rd
Cross Road
Queen's Rd. Station
Peckham Rye Station
Hatcham
Hatcham Park Rd
New Cross Gate Station
New Cross Station
New Cross Road
NEW CROSS
Goldsmiths' College
Telegraph Hill
Askes School
Jerningham Road
Musgrove Rd
Ommaney Rd
Pepys Road
Erlanger Road
Besson Str.
Queen's Road
Southern Railway
North Kent Railway
DEPTFORD
Recreation Gd.
Dacca St.
Prince Street
Clyde Str.
High Street
Church Street
Creek Road
Deptford Creek
St. Nicholas Ch.
St. Paul
Hyde St.
Giffin St.
Douglas Str.
Watson's Str.
Speedwell Str.
Amersham Vale
Amersham Road
Broadway
Deptford Br.
Blackheath Road
Tanners Hill
Brookmill Rd
Kent Water Works
Ravensbourne River
Lewisham Road
St. John's Station
Deptford New Town
Loampit Hill
Vulcan Rd
Ashby Road
Wickham Road
Malpas Road
Lucas St.
Friendly St.
GREENWICH
Greenwich Station
Greenwich Hospital
Royal Hospital School
St. Alphage
Thames Street
Bridge Str.
Roan Street
London St.
Romney Rd.
Trafalgar Rd
Park Place
Woolwich Road
Royal Observatory
The Circus
Ashburnham Rd
Devonshire Road
Royal Hill
Blissett St.
Hyde Vale
Diamond Ter.
Greenwich Road
Egerton Road
Guildford Rd
Blackheath Hill
Dartmouth Hill
Dartmouth Row
Shooter's Hill
Chesterfield Walk
GREAT PARK
Park Reservoir
Ranger's Ho.
Blackheath
BLACKHEATH
Holly Hedge Lo.
Morden Hill
Lewisham Hill
Albion Hill
Sparta St.
Back Lane
Trinity Hosp.
PECKHAM
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72


rylebone Road
Regent's Park
Marylebone Work Ho.
School
Baker Street
Paddington Str.
Nottingham Str.
Devonshire Str.
Devonshire Pl.
Weymouth Str.
Portland Place
High Street
Beaumont Str.
Upper Wimpole Str.
Devonshire Ms. South
Sir Geo White
Chap.
Marylebone Police Co.
Paradise Str.
20
Aybrook Str.
Manchester Str.
Blandford Ms.
Dorset Str.
Portman Rooms
New Cavendish Str.
Westmoreland Str.
Chesterfield Str.
Wimpole Str.
Harley Str.
Mansfield Str.
Duchess Street
Chandos Str.
Langham Hot.
Broadcast. Ho.
Blandford Street
King Str.
R.C.Ch.
Russian Chap.
Bulstrode Ms.
Bulstrode Str.
Queen Anne Str.
Welbeck Str.
Bentinck Str.
Wesl. Ch.
Thayer Str.
George Street
Hertford Ho. (Wallace Coll.)
Portman Epis. Chap.
French R.C.Chap.
Adam Str.
Baker's Ms.
Manchester Square
Hinde Str.
Trinity Coll.
Portman Ms. Nth.
Lr. Berkeley Str.
Portman Square
Gloucester Pl.
Seymour Ms.
Dukes Ms.
Mandeville Pl.
Wigmore Street
Wigmore Hall
Amer. Cons.
Cavendish Square
Lord Geo. Bentinck
Bank
Polyt. Ins.
Police Sta.
Mill Hill Pl.
Roy. Soc. of Med.
Henrietta Str.
Old Cavendish Str.
Cavendish Bldgs.
Holles Str.
Wigmore St.
Grotrian Hall
Orchard Str.
St. Thomas Church
School
Duke Street
Gray's Bldgs.
Barrett St.
James Str.
St. Christopher's Place
Derby Ho.
Stratford Pl.
Vere Str.
Chapel Pl.
Harewood Place
Portman Ms. Sth.
Somerset Str.
Granville Place
Selfridge's
Bird Str.
Bond St. Sta.
Gilbert Str.
Woodstock Str.
Dering Str.
Hanover Sq.
Oriental Club
Tenterden Str.
Portman Str.
Oxford Street
South Molton Str.
South Molton Lane
Sedley Pl.
Blenheim Str.
Branch of Vendson Yd.
New Bond Street
Bank
North Row
North Audley Str.
19
Balderton Str.
St. Saviour's
Lumley Str.
Hart Str.
Weigh Ho. Ch.
Robert St.
Cock Yd.
Grosvenor Market
Davies Str.
St. Mark
Brown Str.
Providence Ct.
Green Street
Park Street
Norfolk Str.
Lee's Mews
Wood's Mews
Brook House
Upper Brook Str.
Dudley House
Culross St.
Grosvenor Square
Brook Str.
Savile Club
Claridge's Hotel
Three Kings Yard
Guards Club
Avery Row
Horseshoe Yard
Aeolian Hall
Grosvenor Street
Grosvenor Mews
Bloomfield Pl.
St. Mary's Ch.
Bourdon Str.
Bruton Place
Bruton Str.
Berkeley Square
Mount Row
Carpenter Str.
Carlos Pl.
Adam's Mews
Connaught Hotel
Mount Street
Upper Grosvenor Str.
Blackburne's Mews
South Audley Street
Grosvenor House
Reeves Ms.
Jesuit Ch.
Grosvenor Epis. Chap.
School
Farm Str.
Hill Street
Hay's M.
Hay's Mews
Charles Str.
John St.
Waverton St.
Mason's Yd.
South Str.
Aldford Str.
Aldford Ho.
Rex Place
Balfour Pl.
18
Park Lane
The Ring
Hyde Park
Grosvenor Gate
Mayfair Hotel
Grafton Gall.
Berkeley Str.
Hay Hill
Albemarle
Stafford
Mad
Bryanston Str.
Seymour Str.
Upper Berkeley Str.
Montagu
bes Leipzig
1:10 650


I. THE WEST END FROM BAKER STREET TO SOHO.



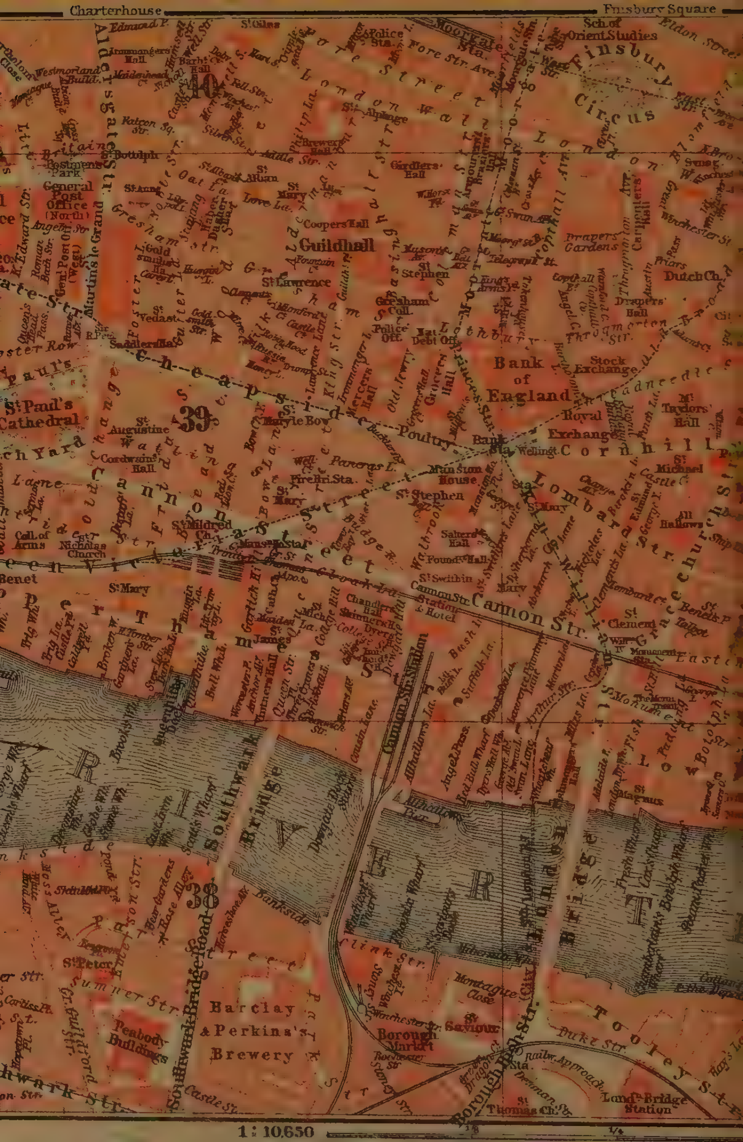
Tramways, ------- Underground Railways
Russell Sq.
Francis Duke of Bedford
British Museum
28
Montague Str.
Bedford Place
Southampton Row
Bloomsbury Square
Charles James Fox
Pharmac. Soc.
Great Russell St.
Bury St.
Gilbert St.
Museum St.
Mudie's Libr.
Hart Street
Theobalds Road
Red Lion Sq.
32
Princeton St.
Bedford Row
Jockey's Fields
Gray's Inn
Eagle Str.
Board School
Baptist Chu. Ho.
High Holborn
Holborn Empire
Holborn Rest.
Free Publ. Libr.
Holborn Town Hall
Trinity Church
New Oxford Str.
Broad Str.
St. Giles
Shaftesbury Avenue
Endell Street
Long Acre
Drury Lane
Great Queen St.
Freemasons Hall
Kingsway
Kingsway Hall
Kingsway Th.
Lincoln's Inn Fields
Public Trustee
Portugal St.
Clare Market
Sch. of Economics
Stoll Picture Th.
Clements Inn
31
Kean St.
Wild St.
Kemble Str.
Winter Garden Th.
Bow Str.
Police Ct.
Covent Garden Theat.
Floral Hall
Russell St.
Covent Garden Market
Flower Market
St. Paul
King Str.
Henrietta Str.
Maiden Lane
Southampton St.
Wellington St.
Lyceum Th.
Strand
Strand Palace Hot.
Savoy Th.
Savoy Hot.
Cecil Hotel
Adelphi Theat.
Vaudeville Theat.
Aldwych
Aldwych Th.
Waldorf Hot.
Strand Th.
Bush House
Australia Ho.
Gladstone
India Ho.
Marconi Ho.
Gaiety Th.
St. Mary
Aldwych Sta.
Somerset Ho.
King's Coll.
Strand Lane
Surrey St.
Norfolk St.
Arundel St.
Temple
Victoria Embankment
Waterloo Bridge
Waterloo Pier
30
Cleopatra's Needle
Burns
Belgian Mon.
Lawson
Fawcett
Sullivan
Raikes
Savage Club
Soc. of Arts
John Adam St.
Charing Cross Sta.
Charing Cross Hosp.
Chandos St.
William St.
26
St. Martin
Trafalgar Sq.
Nat. Portrait Gall.
Nat. Gallery
Geo. Wash.
Geo. IV.
S. Africa Ho.
Havelock
Coliseum
Charing Cross Road
Garrick Theatre
Duke of York Theat.
New Th.
New Str.
Garrick Club
Goodwin's Ct.
Hop Gardens
Bedfordbury
Garrick St.
Cranbourn Str.
Wyndham's Th.
Hippodrome
Leicester Sq. Sta.
St. Martin's Lane
Aldridge's
Seven Dials
27
Gt. Earl St.
Cambridge Th.
Ambass. Th.
St. Martin's Th.
Neal Str.
Shorts Gardens
Monmouth Str.
Prot. Swiss Ch.
French Hosp.
St. Giles
Ophth. Hosp.
Christchurch
Baths
St. Giles
Princes Th.

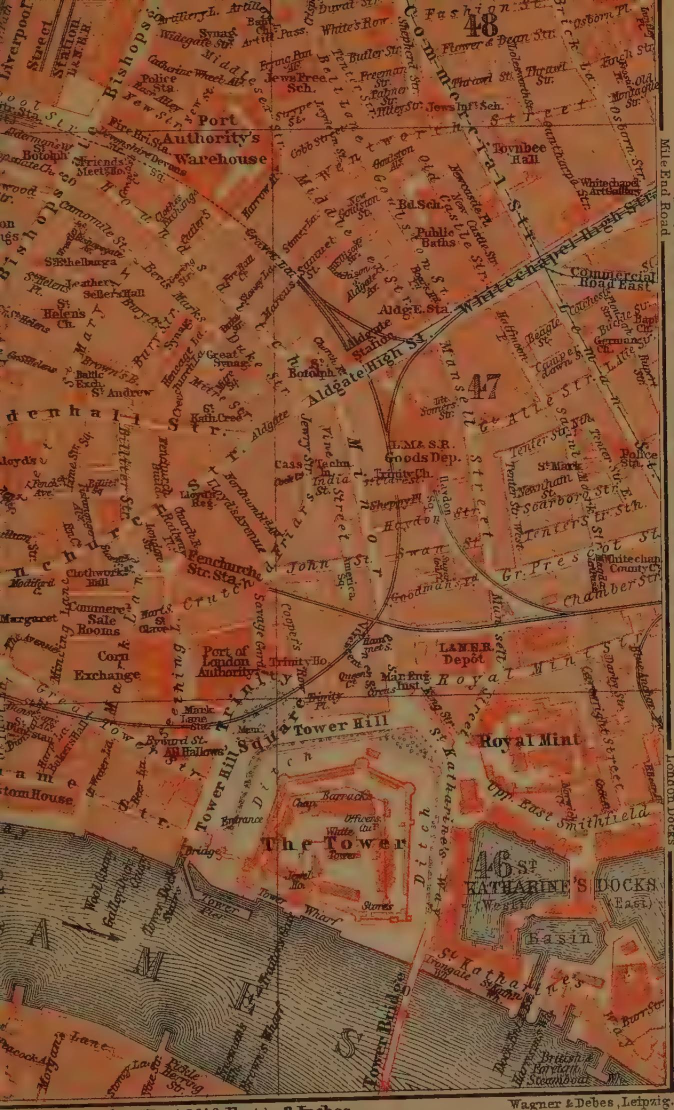


II. HOLBORN, FLEET STREET, STRAND.

½ Mile (2640 Feet) = 3 Inches

Wagner & Debes, Leipzig

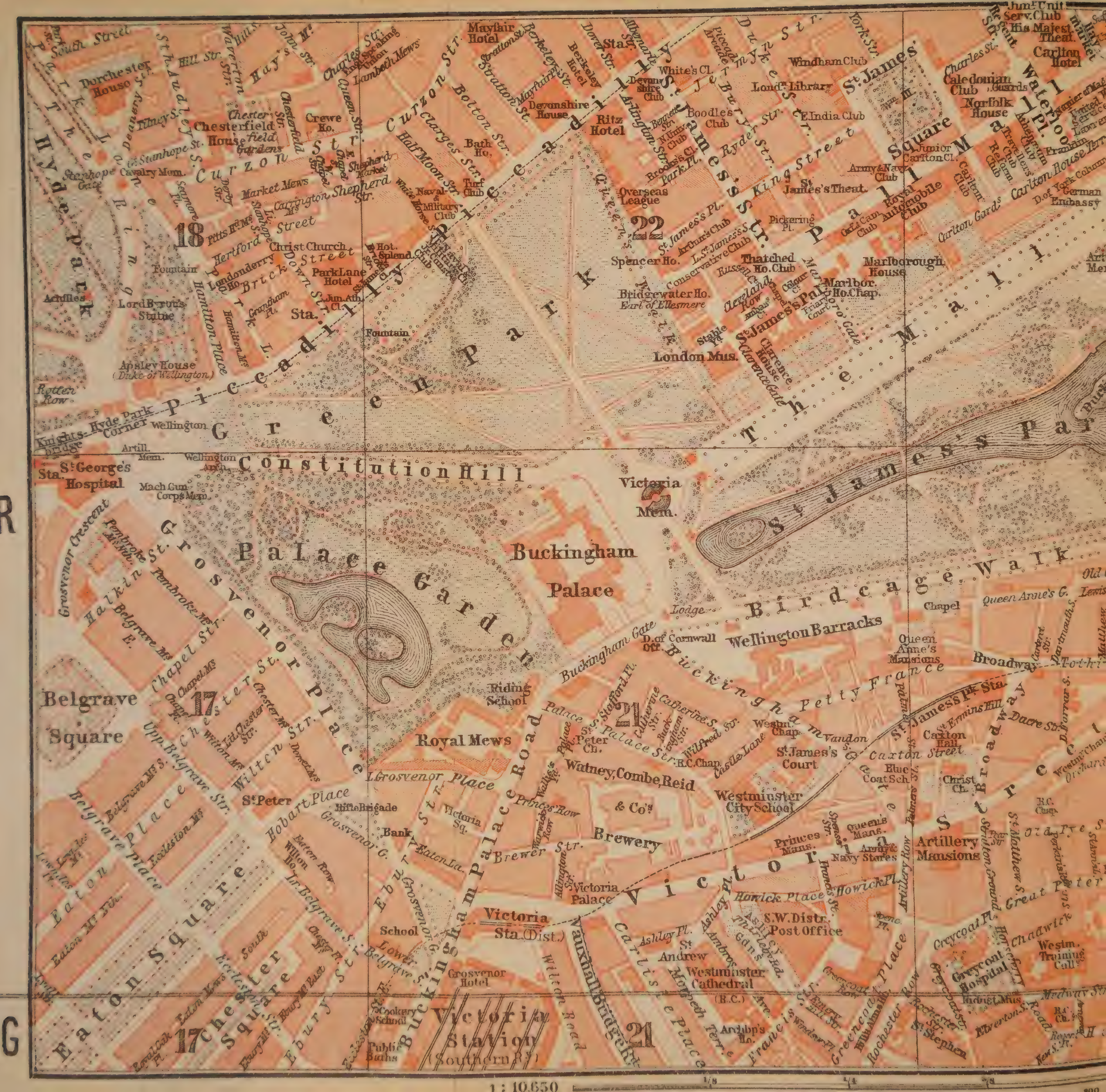

Charterhouse
Finsbury Square
Sch. of Orient. Studies
Eldon Street
Finsbury Circus
London Wall
Moorgate Sta.
Fore Str.
Police Sta.
St. Giles
Aldersgate Str.
Ironmongers' Hall
Barbers' Hall
Westmorland Build.
40
Falcon Sq.
Silver St.
St. Alphage
Brewers' Hall
Addle Str.
Little Britain
St. Botolph
Postmen's Park
General Post Office (North)
St. Anne
St. Alban
St. Mary
Love La.
Gardners' Hall
Gresham Str.
Coopers' Hall
Guildhall
St. Lawrence
Drapers' Gardens
Carpenters' Hall
Gen. Post Office (West)
St. Martin's le Grand
Goldsmiths' Hall
St. Vedast
Gresham Coll.
St. Stephen
Police Off.
Nat. Debt Off.
Lothbury
Bank of England
Stock Exchange
Drapers' Hall
Throgmorton Str.
Dutch Ch.
Austin Friars
Winchester St.
Saddlers' Hall
Paternoster Row
Cheapside
St. Paul's
St. Paul's Cathedral
Churchyard
St. Augustine
39
Mary le Bow
Poultry
Bank Sta.
Royal Exchange
Threadneedle Str.
Merchant Taylors' Hall
Cornhill
Mercers' Hall
Grocers' Hall
Old Jewry
Watling Str.
Cordwainers' Hall
Queen Victoria Street
Cannon Str.
Bow La.
Pancras L.
Fire Bri. Sta.
Mansion House
St. Stephen
Lombard Str.
St. Michael
All Hallows
St. Mary
St. Mildred Ch.
Coll. of Arms
St. Nicholas Church
Benet
St. Mary
Upper Thames Str.
St. James
Garlick Hill
Salters' Hall
Founders' Hall
St. Swithin
Cannon Str. Station & Hotel
Chandlers' Hall
Skinners' Hall
Dyers' Hall
College Hill
St. Clement
Gracechurch Str.
Monument Sta.
Eastcheap
Monument
Fish Str. Hill
Lower Thames Str.
St. Magnus
Cannon Str. Station
Vintners' Hall
Queen Str.
Three Cranes
Dowgate Hill
Queenhithe Dock
Southwark Bridge
River
Dowgate Dock
All Hallows Pier
Fishmongers' Hall
London Bridge
Fresh Wharf
Bankside
38
Park Street
Southwark Bridge Road
St. Peter
Sumner Str.
Peabody Buildings
Barclay & Perkins's Brewery
Clink Str.
Winchester Sq.
Montague Close
St. Saviour
Borough Market
Borough High Str.
Sta.
Duke Str.
Tooley Str.
Railw. Approach
St. Thomas Ch.
Lond. Bridge Station
Southwark Str.
Castle St.
1 : 10,650
1/8
1/4

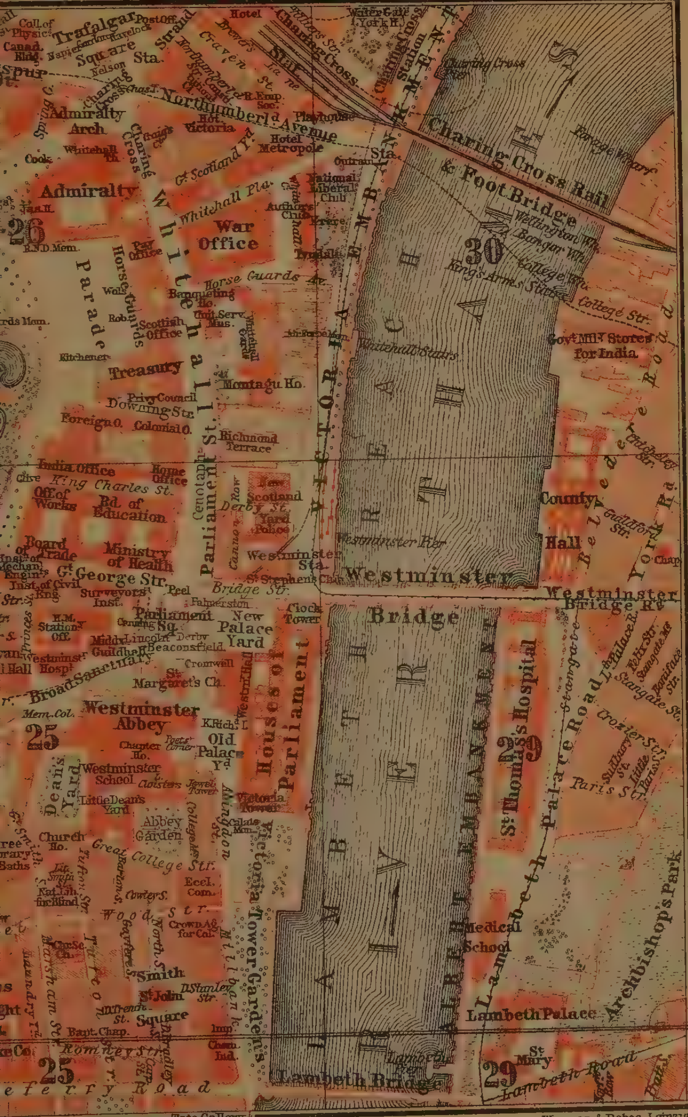


III. THE CITY FROM ST PAUL'S TO THE TOWER.

½ Mile (2640 Feet) – 3 Inches.

Wagner & Debes, Leipzig.


R
G
South Street
Park Lane
Dorchester House
Deanery Str.
Tilney S.
South Audley S.
Hill Str.
Chesterfield House
Chesterfield Gardens
Chester-field Str.
Warrington Str.
Hays M.
John Str.
Charles Str.
Queen Str.
Crewe Ho.
English Speaking Union
Lambeth Mews
Curzon Str.
Clarges Str.
Half Moon Str.
Bolton Str.
Bath Ho.
Mayfair Hotel
Stratton St.
Berkeley St.
Berkeley Hotel
Devonshire House
Dover Str.
Sta.
Albemarle St.
Ritz Hotel
Arlington Str.
Devonshire Club
White's Cl.
Piccadilly Arcade
Jermyn Str.
Duke St.
Bury Str.
Boodle's Club
Brooks's Cl.
Park Pl.
Ryder Str.
St. James's Str.
Lond. Library
E. India Club
Windham Club
St. James's Square
York Str.
King Street
St. James's Theat.
Army & Navy Club
Junior Carlton Cl.
Charles St.
Caledonian Club
Guards
Norfolk House
Royal Automobile Club
Carlton Club
Reform Club
Travellers Club
Athenaeum Club
Waterloo Pl.
Pall Mall
His Majest. Theat.
Carlton Hotel
Jun. Unit. Serv. Club
Regent Str.
Haymarket
United Service
Franklin
Carlton House Terr.
D. of York Column
German Embassy
Carlton Gards
Stanhope Gate
Cavalry Mem.
Gt. Stanhope St.
Seymour Pl.
Derby Str.
Market Mews
Carrington Shepherd Str.
Shepherd Market
Chapel
White Horse St.
Naval & Military Club
Turf Club
Overseas League
Hyde Park
Park Lane
Rotten Row
Fountain
Achilles
Lord Byron's Statue
18
Pitt's H. Ms.
Hertford Street
Christ Church
Londonderry Ho.
Brick Street
Down Str.
Hamilton Place
Hamilton Ms.
Grantham Pl.
Park Lane Hotel
Hot. Splend.
Sta.
Jun. Ath. Cl.
Apsley House (Duke of Wellington)
Piccadilly
Green Park
Queen's Walk
22
St. James's Pl.
Arthur's Club
L. St. James's S.
Conservative Club
Spencer Ho.
Thatched Ho. Club
Russell Ct.
Cleveland Row
Bridgewater Ho. Earl of Ellesmere
Stable Yd
London Mus.
Clarence House
Clarence Gate
St. James's Pal.
Friary Court
Marlborough Gate
Marlborough House
Marlbor. Ho. Chap.
Pickering Pl.
Oxf. & Cam. Club
The Mall
St. James's Park
Knightsbridge
Hyde Park Corner
Wellington
Artill. Mem.
Wellington Arch
Constitution Hill
St. George's Hospital
Sta.
Mach. Gun Corps Mem.
Victoria Mem.
Grosvenor Crescent
Pembroke Ms.
Halkin St.
Belgrave Ms. E.
Pembroke Ms.
Grosvenor Place
Palace Garden
Buckingham Palace
Lodge
Birdcage Walk
Chapel
Queen Anne's G.
Wellington Barracks
D. of Cornwall Off.
Buckingham Gate
Queen Anne's Mansions
Broadway
Petty France
Carteret Str.
Dartmouth S.
Tothill
Chapel Str.
Chapel Ms.
Belgrave Square
17
Chester St.
Lit. Chester Str.
Chester Ms.
Wilton Ms.
Upp. Belgrave Str.
Wilton Str.
Riding School
Royal Mews
Palace St.
Stafford Pl.
Catherine Str.
Catherine S.
Buckingham Str.
21
St. Peter Ch.
Palace Str.
Wilfred Str.
Castle Lane
R.C. Chap.
Westm. Chap.
Vandon
St. James's Court
St. James's Pk. Sta.
St. Ermin's Hill
Caxton Hall
Caxton Street
Dacre Str.
Blue Coat Sch.
Christ Ch.
Watney, Combe, Reid & Co's Brewery
Westminster City School
Belgrave Ms. S.
Belgrave Place
Belgrave Place
Eccleston Ms.
St. Peter
Hobart Place
Rifle Brigade
Lr. Grosvenor Place
Victoria Sq.
Princes Row
Warwick Row
Wallis's Pl.
Bank
Grosvenor G.
Eaton La.
Wilton Ho.
Eaton Row
Lr. Belgrave St.
Brewer Str.
Allington Str.
Victoria Palace
Victoria Street
Princes Mans.
Spenser Str.
Queen's Mans.
Army & Navy Stores
Artillery Row
Palmer St.
Artillery Mansions
Strutton Ground
St. Matthew S.
R.C. Chap.
Old Pye St.
Perkins R.
Great Peter Str.
Howick Place
Howick Pl.
Ashley Pl.
Francis St.
Thirleby Rd.
Ashley Gdns.
S.W. Distr. Post Office
Ambrose Pl.
Greycoat Pl.
Greycoat Hospital
Chadwick St.
Westm. Training Coll.
Horseferry Road
Eaton Pl.
Eaton Ms. Sth.
Eaton Square
Lowndes Pl.
Eccleston St.
Chester Ms.
Chester Pl.
Ebury Str.
Belgrave S.
Lower Belgrave St.
Grosvenor Gdns.
Buckingham Palace Road
School
Victoria Sta. (Dist.)
Grosvenor Hotel
Wilton Road
Vauxhall Bridge Rd.
Carlisle Place
St. Andrew
Westminster Cathedral (R.C.)
Archbp's Ho.
Morpeth Terr.
Greencoat Row
Greencoat Place
Rochester Row
Rochester St.
Industr. Mus.
Vincent Sq.
Medway St.
R.C. Ch.
St. Stephen
New S. St.
Eaton Square
17
Chester Square
Ebury Str.
Eaton Ms.
Ebury Ms. East
Elizabeth St.
Cookery School
Public Baths
Eccleston St.
Victoria Station (Southern Ry.)
Buckingham Palace Rd.
21
Lewis
Old
Westm. Chambers
Orchard
1 : 10,650
1/8
1/4
3/8



IV. THE WEST END FROM HYDE PARK AND BELGRAVIA TO THE THAMES.

Wagner & Debes, Leipzig.

1. Index to the Plans of London.

The large plan of London, on the scale of 1 : 21,200, is divided into three sections, of which the uppermost is coloured *brown*, the central *red*, and the lowest *grey*. Each section contains 72 numbered squares. In the accompanying index the capital letters **B, R, G,** following the name of a street or building, refer to the different sections, while the numbers correspond with those on the squares in each section. When the name required is also to be found on one of the special plans, this is indicated by an italicized Roman numeral. Thus, Adam Street, Adelphi, will be found on the red section, square 30; and also on the second special plan.

Squares in different sections bearing the same number adjoin each other. Thus, square 16 on the brown section finds its continuation towards the south in square 16 on the red section.

The squares will be useful also for calculating distances, each side of a square being exactly half a mile, while the diagonals if drawn would be 1,244 yards.

Numbers above 72 refer to the Railway Plan.

Names, to which *Great, Little, Old, New, Upper, Lower,* or *Saint* are prefixed, are to be sought for under these prefixes.

The name of each street or building is followed by the initials of the postal district and the number of the office of delivery (see p. 27).

The following abbreviations are used: *Ave.*, avenue; *Bldgs.*, buildings; *Ch.*, church; *Cres.*, crescent; *Ct.*, court; *Gdn.*, garden; *Gns.*, gardens; *Gn.*, green; *Gro.*, grove; *Gt.*, great; *Ho.*, house; *La.*, lane; *Pk.*, park; *Pl.*, place; *Rd.*, road; *Sq.*, square; *St.*, street; *Sta.*, station; *Ter.*, terrace; *Tn.*, town; *Wd.*, wood.

	B	R	G
Abbey Gardens, N.W. 8	11		
Abbey Road, N.W. 6, 8	7		
Abbey Street, Bermondsey, S.E. 1	.	41	
— —, Bethnal Green, E. 2	48		
Abbeyfield Road, S.E. 16	.	.	49
Abbott Road, E. 14	.	71	
Abbot's Road, N.W. 6	6		
Abchurch Lane, E.C. 4 *III*	.	43	
Abercorn Place, N.W. 8	11		
Abercrombie Street, S.W. 11	.	.	16
Aberdare Gardens, N.W. 6	6		
Aberdeen Park, N. 5	37		
Aberdeen Place, N.W. 8	12		
Aberfeldy Street, E. 14	.	71	
Abingdon Road, W. 8	.	1	
Abingdon Street, S.W. 1 *IV*	.	25	
Abingdon Villas, W. 8	.	1	
Acacia Road, N.W. 8	11		
Academy, Royal, W. 1 *I*	.	22	
Academy of Music, Royal, N.W. 1	.	20	
Acol Road, N.W. 6	6		
Acorn Place, S.E. 15	.	.	51
Acton Street, W.C. 1	32		
Ada Road, S.E. 5	.	.	43
Adam Street, Adelphi, W.C. 2 *II*	.	30	
— —, Baker Street, W. 1 *I*	.	20	
— —, New Kent Rd., S.E. 1	.	.	37
Adamson Road, N.W. 3	10		
Addington Road, E. 3	64		
Addington Street, S.E. 1	.	29	
Addison Rd. Sta., W. 14. 92			
Addle Hill, E.C. 4 *II*	.	39	
Addle Street, E.C. 2 *III*	.	39	

	B	R	G
Adelaide Place, E.C. 4 *III*	.	42	
Adelaide Road, N.W. 3	14		
Adelaide Street, W.C. 2 *II*	.	26	
Adelina Grove, E. 1	.	52	
Adelphi Terrace, W.C. 2 *II*	.	30	
Adelphi Theatre, W.C. 2 *II*	.	31	
Adler Street, E. 1	.	47	
Admiralty, S.W. 1 *IV*	.	26	
Admiralty Arch, S.W. 1 *IV*	.	26	
Æolian Hall, W. 1 *I*	.	23	
Agar Street, W.C. 2 *II*	.	26	
Agricultural Hall, N. 1	35		
Ainger Road, N.W. 3	14		
Air Ministry, W.C. 2. *II*	.	31	
Air Street, W. 1 *I*	.	23	
Airlie Gardens, W. 8	.	2	
Akenside Road, N.W. 3	9		
Akerman Road, S.W. 9	.	.	36
Albany, W. 1 *I*	.	22	
Albany Road, S.E. 5	.	.	42
Albany Street, N.W. 1	24		
Albemarle Club, W. 1 *II*	.	22	
Albemarle Street, W. 1 *I*	.	22	
Albert Bridge	.	.	14
Albert Bridge Rd., S.W. 11	.	.	15
Albert Embankment, S.E. 1, 11 *IV*	.	29	29
Albert Gate, S.W. 1	.	18	
Albert Hall, S.W. 7	.	9	
Albert Place, W. 8	.	5	
Albert Road, Dalston, E. 8	46		
— —, Kilburn Park, N.W. 6	3		
— —, St. John's Wood, N.W. 1, 8	19		
Albert Square, Clapham Rd., S.W. 8	.	.	31
— —, Commercial Road East, E. 1	.	55	
Albert Street, Mile End, E. 1	.	48	
— —, Mornington Crescent, N.W. 1	23		
— —, Pentonville, N. 1	35		
Alberta Street, S.E. 17	.	.	33
Albion Hill, S.E. 13	.	.	68
Albion Place, E.C. 1 *II*	.	36	
Albion Road, Dalston, E. 8	46		
— —, Hampstead, N.W. 6	10		
— —, Wandsworth Road, S.W. 8	.	.	24
Albion Square, E. 8	46		
Albion St., Hyde Pk., W. 2	.	15	
— —, King's Cross, N. 1	31		
— —, Rotherhithe, S.E. 16	.	53	
Aldebert Terrace, S.W. 8	.	.	31
Aldenham Street, N.W. 1	27		
Aldermanbury, E.C. 2 *III*	.	39	
Alderminster Road, S.E. 1	.	.	45
Alderney Road, E. 1	.	56	
Alderney Street, S.W. 1	.	.	21
Aldersgate St., E.C. 1 *III*	.	40	
Aldersgate Sta., E.C. 1	.	40	
Aldford Street, W. 1 *I*	.	18	
Aldgate Avenue, E. 1 *III*	.	47	
Aldgate East Sta., E. 1 *III*	.	47	
Aldgate High St., E. 1 *III*	.	47	
Aldgate Station, E. 1 *III*	.	47	
Aldred Road, S.E. 17	.	.	34
Aldridge Road Villas, W. 11	.	4	
Aldridge's, W.C. 2 *II*	.	27	
Aldwych, W.C. 2 *II*	.	31	
Aldwych Theatre, W.C. 2 *II*	.	31	
Alexander Square, S.W. 3	.	.	13
Alexander Street, W. 2	.	8	
Alexandra Gate, S.W. 7	.	9	
Alexandra Road, N.W. 8	6		
Alexandra Street, S.E 14	.	.	59
Alexis Street, S.E. 16	.	.	45
Alfred Place, Bedford Square, W.C. 1 *I*	.	28	
— —, Thurloe Sq., S.W. 7	.	.	9
Alfred Road, W. 2	.	4	
Alfred Street, Battersea, S.W. 11	.	.	20
— —, Bermondsey, S.E. 1	.	.	45
— —, Bow, E. 3	64		
— —, Islington, N. 1	35		
Alhambra, W.C. 2 *I*	.	27	
Alice Street, S.E. 1	.	41	
Allcroft Road, N.W. 5	17		
Allen St., Islington, E.C. 1	36	36	
— —, Kensington, W. 8	.	1	
Allendale Road, S.E. 5	.	.	40
Allerton Street, N. 1	44		
All Hallows Lane, E.C. 4 *III*	.	38	
Allington Street, S.W. 1 *IV*	.	21	
All Saints' Church, W. 1 *I*	.	24	
All Saints' Road, W. 11	.	4	
Allsop Place, N.W. 1	.	20	
All Souls' Church, W. 1 *I*	.	24	
All Souls' Place, W. 1 *I*	.	24	
Alma Road, Bow, E. 3	.	60	
— —, Bermondsey, S.E. 1	.	.	45
— —, Old Ford Road, E. 2	56		
Alma Street, Kentish Town, N.W. 5	21		
— —, New North Road, N. 1	43		
Almeida Street, N. 1	34		
Almorah Road, N. 1	42		
Alpha Place, S.W. 3	.	.	14
Alpha Street, S.E. 15	.	.	48
Alsace Street, S.E. 17	.	.	42
Alscot Road, S.E. 1	.	.	45
Althea Street, S.W. 6	.	.	8
Alverton Street, S.E. 8	.	.	58
Alvey Street, S.E. 17	.	.	41
Alvington Crescent, E. 8	45		
Alwyne Lane, Place, Road, & Square, N. 1	38		

	B	R	G
Ambassadors Theatre, W.C. 2 *II*	.	27	
Amberley Road, W. 9	.	8	
Ambrosden Ave., S.W. 1 *IV*	.	21	
Amelia Street, S.E. 17	.	.	37
Amen Court, E.C. 4 *II*	.	35	
Amersham Road, S.E. 14	.	.	59
Amersham Vale, S.E. 14	.	.	59
Amhurst Road, E. 8	49		
Amoy Place, E. 14	.	63	
Ampton Street, W.C. 1	32		
Amwell Street, E.C. 1	36		
André Street, E. 8	49		
Andrews Road, E. 8	51		
Angel Court, E.C. 2 *III*	.	43	
Angel Place, S.E. 1	.	37	
Angel Station, N. 1	35		
Angel Street, E.C. 1 *III*	.	39	
Angell Park Gardens, S.W. 9	.	.	36
Angell Road, S.W. 9	.	.	36
Anglers Lane, N.W. 5	21		
Angrave Street, E. 8	47		
Annis Road, E. 9	58		
Ansdell Street, W. 8	.	5	
Anthony Street, E. 1	.	51	
Antill Road, E. 3	60		
Antrim Road, N.W. 3	13		
Apollo Theatre, W. 1 *I*	.	27	
Appleby Road, E. 8	50		
Appleby Street, E. 2	47		
Approach Road, E. 2	55		
Apsley House, W. 1 *IV*	.	18	
Aquinas Street, S.E. 1	.	34	
Arbour Square, E. 1	.	55	
Archbishop's Park, S.E. 1	.	29	
Archbishop Tenison's School, S.E. 11	.	.	30
Arch Street, S.E. 1	.	37	
Archer Street, Camden Tn., N.W. 1	23		
— —, Gt. Windmill Street, W. 1 *I*	.	27	
— —, Notting Hill, W. 11	.	3	
Archibald Street, E. 3	64		
Arcola Street, E. 8	45		
Ardleigh Road, N. 1	42		
Argyle Square, W.C. 1	32		
Argyle St. & Pl., W.C. 1	32		
Argyll Road, W. 8	.	1	
Argyll Street, W. 1 *I*	.	23	
Arkwright Road, N.W. 3	5		
Arline Street, E. 2	48		
Arlington Road, N.W. 1	23		
Arlington Square, N. 1	39		
Arlington Street, Clerkenwell, E.C. 1	36		
— —, Islington, N. 1	39		
— —, St. James's, S.W. 1 *IV*	.	22	
Armada Street, S.E. 8	.	.	62

	B	R	G
Armagh Road, E. 3	63		
Army & Navy Stores, S.W. 1 *IV*	.	21	
Arne Street, W.C. 2	.	31	
Arneway Street, S.W. 1 *IV*	.	.	25
Arnold Crescent, E. 1	48		
Arnold Road, E. 3	64		
Arrow Road, E. 3	68		
Artesian Road, W. 2	.	3	
Arthur's Club, S.W. 1 *IV*	.	22	
Arthur Road, S.W. 9	.	.	35
Arthur Street, Battersea, S.W. 11	.	.	20
— —, Chelsea, S.W. 3	.	.	9
— —, Homerton, E. 9	54		
— —, City, E.C. 4 *III*	.	43	
— —, New Oxford Street, W.C. 2 *II*	.	27	
Artillery Lane & Passage, E. 1 *III*	.	44	
Artillery Row, S.W. 1 *IV*	.	21	
Artillery Street, S.E. 1	.	41	
Arundel Pl. & Sq., N. 7	34		
Arundel Street, Stoke Newington, N. 16	41		
— —, Strand, W.C. 2 *II*	.	31	
Arvon Road, N. 5	33		
Ascalon Street, S.W. 8	.	.	23
Ascension, Chapel of the, W. 2	.	15	
Ascham Street, N.W. 5	21		
Ash Grove, E. 8	51		
Ash Street, S.E. 17	.	.	37
Ashburn Place, S.W. 7	.	.	5
Ashburnham Rd., S.W. 10	.	.	11
Ashbury Road, S.W. 11	.	.	20
Ashby Road, Brockley, S.E. 4	.	.	60
— —, Islington, N. 1	38		
Ashcroft Road, E. 3	60		
Ashdown Street, N.W. 5	17		
Ashenden Road, E. 5	57		
Ashford Street, N. 1	44		
Ashland Place, W. 1 *I*	.	20	
Ashley Place & Gardens, S.W. 1 *IV*	.	21	
Ashmill Street, N.W. 1	.	16	
Ashmole Place, S.W. 8	.	.	30
Ashmore Road, W. 9	4		
Ashwell Road, E. 3	60		
Ashworth Road, W. 9	8		
Aske Street, N. 1	44		
Aske's School, S.E. 4	.	.	56
Aspinden Road, S.E. 16	.	.	49
Astey's Row, N. 1	38		
Astley Street, S.E. 1	.	.	46
Aston Street, E. 14	.	59	
Asylum Road, S.E. 15	.	.	51
Athenæum Club, S.W. 1 *IV*	.	26	

	B	R	G
Atterbury Street, S.W. 1	.	.	25
Aubrey Road, W. 8	.	2	
Aubrey Walk, W. 8	.	2	
Auckland Road, E. 3	59		
Auckland Street, S.E. 11	.	.	30
Augusta Street, E. 14	.	63	
Augustus Street, N.W. 1	24		
Aulton Place, S.E. 11.	.	.	34
Austin Friars, E.C. 2 *III*	.	43	
Austin Road, S.W. 11	.	.	20
Austin Street, E. 2	48		
Austral Street, S.E. 11	.	.	33
Australia House, W.C. 2 *II*	.	31	
Australian Avenue, E.C. 1	.	40	
Avalon Road, S.W. 6	.	.	7
Ave Maria La., E.C. 4 *II*	.	39	
Avenue Road, Camberwell, S.E. 5	.	.	39
— —, Regent's Park, N.W. 3, 8	10		
Avery Row, W. 1 *I*	.	23	
Avondale Square, S.E. 1	.	.	46
Avonley Road, S.E. 14	.	.	55
Avonmouth Street, S.E. 1	.	37	
Aybrook Street, W. 1 *I*	.	20	
Aylesbury Road, S.E. 17	.	.	42
Aylesbury Street, E.C. 1	.	36	
Aylesford Street, S.W. 1	.	.	26
Ayliffe Street, S.E. 1	.	37	
Aytoun Road, S.W. 9	.	.	32
Azenby Road, S.E. 15	.	.	48
Bache's Street, N. 1	44		
Back Church Lane, E. 1	.	47	
Back Hill, E.C. 1	.	36	
Back Lane, S.E. 15	.	.	51
Bacon Street, E. 1, 2	.	48	
Bagshot Street, S.E. 17	.	.	42
Baker Street, Lloyd Square, W.C. 1	36		
— —, Portman Sq., W. 1 *I*	.	20	
Baker Street Station, W. 1	.	20	
Bakers' Hall, E.C. 3 *III*	.	42	
Balaclava Road, S.E. 1	.	.	45
Balcombe Street, N.W. 1	.	16	
Balcorne Street, E. 9	54		
Balderton Street, W. 1 *I*	.	19	
Baldwin Street, E.C. 1	40		
Baldwin's Gns., E.C. 1 *II*	.	36	
Bale Street, E. 1	.	60	
Balfour Place, W. 1 *I*	.	18	
Balin Place, S.E. 1	.	37	
Ball Street, W. 8	.	5	
Ballance Road, E. 9	58		
Ball's Pond Road, N. 1	41		
Balmes Road, N. 1	43		
Baltic Exchange, E.C. 3 *III*		43	
Baltic Street, E.C. 1	.	40	

	B	R	G
Banbury Road, E. 9	54		
Bancroft Road, E. 1	56	56	
Bank of England, E.C. 2 *III*	.	43	
Bank Station, E.C. 2 *IV*	.	43	
Bankside, S.E. 1 *III*	.	38	
Banner Street, E.C. 1	.	40	
Banqueting Ho., S.W. 1 *IV*	.	26	
Baptist Ch. Ho., W.C. 1 *II*	.	32	
Barbara Street, N. 7	29		
Barbel Street, S.E. 1	.	33	
Barbican, E.C. 1	.	40	
Barchester Street, E. 14	.	67	
Barclay&Perkins's Brewery, S.E. 1 *III*	.	38	
Barclay Road, S.W. 6	.	.	3
Barclay Street, N.W. 1	27		
Bark Place, W. 2	.	7	
Barking Road, E. 13, 16. 125			
Barkston Gardens, S.W. 5	.	.	5
Barkworth Road, S.E. 16	.	.	50
Barlow Street, S.E. 17	.	.	41
Barnard's Inn, E.C. 1 *II*	.	36	
Barnby Street, N.W. 1	24		
Barnet Grove, E. 2	48		
Barnham Street, S.E. 1	.	41	
Barnsbury Grove, N. 7	30		
Barnsbury Park, N. 1	34		
Barnsbury Road, N. 1	35		
Barnsbury Square, N. 1	34		
Barnsbury Station, N. 1	30		
Barnsbury Street, N. 1	34		
Baron Street, N. 1	35		
Baroness Road, E. 2	48		
Baron's Court Sta., W.14. 91			
Barrett Street, W. 1 *I*	.	19	
Barrett's Grove, N. 16	41		
Barrow Hill Road, N.W. 1	15		
Barter Street, W.C. 1 *II*	.	32	
Bartholomew Close, E.C. 1 *III*	.	40	
Bartholomew La., E.C. 2 *III*	.	43	
Bartholomew Road, N.W. 5	21		
Bartholomew Villas, N.W. 5	21		
Barton Street, S.W. 1 *IV*	.	25	
Basil Street, S.W. 3	.	13	
Basing Road, W. 11	.	4	
Basinghall Street, E.C. 2 *III*	.	39	
Basnett Road, S.W. 11	.	.	20
Bassett Street, N.W. 5	17		
Bastwick Street, E.C. 1	40		
Batavia Road, S.E. 14	.	.	59
Bateman Street, W. 1 *I*	.	27	
Bateman's Row, E.C. 2	44		
Bath House, W. 1 *IV*	.	22	
Bath Street, E.C. 1	40		
Bath Terrace, S.E. 1	.	37	
Battersea Bridge	.	.	11
Battersea Bridge Road, S.W. 11	.	.	15

	B	R	G
Battersea Park, S.W. 11			19
Battersea Park Road, S.W. 11, 8			19
Battersea Park Station, S.W. 8			18
Battersea Park Road Station, S.W. 8			23
Battersea Polytechnic, S.W. 11			19
Battersea Rise, S.W. 11			19
Battersea Station, S.W. 11			12
Battle Bridge La., S.E. 1		42	
Battle Bridge Road, N.W. 1	27		
Battledean Road, N. 5	33		
Baxendale Street, E. 2	48		
Baxter Road, N. 1	42		
Bayham Street, N.W. 1	23		
Bayley Street, W.C. 1 *I*		28	
Bayswater Road, W. 2		11	
Beacon Hill, N. 7	29		
Beagle Street, E. 1. *III*		47	
Beak Street, W. 1 *I*		23	
Bear Gardens, S.E. 1		38	
Bear Lane, S.E. 1		34	
Bear Street, W.C. 2 *II*		27	
Beatrice Road, S.E. 1			49
Beatson Street, S.E. 16		58	
Beauchamp Place, S.W. 3	13		
Beauchamp Street, E.C. 1 *II*		36	
Beaufort Gardens, S.W. 3		13	
Beaufort Street, S.W. 3			10
Beaufoy Road, S.W. 11			20
Beaumont Road, W. 14			1
Beaumont Square, E. 1		56	
Beaumont Street, W. 1 *I*		20	
Beckway Street, S.E. 17			41
Bedford Avenue, W.C. 1 *II*		28	
Bedford College, N.W. 1	20		
Bedford Court Mansions, W.C. 1 *I*		28	
Bedford Gardens, W. 8		2	
Bedford Place, W.C. 1 *II*		28	
Bedford Row, W.C. 1 *II*		32	
Bedford Square, W.C. 1. *I*		28	
Bedford Street, Commercial Road East, E. 1		51	
— —, Strand, W.C. 2 *II*		27	
Bedford Walk, W. 8		2	
Bedfordbury, W.C. 2 *II*		27	
Beech Street, E.C. 1		40	
Beer Lane, E.C. 3 *III*		42	
Belgrave Place, S.W. 1 *IV*		17	
Belgrave Rd., Pimlico, S.W. 1			21
— —, St. John's Wd., N.W. 8	7		
Belgrave Square, S.W. 1 *IV*		17	
Belgrave Street, Commercial Road East, E. 1		59	
— —, Argyle Sq., W.C. 1	32		
Belham Street, S.E. 5			39

	B	R	G
Belitha Villas, N. 1	30		
Bell Lane, E. 1 *III*		48	
Bell Street, N.W. 1		16	
Bell Yard, W.C. 2 *II*		35	
Bell's Garden Road, S.E. 15			47
Belmont Street, N.W. 1	18		
Belsham Street, E. 9	53		
Belsize Avenue, N.W. 3	9		
Belsize Crescent, N.W. 3	9		
Belsize Grove, N.W. 3	13		
Belsize Lane, N W. 3	9		
Belsize Park, N.W. 3	9		
Belsize Park Gardens, N.W. 3	13		
Belsize Park Station, N.W. 3	13		
Belsize Road, N.W. 6	6		
Belsize Square, N.W. 3	9		
Belvedere Road, S.E. 1 *IV*		30	
Bemerton Street, N. 1	30		
Bendall Street, N.W. 1		16	
Benhill Road, S.E. 5			43
Benjamin Street, E.C. 1 *II*		36	
Ben Jonson Road, E. 1		60	
Bennett Street, St. James's, S.W. 1 *IV*		22	
— —, Stamford Street, S.E. 1 *II*		34	
Bentham Road, E. 9	54		
Bentinck Street, W. 1 *I*		20	
Benwell Road, N. 7	33		
Benyon Road, N. 1	43		
Beresford Road, N. 5	37		
Beresford Street, S.E. 5			38
Berkeley Hotel, W. 1. *IV*		22	
Berkeley Square, W. 1 *I*		22	
Berkeley Street, W. 1 *I, IV*		22	
Berkley Road, N.W. 1	18		
Bermondsey Street, S.E. 1		41	
Bermondsey Wall, S.E. 16		49	
Bernard Street, W.C. 1		28	
Berner St., E. 1		51	
Berners Road, N. 1	35		
Berners Street, W. 1 *I*		24	
Berwick Street, Belgrave Road, S.W. 1			21
— —, Soho, W. 1 *I*		23	
Bessborough Street, S.W. 1			25
Bethlem Hospital, S.E. 1		33	
Bethnal Green Museum, E. 2	52		
Bethnal Green Road, E. 1, 2	52	48	
Bethnal Green Station, E. 2		52	
Betterton Street, W.C. 2		31	
Bevan Street, N. 1	39		
Bevenden Street, N. 1	44		
Bevington Street, S.E. 16		45	
Bevis Marks, E.C. 3 *III*		43	
Bianca Road, S.E. 15			46
Bible Society, E.C. 4 *II*		35	
Bickenhall Street, N.W. 1 *I*		20	
Bidborough Street, W.C. 1	28		

	B	R	G
Billingsgate Market, E.C. 3 *III*	.	42	
Billiter Street, E.C. 3 *III*	.	43	
Bina Gardens, S.W. 5	.	.	5
Binfield Road, S.W. 4	.	.	28
Bingfield Street, N. 1	30		
Bingham Place, W. 1. *I*	.	20	
Birchin Lane, E.C. 3 *III*	.	43	
Birchington Road, N.W. 6.	2		
Bird Street, W. 1 *I*	.	19	
Birdcage Walk, S.W. 1 *IV*	.	21	
Bird-in-Bush Road, S.E. 15	.	.	47
Birkbeck Institute, E.C. 4 *II*	.	35	
Bishop's Road, Paddington, W. 2	.	7	
— —, Victoria Park, E. 2	55		
Bishop's Road Station, W. 2	.	12	
Bishopsgate, E.C. 2 *III*	.	43	
Bishopsgate Avenue, E.C. 3 *III*	.	43	
Bittern Street, S.E. 1	.	37	
Blackfriars Bridge *II*	.	34	
Blackfriars Road, S.E. 1 *II*	.	34	
Blackfriars Station, E.C. 4 *II*	.	35	
Blackheath, S.E. 3 . 131			
Blackheath Avenue, S.E. 3	.	.	71
Blackheath Hill, S.E. 10	.	.	68
Blackheath Rise, S.E. 13	.	.	68
Blackheath Road, S.E. 10	.	.	68
Blackhorse Road, S.E. 8	.	.	58
Blackwall Pier, E. 14	.	70	
Blackwall Tunnel	.	70	
Blake's Road, S.E. 15	.	.	43
Blakesley Street, E. 1	.	51	
Blandford Square, N.W. 1	.	16	
Blandford Street, W. 1 *I*	.	20	
Blantyre Street, S.W. 10	.	.	10
Blenheim Road, N.W. 8	11		
Blenheim Street, Chelsea, S.W. 3	.	.	13
— —, New Bond St., W. 1 *I*	.	23	
Blenheim Terrace, N.W. 8	7		
Blomfield Place, W. 2	.	8	
Blomfield Road, W. 9	.	8	
Blomfield St., New Broad St., E.C. 2 *III*	.	44	
— —, Paddington, W. 2	.	8	
Blondel Street, S.W. 11.	.	.	20
Bloomfield Terrace, S.W. 1	.	.	17
Bloomsbury Place, W.C. 1 *II*	.	32	
Bloomsbury Square, W.C. 1 *II*	.	32	
Bloomsbury Street, W.C. 1 *II*	.	27	
Blount Street, E. 14	.	59	
Blue Anchor Lane, S.E. 16	.	.	49
Blundell Street, N. 7	30		
Blythe Street, E. 2	52		
Bodney Road, E. 8	49		
Boleyn Road, N. 16	41		
Bolingbroke Road, S.W. 11	.	.	11

	B	R	G
Bolney Street, S.W. 8	.	.	31
Bolsover Street, W. 1 *I*	.	24	
Bolt Court, E.C. 4. *III*	.	35	
Bolton Gardens, S.W. 5.	.	.	5
Bolton Road, Notting Hill, W. 11	.	3	
— —, St. John's Wood, N.W. 8	7		
Bolton St., Camberwell, S.E. 5	.	.	34
— —, Piccadilly, W. 1 *IV*	.	22	
Boltons, The, S.W. 10	.	.	5
Bolwell Street, S.E. 11	.	.	29.
Bond Street, Holford Square, W.C. 1	36		
— —, S. Lambeth, S.W. 8	.	.	26
— —, New, W. 1 *I*	.	23	
— —, Old, W. 1 *I*	.	22	
Bond Street Sta., W. 1 *I*	.	19	
Bonner Road, E. 2.	55		
Bonnington Square, S.W. 8	.	.	30
Bonny Street, N.W. 1	22		
Boodle's Club, S.W. 1 *IV*	.	22	
Bookham Street, N. 1	44		
Borough High Street, S.E. 1	.	38	
Borough Road, S.E. 1	.	33	
Borough Station, S.E. 1	.	37	
Boss Street, S.E. 1	.	46	
Boston Place, N.W. 1	.	16	
Boston Street, E. 2	47		
Botanic Gardens, N.W. 1	20		
Botolph Lane, E.C. 3 *III*	.	42	
Boundary Lane, S.E. 17	.	.	38
Boundary Road, N.W. 8	10		
Boundary Row, S.E. 1	.	33	
Boundary Street, E. 2	48		
Bourdon Street, W. 1. *I*	.	18	
Bouverie Street, E.C. 4 *II*	.	35	
Bow Churchyard, E.C. 4 *III*	.	39	
Bow Common Lane, E. 3	.	64	
Bow La., Cheapside, E.C. 4 *III*	.	39	
— —, Poplar, E. 14	.	67	
Bow Road, E. 3	64		
Bow Road Stations, E. 3	64		
Bow Station, E. 3	64		
Bow Street, W.C. 2 *II*	.	31	
Bowling Green Lane, E.C. 1	.	36	
Bowling Green Street, S.E. 11	.	.	30
Boxworth Grove, N. 1	35		
Boyfield Street, S.E. 1	.	33	
Boyle Street, W. 1 *I*	.	23	
Boyson Road, S.E. 17	.	.	38
Brabazon Street, E. 14	.	67	
Bracklyn Street, N. 1	39		
Bradley Street, S.W. 8	.	.	27
Brady Street, E. 1	.	52	
Braintree Street, E. 2	56	56	
Bramah Road, S.W. 9	.	.	35
Bramerton Street, S.W. 3	.	.	10
Bramham Gardens, S.W. 5	.	.	5
Branch Place, N. 1	43		

	B	R	G
Brandon Road, N. 7	26		
Brandon Street, S.E. 17	.	.	37
Bray Place, S.W. 3	.	.	13
Bread Street, E.C. 4 *III*	.	39	
Brecknock Road, N. 19, 7	25		
Brendon Street, W. 1	.	16	
Brewer Street, Golden Sq., W. 1 *I*	.	23	
— —, Buckingham Palace Road, S.W. 1 *IV*	.	21	
Brewery Road, N. 7	30		
Briant Street, S.E. 14	.	.	55
Brick Court, E.C. 4 *II*	.	35	
Brick Lane, E. 1, 2 *III*	48	48	
Brick Street, W. 1 *IV*	.	18	
Bricklayers' Arms Goods Station, S.E. 1	.	.	41
Bride Lane, E.C. 4 *II*	.	35	
Bride Street, N. 7	30		
Bridewell Place, E.C. 4 *II*	.	35	
Bridge Road West, S.W. 11	.	.	11
Bridge St., Mile End, E. 1, 3	.	60	
— —, Westminster, S.W. 1 *IV*	.	25	
Bridgewater House, S.W. 1 *IV*	.	22	
Bridgewater Street, N.W. 1	27		
Bridport Place, N. 1	43		
Brill Street, S.W. 6	.	.	8
Brimmington Road, S.E. 15	.	.	51
Brindley Street, W 2	.	4	
Brisbane Street, S.E. 5	.	.	39
Bristol Gardens, W. 9	.	8	
Britannia Road, S.W. 6	.	.	7
Britannia Row, N. 1	39		
Britannia Street, Hoxton, N. 1	40		
— —, Gray's Inn Rd., W.C. 1	32		
Britannia Theatre, N. 1	44		
British Medical Association, W.C. 1	28		
British Museum, W.C. 1 *II*	.	28	
British Museum Avenue, W.C. 1 *II*	.	28	
British Street, E. 3	64		
Britten Street, S.W. 3	.	.	13
Brixton Road, S.W. 9 143	.	.	32
Broad Court, W.C. 2 *II*	.	31	
Broad Sanctuary, S.W. 1 *IV*	.	25	
Broad St., Bloomsbury, W.C. 2 *II*	.	27	
— —, Golden Square, W. 1	.	23	
— —, Lambeth, S.E. 11 *I*	.	.	29
— —, Ratcliff, E. 1	.	55	
Broad St. Station, E.C. 2 *III*	.	44	
Broadcasting House, W. 1 *I*	.	24	
Broadhurst Gardens, N.W. 6	5		
Broadwall, S.E. 1	.	34	
Broadway, Deptford, S.E. 8	.	.	63
—, Westminster, S.W. 1 *IV*	.	25	
Brockham Street, S.E. 1	.	37	

	B	R	G
Brocklehurst Street, S.E. 14	.	.	55
Brockley Station, S.E. 4 136			
Broke Road, E. 8	47		
Bromehead Street, E. 1	.	51	
Bromfelde Road, S.W. 4	.	.	28
Bromley Station, E. 3	68		
Bromley Street, E. 1	.	55	
Brompton Cemetery, S.W. 10	.	.	6
Brompton Road, S.W. 1	.	13	
Brompton Square, S.W. 3	.	13	
Brondesbury Park, N.W. 2, 6 75			
Brondesbury Park Station, N.W. 6 98			
Brondesbury Road, N.W. 6	3		
Brondesbury Station, N.W. 6	1		
Brondesbury Villas, N.W. 6	3		
Bronze Street, S.E. 8	.	.	63
Brook Street, Grosvenor Sq., W. 1 *I*	.	19	
— —, Kennington, S.E. 11	.	.	33
— —, Ratcliff, E. 1	.	55	
Brooke Street, E. C. 1 *II*	.	36	
Brookfield Road, E. 9	58		
Brooksby Street, N. 1	34		
Brooksby's Walk, E. 9	53		
Brooks's Club, S.W. 1 *IV*	.	22	
Broomhouse Road, S.W. 6	.	.	4
Brougham Road, E. 8	51		
Broughton Street, S.W. 8	.	.	20
Brown St., Bryanston Square, W. 1	.	15	
— —, Grosvenor Sq., W. 1 *I*	.	19	
Browning Street, S.E. 17	.	.	37
Brownlow Road, E. 8	47		
Brownlow St., Dalston, E. 8	47		
— —, High Holborn, W.C. 1 *II*	.	32	
Bruce Road, E. 3	68		
Brunel Road, S.E. 16	.	53	
Brunswick Chapel, W. 1 *I*	.	15	
Brunswick Gardens, W. 8	.	2	
Brunswick Place, N. 1	44		
Brunswick Road, E. 14	.	67	
Brunswick Sq., Bloomsbury, W.C. 1	32	32	
— —, Camberwell, S.E. 5	.	.	43
Brunswick Street, Homerton, E. 9	54		
— —, Hackney Road, E. 2	47		
— —, Poplar, E. 14	.	70	
Brushfield Street, E. 1	.	44	
Bruton Place, W. 1 *I*	.	23	
Bruton Street, W. 1 *I*	.	23	
Bryan Street, N. 1	31		
Bryanston Square, W. 1	.	16	
Bryanston Street, W. 1 *I*	.	15	
Bryantwood Road, N. 7	33		
Brymer Road, S.E. 5	.	.	46

	B	R	G
Brynmaer Road, S.W. 11	.	.	15
Buckhurst Street, E. 1	.	52	
Buckingham Gate, S.W. 1 *IV*	.	21	
Buckingham Palace, S.W. 1 *IV*	.	21	
Buckingham Palace Road, S.W. 1 *IV*	.	21	17
Buckingham Road, N. 1	42		
Buckingham St., Fitzroy Sq., W. 1	.	24	
— —, Strand, W.C. 2 *II*	.	26	
Buckland Crescent, N.W. 3	10		
Buckland Street, N. 1	43		
Bucklersbury, E.C. 4 *III*	.	39	
Budge Row, E.C. 4 *III*	.	39	
Bulinga Street, S.W. 1	.	.	25
Bulstrode Street, W. 1 *I*	.	20	
Bunhill Fields, E.C. 1	.	44	
Bunhill Row, E.C. 1	40	40	
Burcham Street, E. 14	.	67	
Burdett Road, E. 3, 14	.	60	
Burdett Road Station, E. 3	.	64	
Burleigh Street, W.C. 2 *II*	.	31	
Burlington Arcade, W. 1 *I*	.	22	
Burlington Gardens, W. 1 *I*	.	22	
Burlington House, W. 1 *I*	.	22	
Burlington Road, W. 2	.	4	
Burman Street, S.E. 1	.	33	
Burne Street, N.W. 1	.	16	
Burnett Street, S.E. 11	.	.	30
Burr Street, E. 1	.	46	
Burrell Street, S. E. 1	.	34	
Burslem Street, E. 1	.	51	
Burton Road, S.W. 9	.	.	36
Bury Court, E.C. 3 *III*	.	43	
Bury Street, Bloomsbury, W.C. 1 *II*	.	28	
— —, Fulham Rd., S.W. 3	.	.	9
— —, St. James's, S.W. 1 *IV*	.	22	
— —, City, E.C. 3 *III*	.	43	
Busaco Street, N. 1	31		
Busby Place, N.W. 5	25		
Bush Lane, E.C. 4. *III*	.	39	
Bushey Hill Road, S.E. 5	.	.	44
Butcher Street, E. 14	.	59	
Butcher's Row, S.E. 8	.	.	62
Buttesland Street, N. 1	44		
Buxton Street, E. 1	.	48	
Byam Street, S.W. 6	.	.	8
Bygrove Street, E. 14	.	67	
Byron Street, E. 14	.	67	
Byward Street, E.C. 3 *III*	.	42	
Bywater Street, S.W. 3	.	.	13
Cable Street, E. 1	.	51	
Cabul Road, S.W. 11	.	.	16
Cadogan Gardens, S.W. 3	.	.	13
Cadogan Pier, S.W. 3	.	.	14
Cadogan Place, S.W. 1	.	13	17
Cadogan Square, S.W. 1	.	.	13
Cadogan Street, S.W. 3	.	.	13
Cadogan Terrace, Chelsea, S.W. 1	.	.	13
— —, Hackney, E. 9	62		
Café Royal, W. 1 *I*	.	23	
Calabria Road, N. 5	37		
Calais Street, S.E. 5	.	.	35
Cale Street, S.W. 3	.	.	9
Caledonia Street, N. 1	31		
Caledonian Club, S.W. 1 *IV*	.	26	.
Caledonian Road, N. 1, 7	30		
Callcott Road, N.W. 6	2		
Callow Street, S.W. 3	.	.	10
Calthorpe Street, W.C. 1	32		
Calvert Avenue, E. 2	48		
Camberwell Gate, S.E. 17	.	.	38
Camberwell Glebe, S.E. 5	.	.	43
Camberwell Green, S.E. 5	.	.	39
Camberwell Grove, S.E. 5	.	.	44
Camberwell New Road, S.E. 5	.	.	35
Camberwell Road, S.E. 5	.	.	40
Cambridge Avenue, N.W. 6	3		
Cambridge Circus, W.C. 2 *I, II*	.	27	
Cambridge Heath Sta., E. 2	51		
Cambridge Place, W. 2	.	11	
Cambridge Road, Kilburn, N.W. 6	4		
— —, Mile End, E. 1, 2	52	52	
Cambridge Square, W. 2	.	15	
Cambridge Street, Edgware Road, W. 2	.	15	
— —, Pancras Road, N.W. 1	27		
— —, Lupus Street, S.W. 1	.	.	12
Cambridge Terrace, Hyde Park, W. 2	.	11	
— —, Regent's Park, N.W. 1	24		
Cambridge Theatre, W.C. 2 *II*	.	27	
Camden Grove, S.E. 15	.	.	47
Camden Park Road, N.W. 1	25		
Camden Road, N.W. 1, N. 7	22		
Camden Road Sta., N.W. 1	25		
Camden Square, N.W. 1	26		
Camden Street, Bethnal Green, E. 2	52		
— —, Camden Tn., N.W. 1	22		
— —, Islington, N. 1	35		
Camden Town Sta., N.W. 1	22		
Camellia Street, S.W. 8	.	.	27
Camera Square, S.W. 3	.	.	10
Camilla Road, S.E. 16	.	.	49
Camlet Street, E. 2	48		
Camomile Street, E.C. 3 *III*	.	43	
Campbell Road, E. 3	64	64	
Campden Grove, W. 8	.	2	
Campden Hill, W. 8	.	2	
Campden Hill Road, W. 8	.	2	
Campden Hill Square, W. 8	.	2	

	B	R	G
Campden Street, W. 8	.	2	
Camperdown Street, E. 1 *III*	.	47	
Canadian Building, S.W. 1 *II, IV*	.	26	
Canal Road, Bow, E. 3	.	60	
— —, Hoxton, N. 1	43		
Cancer Hospital, S.W. 3	.	.	9
Candahar Road, S.W. 11	.	.	16
Candover Street, W. 1 *I*	.	24	
Canfield Gardens, N.W. 6	6		
Canning Place, W. 8	.	5	
Canning Town Sta., E. 16. 125			
Cannon Hill, N.W. 6	5		
Cannon Row, S.W. 1 *IV*	.	25	
Cannon Street, E.C. 4 *III*	.	39	
Cannon St. Sta., E.C. 4 *III*	.	39	
Cannon Street Road, E. 1	.	51	
Canonbury Grove, N. 1	38		
Canonbury Lane, N. 1	34		
Canonbury Park N. & S., N. 1	38		
Canonbury Pl., Rd., Sq., St., & Villas, N. 1	38		
Canonbury Station, N. 1	37		
Canonbury Tower, N. 1	38		
Canrobert Street, E. 2	52		
Canterbury Place, S.E. 1	.	29	29
Canterbury Road, Islington, N. 1	41		
— —, Kilburn, N.W. 6	13		
— —, Peckham, S.E. 15	.	.	51
Canterbury Terrace, Islington, N. 1	41		
— —, Maida Vale, W. 9	8		
Cantlowes Road, N.W. 1	26		
Canton Street, E. 14	.	63	
Canvey Street, S.E. 1. *III*	.	38	
Capitol Theatre, S.W. 1. *I*	.	26	
Capland Street, N.W. 8	12		
Carburton Street, W. 1	.	24	
Cardigan Road, E. 3	63		
Cardigan Street, S.E. 11	.	.	30
Cardozo Road, N. 7	29		
Carey Lane, E.C. 2 *III*	.	39	
Carey Street, Lincoln's Inn, W.C. 2 *II*	.	31	
— —, Westminster, S.W. 1	.	.	25
Carlisle Place, S.W. 1	.	21	21
Carlisle St., Lambeth, S.E. 1	.	29	
— —, St. John's Wood, N.W. 1, 8	.	12	
— —, Soho, W. 1 *I*	.	27	
Carlos Place, W. 1 *I*	.	19	
Carlton Club, S.W. 1. *IV*	.	26	
Carlton Gardens, S.W. 1	.	26	
Carlton Grove, S.E. 15	.	.	51
Carlton Hotel, S.W. I *IV*	.	26	
Carlton Hill, N.W. 8	7		
Carlton Ho. Ter., S.W. 1 *IV*	.	26	
Carlton Road, N.W. 5	17		

	B	R	G
Carlton St., Kentish Town, N.W. 5	17		
— —, Regent St., S.W. 1 *I*	.	26	
Carlton Theatre, S.W. 1. *I*	.	26	
Carlton Vale, N.W. 6	3		
Carlyle Square, S.W. 3	.	.	10
Carmelite Street, E.C. 4 *II*	.	35	
Carnaby Street, W. 1 *I*	.	23	
Caroline Pl., Chelsea, S.W. 3	.	.	13
— —, Guilford St., W.C. 1	.	32	
Caroline St., Bedford Sq., W.C. 1 *I*	.	28	
— —, Eaton Square, S.W. 1	.	.	17
Carpenter Street, S.W. 1 *IV*	.	.	25
Carpenter's Road, E. 15	66		
Carr Street, E. 14	.	59	
Carroun Road, S.W. 8	.	.	31
Carter Lane, E.C. 4 *III*	.	39	
Carter Street, S.E. 17	.	.	38
Carteret Street, S.W. 1 *IV*	.	25	
Carton Street, W. 1 *I*	.	20	
Cartwright Gardens, W.C. 1	28		
Cartwright Street, E. 1 *III*	.	46	
Casella Road, S.E. 14	.	.	55
Cass Technical Institute, E.C. 3 *III*	.	47	
Cassland Road, E. 9	54		
Casson Street, E. 1	.	48	
Castellain Road, W. 9	8		
Castle Lane, S.W. 1 *IV*	.	21	
Castle Road, N.W. 1	22		
Castle St., Battersea, S.W. 11	.	.	16
— —, Finsbury, E.C. 2	.	44	
— —, Long Acre, W.C. 2 *II*	.	27	
Castlemain Road, S.E. 15	.	.	43
Cathcart Road, S.W. 10	.	.	6
Cathcart Street, N.W. 5	21		
Catherine St., City Rd., E.C. 2	44		
— —, Kennington, S.E. 11	.	.	29
— —, Strand, W.C. 2 *II*	.	31	
— —, Westminster, S.W. 1 *IV*	.	21	
Catholic Apostolic Church, W.C. 1	.	28	
Cator Street, S.E. 15	.	.	47
Caulfield Road, S.E. 15	.	.	52
Causton Street, S.W. 1	.	.	25
Cavendish Buildings, W. 1 *I*	.	23	
Cavendish Place, W. 1 *I*	.	24	
Cavendish Road, N.W. 8	11		
Cavendish Square, W. 1 *I*	.	23	
Cavendish Street, N. 1	43		
Caversham Road, N.W. 5	21		
Caversham Street, S.W. 3	.	.	14
Cavour Street, S.E. 17	.	.	33
Caxton Hall, S.W. 1 *IV*	.	25	
Caxton Street, S.W. 1 *IV*	.	21	
Cayton Street, E.C. 1	40		
Cecil, Hotel, W.C. 2 *II*	.	30	

	B	R	G
Cecil Court, W.C. 2 *II*	.	27	
Cemetery Row, E. 3	64	64	
Cenotaph *IV*	.	25	
Centaur Street, S.E. 1	.	29	
Central Criminal Ct., E.C. 4 *II*	.	35	
Central Hall, S.W. 1 *IV*	.	25	
Central School of Arts & Crafts, W.C. 1 *II*	.	32	
Central Street, E.C. 1	40		
Cephas Street, E. 1	.	56	
Chadwell Street, E.C. 1	36		
Chadwick Road, S.E. 15	.	.	48
Chadwick Street, S.W. 1 *IV*	.	25	
Chalcot Crescent, N.W. 1	18		
Chalk Farm Road, N.W. 1	18		
Chalk Farm Station, N.W. 1	18		
Chalton Street, N.W. 1	28		
Chamber Street, E. 1 *III*	.	47	
Chamberlain Street, N.W. 1	18		
Champion Grove, S.E. 5	.	.	44
Champion Park, S.E. 5	.	.	40
Chancery Lane, W.C. 2 *II*	.	35	
Chandos Road, E. 15	69		
Chandos St., Cavendish Sq., W. 1 *I*	.	24	
— —, Covent Gdn., W.C. 2 *II*	.	26	
Change Alley, E.C. 3 *III*	.	43	
Chapel Row, E.C. 1	36		
Chapel Royal, St. James's, S.W. 1 *IV*	.	22	
— —, Savoy, W.C. 2 *II*	.	31	
Chapel Street, Edgware Rd., N.W. 1	.	16	
— —, Grosvenor Place, S.W. 1 *IV*	.	17	
— —, Liverpool Road, N. 1	35		
— —, Somers Tn., N.W. 1	28		
Chapter Street, S.W. 1	.	.	25
Charing Cross, S.W. 1 *IV*	.	26	
Charing Cross Hospital, W.C. 2 *II*	.	26	
Charing Cross Pier, W.C. 2 *IV*	.	30	
Charing Cross Rd., W.C. 1 *II*	.	27	
Charing Cross Underground Station, W.C. 2 *IV*	.	30	
Charing Cross Terminus & Hotel, W.C. 2. *II, IV*	.	26	
Charlbert Street, N.W. 8	15		
Charles Lane, N.W. 8	15		
Charles Square, N. 1	44		
Charles Street, Berkeley Square, W 1 *I*	.	18	
— —, De Beauvoir Tn., N. 1	42		
— —, Hatton Gdn., E.C. 1 *II*	.	36	
— —, Islington, N. 1	33		
— —, St. James's Square, S.W. 1 *I, IV*	.	26	
— —, Stepney, E. 1	.	55	
Charlesworth Street, N. 7	30		

	B	R	G
Charlotte Street, Fitzroy Square, W. 1 *I*	.	24	
— —, Islington, N. 1	31		
— —, Old Kent Road, S.E. 1	.	.	46
— —, Shoreditch, E.C. 2	44		
Charlotte Terrace, N. 1	31		
Charlton Crescent, N. 1	35		
Charlton Street, W. 1 *I*	.	24	
Charlton Way, S.E. 3	.	.	72
Charlwood Street, S.W. 1	.	.	21
Charrington Street, N.W. 1	27		
Charterhouse, E.C. 1 *II*	.	40	
Charterhouse Sq., E.C. 1 *II*	.	40	
Charterhouse St., E.C. 1 *II*	.	36	
Chatham Place, E. 9	54		
Chatham Street, S.W. 11	.	.	16
Cheapside, E.C. 2 *III*	.	39	
Chelsea Barracks, S.W. 1	.	.	17
Chelsea Bridge	.	.	18
Chelsea Bridge Road, S.W. 1	.	.	18
Chelsea Embankment, S.W. 3	.	.	14
Chelsea Football Ground, S.W. 6	.	.	6
Chelsea Hospital, S.W. 3	.	.	14
Chelsea Station, S.W. 10	.	.	7
Chelsea Town Hall, S.W. 3	.	.	14
Chelsham Road, S.W. 4	.	.	28
Cheltenham Terrace, S.W. 3	.	.	13
Chenies Place, N.W. 1	27		
Chenies Street, W.C. 1 *I*	.	28	
Chepstow Crescent, W. 11	.	3	
Chepstow Place, W. 2	.	3	
Chepstow Villas, W. 11	.	3	
Cherry Garden Street, S.E. 16	.	49	
Chesham Place, S.W. 1	.	17	
Chesham Street, S.W. 1	.	17	
Cheshire Street, E. 2	.	52	
Chesney Street, S.W. 11	.	.	20
Chester Place, W. 2	.	11	
Chester Road, N.W. 1	20		
Chester Square, S.W. 1 *IV*	.	17	17
Chester Street, Belgrave Square, S.W. 1 *IV*	.	17	
— —, Kennington, S.E. 11	.	.	33
Chester Terrace, Eaton Square, S.W. 1	.	.	17
— —, Regent's Park, N.W. 1	24		
Chesterfield Gns., W. 1 *IV*	.	18	
Chesterfield House, W. 1 *IV*	.	18	
Chesterfield Street, Argyle Square, W.C. 1	32		
— —, Mayfair, W. 1 *IV*	.	18	
Cheval Place, S.W. 7	.	13	
Chevet Street, E. 9	57		
Cheyne Row, S.W. 3	.	.	14
Cheyne Walk, S.W. 3, 10	.	.	10
Chichester Road, Kilburn, N.W. 6	3		
— —, Paddington, W. 2	.	8	

	B	R	G
Chichester Street, S.W. 1			22
Chicksand Street, E. 1		48	
Childers Street, S.E. 8			58
Child's Pl. & St., S.W. 5			1
Chilton Street, E. 2	48		
Chilworth Street, W. 2		11	
Chippenham Road, W. 9		4	
Chislett Road, N.W. 6	6		
Chiswell Street, E.C. 1		40	
Chitty Street, W. 1 *I*		24	
Chobham Road, E. 15	69		
Choumert Grove, S.E. 15			48
Choumert Road, S.E. 15			48
Chrisp Street, E. 14		67	
Christ Church, Newgate St., E.C. 1 *III*		39	
— —, S. Lambeth, S.W. 8			28
— —, Westminster, S.W. 1 *IV*		25	
— —, Westminster Bridge Road, S.E. 1		33	
— —, Woburn Sq., W.C. 1		28	
Christchurch Avenue, N.W. 6	2		
Christchurch Street, S.W. 3			14
Christian Street, E. 1		51	
Christie Road, E. 9	58		
Christopher Street, E.C. 2		44	
Chryssell Road, S.W. 9			35
Chubworthy Street, S.E. 14			59
Chumleigh Street, S.E. 5			42
Church House, S.W. 1 *IV*		25	
Church Lane, N. 1	35		
Church Place, W. 2		12	
Church Road, Battersea, S.W. 11			11
— —, Homerton, E. 9	57		
— —, Islington, N. 1	42		
Church Row, Bethnal Gn., E. 2	48		
— —, Limehouse, E. 14		58	
Church Street, Camberwell, S.E. 5			39
— —, Chelsea, S.W. 3			10
— —, Deptford, S.E. 8			63
— —, Greenwich, S.E. 10			66
— —, Horselydown, S.E. 1		41	
— —, Islington, N. 1	35		
— —, Kensington, W. 8		2	
— —, Minories, E. 1		47	
— —, Edgware Road, N.W. 8, W. 2		12	
— —, Soho, W. 1 *I*		27	
Churchill Road, E. 9	53		
Churchway, N.W. 1	28		
Churton Street, S.W. 1			21
Cicely Road, S.E. 15			48
Circus, The, E.C. 3 *III*		47	
Circus Place, E.C. 2 *III*		44	
Circus Road, N.W. 8	11		
Circus Street, W. 1		16	
Cirencester Street, W. 2		8	
Citron Place, S.W. 8			31
City Garden Row, N. 1	40		
City Literary Institute, W.C. 2 *II*		31	
City Road, E.C. 1	40		
Civil Service Commission, W. 1 *I*		22	
Clanricarde Gardens, W. 2		3	
Clapham Common Station, S.W. 4 145			
Clapham Junction, S.W. 11 148			
Clapham Road, S.W. 9			31
Clapham Rd. Sta., S.W. 9. 144			
Clapton Road & Sq., E. 5	53		
Clare Market, W.C. 2 *II*		31	
Claremont Square, N. 1	36		
Clarence Gardens, N.W. 1	24		
Clarence Gate, S.W. 1 *IV*		22	
Clarence House, S.W. 1 *IV*		22	
Clarence Place, E. 5	49		
Clarence Road, Clapton, E. 5	49		
— —, Kentish Town, N.W. 1	22		
Clarence St., Islington, N. 1	39		
— —, Rotherhithe, S.E. 16		53	
Clarence Terrace, N.W. 1	16		
Clarendon Gardens, W. 9	12	12	
Clarendon Place, W. 2		15	
Clarendon Square, N.W. 1	28		
Clarendon St., Paddington, W. 2		8	
— —, Pimlico, S.W. 1			21
— —, Somers Town, N.W. 1	27		
Clareville Gro. & St., S.W. 7			9
Clarges Street, W. 1 *IV*		22	
Claridge's Hotel, W. 1		19	
Clarissa Street, E. 8	47		
Clark Street, E. 1		51	
Claverton Street, S.W. 1			22
Claylands Road, S.W. 8			30
Clayton St., Islington, N. 1	30		
— —, Kennington, S.E. 11			30
Clemence Street, E. 14		63	
Clement's Court, E.C. 2 *III*		39	
Clement's Inn, W.C. 2 *II*		31	
Clement's Lane, King William St., E.C. 4 *III*		43	
— —, Portugal St., W.C. 2 *II*		31	
Clement's Road, S.E. 16			49
Cleopatra's Needle, W.C. 2 *II*		30	
Clephane Road, N. 1	38		
Clerkenwell Close, E.C. 1		36	
Clerkenwell Green, E.C. 1		36	
Clerkenwell Road, E.C. 1		36	
Cleve Road, N.W. 6	6		
Cleveland Gardens, W. 2		7	
Cleveland Road, N. 1	42		

	B	R	G
Cleveland Row, S.W. 1 *IV*	.	22	
Cleveland Square, W. 2	.	7	
Cleveland Street, Fitzroy Square, W. 1 *I*	.	24	
— —, Mile End Road, E. 1	.	56	
Clifden Road, E. 5	53		
Clifford Street, W. 1 *I*	.	23	
Clifford's Inn, E.C. 4 *II*	.	35	
Clift Street, N. 1	43		
Clifton Crescent, S.E. 15	.	.	51
Clifton Gardens, W. 9	.	8	
Clifton Hill, New Cross, S.E. 14	.	.	59
— —, St. John's Wood, N.W. 8	7		
Clifton Road, Asylum Road, S.E. 15	.	.	51
— —, Camden Sq., N.W. 1	25		
— —, Maida Vale, W. 9	12	8	
Clifton Street, Finsbury, E.C. 2	.	44	
— —, Wandsworth Road, S.W. 8	.	.	28
Clifton Villas, Camden Sq., N.W. 1	25		
— —, Warwick Ave., W. 9	.	8	
Clinger Street, N. 1	43		
Clinton Road, E. 3	60		
Clipstone Street, W. 1 *I*	.	24	
Clitheroe Road, S.W. 9	.	.	28
Cliveden Place, S.W. 1	.	.	17
Cloak Lane, E.C. 4 *III*	.	39	
Cloth Fair, E.C. 1 *II*	:	40	
Cloudesley Place, N. 1	35		
Cloudesley Road, N. 1	35		
Cloudesley Square, N. 1	35		
Cloudesley Street, N. 1	35		
Clyde Street, S.W. 10	.	.	6
Clydesdale Road, W. 11	.	3	
Coal Exchange, E.C. 3 *III*	.	42	
Coate Street, E. 2	51		
Cobb Street, E. 1 *III*	.	47	
Coborn Road, E. 3	60		
Coborn Road Station, E. 3	60		
Coborn Street, E. 3	64		
Cobourg Road, S.E. 5	.	.	46
Cobourg Street, N.W. 1	24		
Cochrane Street, N.W. 8	11		
Cock Lane, E.C. 1 *II*	.	36	
Cockspur Street, S.W. 1 *IV*	.	26	
Coin Street, S.E. 1	.	34	
Colchester Street, Pimlico, S.W. 1	.	.	22
— —, Whitechapel, E. 1 *III*	.	47	
Cold Blow Lane, S.E. 14	.	.	55
Coldharbour Lane, S.E. 5, S.W. 9 142	.	.	40
Colebrooke Row, N. 1	35		
Colegrave Road, E. 15	69		

	B	R	G
Colegrove Road, S.E. 15	.	.	47
Coleherne Road, S.W. 5	.	.	6
Coleman Street, City, E.C. 2 *III*	.	39	
— —, Islington, N. 1	39		
Coliseum, W.C. 2 *II*	.	26	
College of Arms, E.C. 4 *III*	.	39	
College Crescent, N.W. 3	10		
College Hill, E.C. 4 *III*	.	39	
College Lane, E. 9	53		
College Place, Chelsea, S.W. 3	.	.	13
— —, Crowndale Road, N.W. 1	23		
College Road, N.W. 3	18		
College Street, City, E.C. 4 *III*	.	39	
— —, Homerton, E. 9	53		
— —, Islington, N. 1	34		
— —, Lambeth, S.E. 1 *IV*	.	30	
Collier Street, N. 1	31		
Collingham Place, S.W. 5	.	.	5
Collingham Road, S.W. 5	.	.	5
Collingwood Street, Bethnal Green, E. 2	.	52	
— —, Blackfriars Rd., S.E. 1	.	34	
Collinson Street, S.E. 1	.	37	
Colnbrook Street, S.E. 1	.	33	
Colonial Office, S.W. 1 *IV*	.	26	
Columbia Market, E. 2	48		
Columbia Road, E. 2	48		
Colvestone Crescent, E. 8	45		
Colville Gardens, W. 11	.	3	
Colville Place, W. 1 *I*	.	28	
Colville Road, W. 11	.	3	
Colville Square, W. 11	.	3	
Colville Terrace, W. 11	.	3	
Colwyn Street, S.E. 1	.	29	
Comber Grove, S.E. 5	.	.	39
Combermere Road, S.W. 9	.	.	32
Comedy Theatre, S.W. 1 *I*	.	26	
Commercial Docks, S.E. 16	.	53	53
Commercial Road, Lambeth, S.E. 1	.	34	
— —, Peckham, S.E. 15	.	.	47
Commercial Road East, E. 1 *III*	.	47	
Commercial Street, E. 1 *III*	.	48	
Compayne Gardens, N.W. 6	6		
Compton Avenue, N. 1	34		
Compton Road, N. 1	38		
Compton Street, Clerkenwell, E.C. 1	36		
— —, Islington, N. 1	41		
— —, Judd Street, W.C. 1	28		
Compton Terrace, N. 1	34		
Conder Street, E. 14	.	59	
Conduit Street, W. 1 *I*	.	23	
Congregational Memorial Hall, E.C. 4 *II*	.	35	

	B	R	G
Congreve Street, S.E. 17	.	.	41
Connaught Hotel, W. 1 *I*	.	19	
Connaught Place, Square, & Street, W. 2	.	15	
Conservative Club, S.W. 1 *IV*	.	22	
Constitution Hill, S.W. 1 *IV*	.	17	
Cook's Road, S.E. 17	.	.	34
Coopersale Road, E. 9	57		
Cooper's Road, S.E. 1	.	.	46
Cooper's Row, E.C. 3	.	47	
Cope Place, W. 8	.	1	
Copeland Road, S.E. 15	.	.	52
Copenhagen Place, E. 14	.	59	
Copenhagen Street, N. 1	31		
Copperas Street, S.E. 8	.	.	63
Copthall Avenue, E.C. 2 *III*	.	43	
Coptic Street, W.C. 1 *II*	.	28	
Coram Street, W.C. 1	.	28	
Cordova Road, E. 3	60		
Corfield Street, E. 2	52		
Cork Street, W. 1 *I*	.	22	
Cormont Road, S.E. 5	.	.	36
Corn Exchange, E.C. 3 *III*	.	43	
Cornbury Road, S.E. 16	.	.	53
Cornhill, E.C. 3 *III*	.	43	
Cornwall Gardens, S.W. 7	.	5	
Cornwall Rd., Lambeth, S.E. 1	.	34	
— —, South Hackney, E. 9	55		
— —, Notting Hill, W. 11	.	4	
Cornwall St., Fulham, S.W. 6	.	.	7
— —, Lupus St., S.W. 1	.	.	22
Cornwall Terrace, N.W. 1	20	20	
Corporation Row, E.C. 1	36		
Corsica Street, N. 5	33		
Corunna Road, S.W. 8	.	.	23
Cosway Street, N.W. 1	.	16	
Cotall Street, E. 14	.	63	
Cottage Grove, E. 3	60		
Cottesmore Gardens, W. 8	.	5	
Cottington Street, S.E. 11	.	.	33
Coulson Street, S.W. 3	.	.	13
County Hall, S.E. 1 *IV*	.	29	
County Terrace St., S.E. 1	.	.	37
Courland Grove, S.W. 8	.	.	28
Courtenay Street, S.E. 11	.	.	30
Courtfield Gardens, S.W. 5	.	.	5
Courtfield Road, S.W. 7	.	.	5
Courtnell Street, W. 2	.	3	
Courts of Justice, W.C. 2 *II*	.	31	
Cousin Lane, E.C. 4 *III*	.	39	
Coutts's Bank, W.C. 2 *II*	.	26	
Covent Garden Market, W.C. 2 *II*	.	31	
Covent Garden Theatre, W.C. 2 *II*	.	31	
Coventry Street, Piccadilly, W. 1 *I*	.	27	
— —, Whitechapel, E. 1, 2	52	52	
Cowcross Street, E.C. 1 *II*	.	36	
Cowley Road, S.W. 9	.	.	35
Cowley Street, E. 1	.	55	
Cowper Street, E.C. 2	44		
Coxson Place, S.E. 1	.	45	
Crampton Street, S.E. 17	.	.	37
Cranbourn St., W.C. 2 *I, II*	.	27	
Cranbrook Street, S.E. 8	.	.	64
Crane Court, E.C. 4 *III*	.	35	
Crane Grove, N. 7	33		
Cranley Gns. & Pl., S.W. 7	.	.	9
Cranmer Road, S.W. 9	.	.	35
Craven Hill & Road, W. 2	.	7	
Craven Hill Gardens, W. 2	.	7	
Craven Street, City Rd., N. 1	44	.	
— —, Strand, W.C. 2 *IV*	.	26	
Craven Terrace, W. 2	.	11	
Crawford Place, W. 1	.	16	
Crawford Street, W. 1 *I*	.	20	
Crawshay Road, S.W. 9	.	.	35
Crediton Hill, N.W. 6	5		
Creechurch Lane, E.C. 3 *III*	.	43	
Creed Lane, E.C. 4 *II*	.	35	
Creek Road, S.E. 8	.	.	62
Creek Street, S.W. 11	.	.	12
Crellin Street, E. 1	.	51	
Cremer Street, E. 2	48		
Cremorne Road, S.W. 10	.	.	11
Cresford Road, S.W. 6	.	.	7
Cresswell Place, S.W. 10	.	.	5
Crewdson Road, S.W. 9	.	.	31
Cricklewood Sta., N.W. 2	100		
Crimsworth Road, S.W. 8	.	.	27
Cringle Street, S.W. 8	.	.	22
Cripplegate Bldgs., E.C. 2 *III*	.	40	
Crispin Street, E. 1	.	48	
Criterion Restaurant & Theatre, W. 1 *I*	.	26	
Crogsland Road, N.W. 1	18		
Cromer Street, W.C. 1	32		
Cromwell Place, S.W. 7	.	.	9
Cromwell Road, S.W. 7	.	9	5
Crondall Street, N. 1	44		
Cronin Road, S.E. 15	.	.	47
Cropley Street, N. 1	39	.	.
Crosby Hall, S.W. 3	.	.	10
Crosby Square, E.C. 3 *III*	.	43	
Cross Street, Essex Rd., N. 1	38		
— —, Hatton Gdn., E.C. 1 *II*	.	36	
Crossfield Road, N.W. 3	10		
Crossway, N. 16	45		
Croston Street, E. 8	51		
Crown Agents for the Colonies, S.W. 1 *IV*	.	25	
Crown Street, S.E. 5	.	.	39
Crowndale Road, N.W. 1	23		
Crozier Street, S.E. 1 *IV*	.	29	
Crucifix Lane, S.E. 1	.	41	
Cruden Street, N. 1	39		

	B	R	G
Crutched Friars, E.C. 3 *III*	.	43	
Cubitt Street, W.C. 1	32		
Cubitt Town, E. 14	.	65	69
Culford Gardens, S.W. 3	.	.	13
Culford Road, N. 1	42		
Culling Road, S.E. 16	.	49	
Culross Street, W. 1 *I*	.	19	
Culvert Road, S.W. 11	.	.	16
Cumberland Gate, W. 1 *I*	.	15	
Cumberland Market, N.W. 1	24		
Cumberland St., Barnsbury, N. 7	30		
— —, Pimlico, S.W. 1	.	.	21
Cumberland Terrace, N.W. 1	2		
Cumming Street, N. 1	31		
Cunard Street, S.E. 5	.	.	42
Cunningham Place, N.W. 8	12		
Cureton Street, S.W. 1	.	.	25
Curlew Street, S.E. 1	.	45	
Currie Street, S.W. 8	.	.	26
Cursitor Street, E.C. 4 *II*	.	35	
Curtain Road, E.C. 2	44	44	
Curzon Street, W. 1 *IV*	.	18	
Custom House, E.C. 3 *III*	.	42	
Cutler Street, E. 1 *III*	.	43	
Cutlers' Hall, E.C. 4 *II*	.	35	
Cyprus Street, E. 2	56		
Cyrus Street, E.C. 1	36		
Dacre Street, S.W. 1 *IV*	.	25	
Dagmar Road, S.E. 5	.	.	44
Dale Road, N.W. 5	17		
Dalcham Gardens, N.W. 3	9		
Dalston Junction, E. 8	46		
Dalston Lane, E. 8	45		
Dalyell Road, S.W. 9	.	.	32
Daly's Theatre, W.C. 2 *I*	.	27	
Danbury Street, N. 1	39		
Dane Street, W.C. 1 *II*	.	32	
Daneville Road, S.E. 5	.	.	40
Danish Church, E. 14	.	62	
Dante Road, S.E. 11	.	.	33
Danvers Street, W. 3	.	.	10
D'Arblay Street, W. 1 *I*	.	23	
Darby Street, E. 1 *III*	.	46	
Darlan Road, S.W. 6	.	.	3
Darnley Road, E. 9	54		
Dartmouth St., S.W. 1 *IV*	.	25	
Dartnell Road, S.E. 5	.	.	42
Darwin Street, S.E. 17	.	.	41
Dashwood Road, S.W. 8	.	.	23
Date Street, S.E. 17	.	.	38
Daventry St., N.W. 1	.	16	
Davies Street, W. 1 *I*	.	19	
Dawes Road, S.W. 6	.	.	3
Dawlish Street, S.W. 8	.	.	27
Dawson Place, W. 2	.	3	
Deacon Street, S.E. 17	.	.	37
Deal Street, E. 1	.	48	
Dean Street, Commercial Road East, E. 1	.	51	
— —, Fetter La., E.C. 4 *III*	.	35	
— —, Soho, W. 1 *I*	.	27	
Dean Bradley St., W. 1 *IV*	.	25	25
Deanery Street, S.W. 1 *IV*	.	18	
Dean Farrar St., S.W. 1 *IV*	.	25	
Dean Stanley St., S.W. 1 *IV*	.	25	
Dean's Yard, S.W. 1 *IV*	.	25	
De Beauvoir Crescent, N. 1	43		
De Beauvoir Road, N. 1	42		
De Beauvoir Square, N. 1	42		
De Crespigny Park, S.E. 5	.	.	40
Delaford Road, S.E. 16	.	.	50
Delamere Crescent, W. 2	.	8	
Delancey Street, N.W. 1	23		
De Laune Street, S.E. 17	.	.	34
Delaware Road, W. 9	8		
Delhi Street, N. 1	31		
De Morgan Road, S.W. 6	.	.	8
Dempsey Street, E. 1	.	55	
Denbigh Street, S.W. 1	.	.	21
Denman Road, S.E. 15	.	.	48
Denman Street, Borough High Street, S.E. 1 *III*	.	42	
— —, Golden Square, W. 1 *I*	.	27	
Denmark Hill & Sta., S.E. 5	.	.	40
Denmark Road, Camberwell, S.E. 5	.	.	40
— —, Islington, N. 1	35		
— —, Kilburn, N.W. 6	3		
Denmark Street, W.C. 2 *I*	.	27	
Dennett's Gro. & Rd., S.E. 14	.	.	56
Dennington Park Road, N.W. 6	1		
Denyer Street, S.W. 3	.	.	13
Deptford High St., S.E. 8	.	.	63
Derby House, W. 1 *I*	.	19	
Derby Road, E. 9	55		
Derby Street, Gray's Inn Road, W.C. 1	32		
— —, Mayfair, W. 1 *IV*	.	18	
— —, Parliament St., S.W. 1 *IV*	.	25	
Derbyshire Street, E. 2	52		
Dering Street, W. 1 *I*	.	23	
Desmond Street, S.E. 14	.	.	59
Devas Street, E. 3	.	68	
De Vere Gardens, W. 8	.	5	
Deverell Street, S.E. 1	.	37	
Devonport Street, W. 2	.	11	
Devons Road, E. 3	68	64	
Devonshire House, W. 1 *IV*	.	22	
Devonshire Road, Hackney, E. 8	54		
— —, Wandsworth Road, S.W. 8	.	.	27
Devonshire Sq., E.C. 2 *III*	.	43	

	B	R	G
Devonshire Street, Bishopsgate, E.C. 2 *III*	.	43	
— —, Islington, N. 1	39		
— —, Mile End, E. 1	56	56	
— —, Portland Pl., W. 1 *I*	.	20	
— —, Queen Sq., W.C. 1 *II*	.	32	
Devonshire Terrace, W. 2	.	11	
D'Eynsford Road, S.E. 5	.	.	39
Dibden Street, N. 1	39		
Digby Road, E. 9	53		
Digby Street, E. 2	56		
Diggon Street, E. 1	.	56	
Dilke Street, S.W. 3	.	.	14
Dingley Road, E.C. 1	40		
Distaff Lane, E.C. 4 *III*	.	39	
Distin Street, S.E. 11	.	.	29
Dock Street, E. 1	.	47	
Dockhead, S.E. 1	.	45	
Dockley Road, S.E. 16	.	45	
Doctor Street, S.E. 17	.	.	38
Doctors' Commons, E.C. 4 *III*	.	39	
Dod Street, E. 14	.	63	
Doddington Grove, Battersea, S.W. 11	.	.	20
— —, Walworth, S.E. 17	.	.	34
Dolben Street, S.E. 1	.	34	
Dolland Street, S.E. 11.	.	.	30
Dominion Theatre, W. 1 *I*	.	27	
Donaldson Road, N.W. 6	3		
Doon Street, S.E. 1	.	30	
Dorchester House, W. 1 *IV*	.	18	
Dorchester Street, N. 1	43		
Doria Road, S.W. 6	.	.	4
Doris Street, S.E. 11	.	.	29
Dorrington Street, E.C. 1 *II*	.	36	
Dorset Road, S.W. 8	.	.	31
Dorset Square, N.W. 1	.	16	
Dorset Street, Baker Street, W. 1 *I*	.	20	
— —, Fleet Street, E.C. 4 *II*	.	35	
— —, Islington, N. 1	42		
Doughty Street, W.C. 1	.	32	
Douglas Place, W. 2	.	7	
Douglas Road, N. 1	38		
Douglas St., Deptford, S.E. 8	.	.	63
— —, Poplar, E. 14	.	.	65
— —, Westminster, S.W. 1	.	.	25
Doulton Potteries, S.E. 11	.	.	29
Dove Row, E. 2	47		
Dover Street, W. 1 *IV*	.	22	
Dowgate Hill, E.C. 4 *III*	39		
Dowlas Street, S.E. 5	.	.	43
Down Street, W. 1 *IV*	.	18	
Downes Place, S.E. 15	.	.	51
Downham Road, N. 1	42		
Downing Street, S.W. 1 *IV*	.	26	
Downs Park Road, E. 8, 5	45		
Draycott Avenue, S.W. 3	.	.	13
Draycott Place, S.W. 3	.	.	13
Draycott Terrace, S.W. 3	.	.	13
Drayton Gardens, S.W. 10	.	.	5
Drayton Park, N. 5	33		
Drayton Park Station, N. 5	33		
Driffield Road, E. 3	59		
Drummond Cres., N.W. 1	28		
Drummond Road, S.E. 16	.	49	49
Drummond Street, N.W. 1	28		
Drury Lane, W.C. 2 *II*	.	31	
Drury La. Theatre, W.C. 2 *II*	.	31	
Drysdale Road, S.E. 13	.	.	68
Drysdale Street, N. 1	44		
Duchess Street, W. 1 *I*	.	24	
Duchess Theatre, W.C. 2 *II*	.	31	
Duckett Street, E. 1	.	60	
Ducksfoot La., E.C. 4 *III*	.	43	
Dudley Street, W. 2	.	12	
Dudley House, W. 1 *I*	.	19	
Duffield Street, S.W. 11	.	.	16
Dugdale Street, S.E. 5	.	.	35
Duke of York's Column & Steps, S.W. 1 *IV*	.	26	
Duke of York's Theatre, W.C. 2 *II*	.	27	
Duke St., Adelphi, W.C. 2 *II*	.	26	
— —, Aldgate, E.C. 3 *III*	.	43	
— —, Brushfield St., E. 1	.	44	
— —, Oxford St., W. 1 *I*	.	19	
— —, St. James's, S.W. 1 *IV*	.	22	
— —, Stamford St., S.E. 1	.	34	
— —, Tooley St., S.E. 1 *III*	.	42	
Duncan Road, E. 8	51		
Duncan Street, N. 1	35		
Duncannon St., W.C. 2 *II*	.	26	
Dundonald Street, S.W. 1	.	.	25
Dunloe Street, E. 2	47		
Dunn Street, E. 8	45		
Dunston Road, E. 8	47		
Dunston Street, E. 8	47		
Durand Gardens, S.W. 9	.	.	31
Durham House St., W.C. 2 *II*	.	30	
Durham Street, S.E. 11	.	.	30
Durham Terrace, W. 2	.	8	
Durham Villas, W. 8	.	1	
Durward Street, E. 1	.	52	
Dutton Street, S.E. 10	.	.	67
Duval Street, E. 1 *III*	.	48	
Dymock Street, S.W. 6	.	.	8
Dyott Street, W.C. 1 *II*	.	28	
Eagle Street, W.C. 1 *II*	.	32	
Eagle Wharf Road, N. 1	39		
Eamont Street, N.W. 8	15		
Eardley Crescent, S.W. 5	.	.	1
Earl Road, S.E. 1	.	.	45
Earl Street, Lisson Grove, N.W. 8	.	16	

	B	R	G
Earl St., Southwark, S.E. 1	.	33	
Earl's Court Gns., S.W. 5	.	.	5
Earl's Court Road, W. 8, S.W. 5	.	1	1
Earl's Court Square, S.W. 5	.	.	5
Earl's Court Sta., S.W. 5	.	.	1
East Lane, S.E. 16	.	45	
East Road, N. 1	44		
East St., King's Cross, N. 1	30		
— —, Baker St., W. 1 *I*	.	20	
— —, Red Lion Sq., W.C. 1 *II*	.	32	
— —, Walworth, S.E. 17	.	.	37
East Arbour Street, E. 1	.	55	
East Brixton Sta., W. 9. 142			
East Chapel Street, W. 1 *IV*	.	18	
East Dulwich Rd., S.E. 22. 139			
East Dulwich Station, S.E. 22 140			
East Ferry Road, E. 14	.	65	
East India Avenue, E.C. 3 *III*	.	43	
East India Dock Rd., E. 14	.	63	
East India Docks, E. 14	.	71	
East Mount Street, E. 1	.	52	
East Putney Sta., S.W. 15. 87			
East Surrey Grove, S.E. 15	.	.	47
Eastbourne Terrace, W. 2	.	11	
Eastcastle Street, W. 1 *I*	.	23	
Eastcheap, E.C. 3 *III*	.	43	
Eastfield Street, E. 14	.	59	
Eastney Street, S.W. 10	.	.	70
Easton Street, W.C. 1	36		
Eaton Lane, S.W. 1 *IV*	.	21	
Eaton Place, S.W. 1 *IV*	.	17	17
Eaton Square, S.W. 1 *IV*	.	17	17
Eaton Street, S.E. 1	.	34	
Eaton Terrace, S.W. 1	.	.	17
Ebenezer Street, S.E. 1	.	52	
Ebury Bridge Road, S.W. 1	.	.	17
Ebury Square, S.W. 1	.	.	17
Ebury Street, S.W. 1 *IV*	.	17	17
Ecclesbourne Road, N. 1	38		
Ecclesiastical Commission, S.W. 1 *IV*	.	25	
Eccleston Place, S.W. 1	.	.	17
Eccleston Square, S.W. 1	.	.	21
Eccleston St., S.W. 1 *IV*	.	17	17
Economics, London School of, W.C. 2 *II*	.	31	
Edbrook Road, W. 9	8		
Edenvale Street, S.W. 6	.	.	8
Edgware Road, W. 2, N.W. 9	2	16	
Edith Grove, S.W. 10	.	.	6
Edith Street, E. 2	47		
Edith Terrace, S.W. 10	.	.	6
Edmund Road, S.E. 5	.	.	39
Education, Board of, S.W. 1 *IV*	.	25	
Edward Square, N. 1	31		

	B	R	G
Edward Street, Blackfriars Road, S.E. 1	.	34	
— —, Deptford, S.E. 8, 14	.	.	59
— —, Hampstead Road, N.W. 1	24		
— —, Hoxton, N. 1	40		
Edwardes Square, W. 8	.	1	
Eel Brook Common, S.W. 6	.	.	3
Egbert Street, N.W. 1	18		
Egerton Crescent, S.W. 3	.	13	13
Egerton Terrace, S.W. 3	.	13	
Egleton Road, E. 3	68		.
Eland Road, S.W. 11	.	.	16
Elbe Street, S.W. 6	.	.	8
Elcho Street, S.W. 11	.	.	15
Eldon Road, W. 8	.	5	
Eldon Street, E.C. 2 *III*	.	44	
Eleanor Road, E. 8	50		
Elephant & Castle, S.E. 1	.	37	37
Elephant & Castle Station, S.E. 1	.	.	38
Elgin Avenue, W. 9	8	4	
Elgin Terrace, W. 9	8		
Eliot Hill & Park, S.E. 13	.	.	68
Eliot Place & Vale, S.E. 3	.	.	72
Elizabeth Street, Eaton Square, S.W. 1	.	.	17
— —, Walworth, S.E. 17	.	.	38
Ellen Street, E. 1	.	47	
Ellery Street, S.E. 15	.	.	52
Ellesmere Street, E. 14	.	67	
Ellington Street, N. 7	33		
Elliott Road, S.W. 9	.	.	35
Elliott's Row, S.E. 11	.	.	33
Ellis Street, S.W. 1	.	.	17
Elm Place, S.W. 7	.	.	9
Elm Street, W.C. 1	.	32	
Elm Park Gardens, S.W. 3	.	.	10
Elm Park Road, S.W. 3	.	.	10
Elm Tree Road, N.W. [illegible]	12		
Elmington Road, S.E. 5	.	.	43
Elmore Street, N. 1	38		
Elsa Street, E. 14	.	60	
Elsted Street, S.E. 17	.	.	41
Elsworthy Road, N.W. 3	14		
Elton Street, N. 16	41		
Elvaston Place, S.W. 7	.	5	
Ely Place, Hatton Garden, E.C. 1	.	36	
— —, Hoxton, N. 1	43		
— —, Lambeth, S.W. 8	.	33	
Ely Terrace, E. 1	.	56	
Elystan Street, S.W. 3	.	.	13
Emerald Street, W.C. 1 *II*	.	32	
Emerson Street, S.E. 1 *III*	.	38	
Emmett Street, E. 14	.	62	
Emperor's Gate, S.W. 7	.	5	
Empire Theatre, W.C. 2 *I*	.	27	
Endell Street, W.C. 2	.	27	

	B	R	G
Endive Street, E. 14	.	59	
Endsleigh Gardens, N.W. 1	28		
Endsleigh Street, W.C. 1	28		
England's Lane, N.W. 3	13		
Englefield Road, N. 1	42		
English-Speaking Union, W. 1 *IV*		22	
Ennismore Gardens, S.W. 7	.	9	
Erasmus Street, S.W. 1	.	.	25
Eric Street, E. 3	.	60	
Erlanger Road, S.E. 14	.	.	56
Ernest Street, E. 1	.	56	
Erskine Road, N.W. 3	18		
Esher Street, S.E. 11	.	.	30
Essendine Road, W. 9	4		
Essex Road, N. 1	38		
Essex Street, Hackney, E. 8	51		
— —, Hoxton, N. 1	44		
— —, Strand, W.C. 2 *II*	.	31	
Essex Villas, W. 8	.	1	
Estcourt Road, S.W. 6	.	.	2
Ethelburga Street, S.W. 11	.	.	15
Ethelm Street, S.E. 1	.	34	
Ethelred Street, S.E. 11	.	.	29
Ethnard Road, S.E. 15	.	.	50
Eton Avenue, N.W. 3	10		
Eton Road & Villas, N.W. 3	14		
Eton Street, N.W. 1	18		
Euston Grove, N.W. 1	28		
Euston Road, N.W. 1	28	24	
Euston Square, N.W. 1	28		
Euston Sq. Station, N.W. 1	28		
Euston Station, N.W. 1	28		
Euston Street, N.W. 1	28		
Evelina Road, S.E. 15	.	.	52
Evelyn Gardens, S.W. 7	.	.	9
Evelyn Street, Deptford, S.E. 8	.	.	53
— —, Hoxton, N. 1	43		
Everett Street, S.W. 8	.	.	26
Eversholt Street, N.W. 1	23		
Ewell Place, S.E. 5	.	.	38
Ewer Street, S.E. 1	.	38	
Exeter Street, Lisson Grove, N.W. 8	.	16	
— —, Strand, W.C. 2 *II*	.	31	
Exhibition Road, S.W. 7	.	9	
Exmouth St., Clerkenwell, W.C. 1	36		
— —, Commercial Road East, E. 1	.	55	
— —, Euston Sq., N.W. 1	24		
Eyre Street Hill, E.C. 1	.	36	
Ezra Street, E. 2	48		
Fair Street, Horselydown, S.E. 1	.	41	
— —, Stepney, E. 1	.	55	
Fairclough Street, E. 1	.	47	

	B	R	G
Fairfax Road, N.W. 6	10		
Fairfield Road, E. 3	64		
Fairfoot Road, E. 3	.	64	
Fairhazel Gardens, N.W. 6	6		
Falcon Road, S.W. 11	.	.	12
Falcon Square, E.C. 1 *III*	.	39	
Falkirk Street, N. 1	44		
Falkland Road, N.W. 5	21		
Falmouth Road, S.E. 1	.	37	37
Fann Street, E.C. 1	.	40	
Fanshaw Street, N. 1	44		
Faraday Street, S.E. 17	.	.	42
Farm Lane, S.W. 6	.	.	2
Farm Street, W. 1 *I*	.	18	
Farmer's Road, S.E. 5	.	.	34
Farncombe Street, S.E. 16	.	45	
Farringdon Ave., E.C. 4 *II*	.	35	
Farringdon Road, E.C. 1 *II*	36	36	
Farringdon Sta., E.C. 4 *II*	.	36	
Farringdon St., E.C. 4 *II*	.	35	
Fashion Street, E. 1 *III*	.	48	
Faunce Street, S.E. 17	.	.	34
Fawcett Street, S.W. 10	.	.	6
Fawley Road, N.W. 6	5		
Featherstone Buildings, W.C. 1 *II*	.	32	
Featherstone Street, E.C. 1	40		
Felix Street, E. 2	51		
Fellbrigg Street, E. 1	.	52	
Fellows Road, N.W. 3	14		
Fellows Street, E. 2	47		
Felstead Street, E. 9	62		
Felton Street, N. 1	43		
Fen Court, E.C. 3	.	43	
Fenchurch Street, E.C. 3 *III*	.	43	
Fenchurch Street Station, E.C. 3 *III*	.	43	
Fendall Street, S.E. 1	.	41	
Fenelon Road, W. 14	.	.	1
Fenham Road, S.E. 15	.	.	47
Fentiman Road, S.W. 8	.	.	30
Ferdinand Place, N.W. 1	18		
Ferdinand Street, N.W. 1	18		
Fermoy Road, W. 9	4	4	
Fern Street, E. 3	.	64	
Ferncliff Road, E. 8	45		
Fernhead Road, W. 9	4		
Fernshaw Road, S.W. 10	.	.	6
Ferntower Road, N. 5	37		
Fetter Lane, E.C. 4 *II*	.	35	
Finborough Road, S.W. 10	.	.	6
Finch Lane, E.C. 3 *III*	.	43	
Finch Street, E. 1	.	48	
Finchley Road, Hampstead, N.W. 2, 3, 8, 11	10		
— —, Walworth, S.E. 17	.	.	34
Finchley Road Station (Met.), N.W. 3	9		
— — — (L.M.S.R.), N.W. 3	5		

	B	R	G
Finnemore Court, S.E. 1		41	
Finnis Street, E. 2	52		
Finsbury Avenue, E.C. 2		44	
Finsbury Circus, E.C. 2 *III*		44	
Finsbury Market, E.C. 2		44	
Finsbury Pavement, E.C. 2		44	
Finsbury Square, E.C. 2		44	
Fish Street Hill, E.C. 3 *III*		43	
Fisher Street, W.C. 1 *II*		32	
Fitzjohn's Avenue, N.W. 3	9		
Fitzroy Road, N.W. 1	18		
Fitzroy Square, W. 1		24	
Fitzroy Street, W. 1 *I*		24	
Flamborough Street, E. 14		59	
Fleet Lane, E.C. 4 *II*		35	
Fleet Street, E.C. 4 *II*		35	
Flemming Street, N. 1	43		
Fleur-de-lis Street, E. 1		48	
Flint St., Walworth, S.E. 17			41
— —, Poplar, E. 14		67	
Flockton Street, S.E. 16		45	
Flood Street, S.W. 3			14
Floral Hall, W.C. 2 *II*		31	
Floral Street, W.C. 2 *II*		27	
Florence Street, N. 1	34		
Florida Street, E. 2	52		
Flower & Dean Street, E. 1		48	
Foley Street, W. 1 *I*		24	
Folly Wall, E. 14		65	
Ford Road & St., E. 3	59		
Ford Square, E. 1		51	
Fordham Street, E. 1		51	
Ford's Place, S.W. 11			11
Fore Street, E.C. 2 *III*		40	
Forest Road, E. 8	46		
Forfar Road, S.W. 11			19
Formosa Street, W. 9		8	
Forston Street, N. 1	39		
Fort Road, S.E. 1			45
Fort Street, E. 1		44	
Fortess Road, N.W. 5	21		
Fortune Green Road, N.W. 6	1		
Fortune Theatre, W.C. 2 *II*		31	
Foster Lane, E.C. 2 *III*		39	
Foubert's Place, W. 1 *I*		23	
Foulis Terrace, S.W. 7			9
Foundling Hospital, W.C. 1		32	
Fountain Court, E.C. 2 *III*		39	
Fournier Street, E. 1		48	
Foxley Road, S.W. 9			35
Framfield Road, N. 5	33		
Frampton Park Road, E. 9	54		
Francis St., Islington, N. 1	35		
— —, Tottenham Court Rd., W.C. 1 *I*		28	
— —, Victoria St., S.W. 1 *IV*			21
Frankham Street, S.E. 8			63
Franklin's Row, S.W. 3			13

	B	R	G
Frazier Street, S.E. 1		33	
Frederick Crescent, S.W. 9			35
Frederick Place, E. 3	60		
Frederick Street, Gray's Inn Road, W.C. 1	32		
— —, Holloway, N. 7	30		
— —, St. John's Wd., N.W. 8	15		
Freeling Street, N. 1	30		
Freemasons' Hall, W.C. 2 *II*		31	
French Prot. Church, W. 1 *I*		27	
French R. C. Church, W.C. 2 *I*		27	
Friar Street, S.E. 1		33	
Friday Street, E.C. 4 *III*	39		
Friendly Street, S.E. 8			64
Friends' House, N.W. 1	28		
Frith Street, W. 1 *I*		27	
Frognal, N.W. 3	9		
Fulford Street, S.E. 16		49	
Fulham Palace, W. 6 . 88			
Fulham Place, W. 2		12	
Fulham Road, S.W. 3, 6, 10			10
Fuller Street, E. 2	48		
Fulwood Place, W.C. 1 *II*		32	
Furley Street, S.E. 15			47
Furnival Street, E.C. 4 *II*		35	
Gage Street, W.C. 1 *II*		32	
Gaiety Theatre, W.C. 2 *II*		31	
Gainford Street, N. 1	35		
Gainsborough Road, Bow, E. 3	60		
— —, Hackney Wick, E. 9	61		
Gainsford Street, S.E. 1		45	
Gaisford Street, N.W. 5	21		
Galt Street, E. 14		59	
Galway Street, E.C. 1	40		
Gamage's Stores, E.C. 1 *II*		36	
Ganton Street, W. 1 *I*		23	
Garden Row, S.E. 1		33	
Gardener's Road, E. 3	59		
Garford Street, E. 14		62	
Garlick Hill, E.C. 4		39	
Garrick Club, Street, & Theatre, W.C. 2 *II*		27	
Garway Road, W. 2		7	
Gas Light & Coke Co. *IV*		25	
Gascony Avenue, N.W. 6	2		
Gascoyne Road, E. 9	58		
Gaselee Street, E. 14		70	
Gaskell Street, S.W. 4			28
Gate Street, W.C. 2 *II*		31	
Gawthorne Street, E. 3	64		
Gayhurst Road, E. 8	50		
Gaywood Street, S.E. 1		33	
Gee St., Goswell Rd., E.C. 1		40	
— —, Somers Town, N.W. 1	28		
Geffrye Museum, E. 2	47		
General Post Office, E.C. 1 *III*		39	
Geological Museum, S.W. 1 *I*		22	
George Row, S.E. 16		45	

	B	R	G
George Street, Euston Road, N.W. 1	24		
— —, Hanover Sq., W. 1 *I*		23	
— —, Mansion Ho., E.C.4 *III*		39	
— —, Portman Sq., W. 1 *I*		20	
George Yard, E.C. 3		43	
George's Road, N. 7	29		
Georgiana Street, N.W. 1	22		
Gerald Road, S.W. 1			17
German Embassy, S.W. 1 *IV*		26	
German Hospital, E. 8	45		
Gerrard Place, W. 1 *I*		27	
Gerrard Street, Islington, N. 1	35		
— —, Soho, W. 1 *I*		27	
Gertrude Street, S.W. 10			10
Gervase Street, S.E. 15			51
Gibraltar Walk, E. 2	48		
Gibson Square, N. 1	35		
Gifford St., Barnsbury, N. 1	30		
— —, Hoxton, N. 1	43		
Gilbert Road, S.E. 11			33
Gilbert St., Bury St., W.C. 1 *II*		28	
— —, Grosvenor Sq., W. 1 *I*		19	
Gill Street, E. 14		63	
Gillingham Street, S.W. 1			21
Gilston Road, S.W. 10			6
Giltspur Street, E.C. 1 *II*		35	
Giraud Street, E. 14		67	
Gladstone Street, S.E. 1		33	
Glamis Road, E. 1		55	
Glamorgan Street, S.W. 1			22
Glasgow Terrace, S.W. 1			22
Glaskin Road, E. 9	54		
Glasshouse Street, Regent Street, W. 1 *I*		23	
— —, Royal Mint St., E. 1		47	
— —, Vauxhall, S.E. 11			29
Glenarm Road, E. 5	53		
Glengall Road, Peckham, S.E. 15			46
— —, West Ferry Road, E. 14		61	
Glenloch Road, N.W. 3	13		
Glenmore Road, N.W. 3	13		
Glenrosa Street, S.W. 6			8
Glentworth Street, N.W. 1	16	16	
Globe Road, E. 1, 2	56	56	
Globe Theatre, W. 1 *I*		27	
Gloucester Crescent, N.W. 1	22		
Gloucester Gate, N.W. 1	19		
Gloucester Place, W. 1 *I*	20		
Gloucester Road, Peckham Grove, S.E. 15			43
— —, Regent's Park, N.W. 1	18		
— —, S. Kensington, S.W. 7		5	5
Gloucester Road Sta., S.W. 7			5
Gloucester Square, W. 2		11	
Gloucester Street, Belgrave Road, S.W. 1			21
— —, Clerkenwell, E.C. 1	36		
Gloucester Terrace, W. 2		11	
Gloucester Walk, W. 8		2	
Glyn Street, S.E. 11			30
Goda Street, S.E. 11			29
Godfrey Street, S.W. 3			13
Godliman Street, E.C. 4 *II*		39	
Gold Street, E. 1		56	
Golden Lane, E.C. 1		40	
Golden Place, S.E. 1			33
Golden Square, W. 1 *I*		23	
Goldhawk Road, W. 6, 12 . 80			
Goldhurst Terrace, N.W. 6	6		
Goldington Crescent, N.W. 1	27		
Goldington Street, N.W. 1	27		
Goldney Road, W. 9	4		
Goldsmith Road, S.E. 15			47
Goldsmith Street, E.C. 2 *III*		39	
Goldsmiths' College, S.E. 14			59
Goldsmiths' Hall, E.C. 2 *III*		39	
Goldsmith's Row, E. 2	51		
Goode Street, E.C. 1	36		
Goodge Street, W. 1 *I*		24	
Goodinge Road, N. 7	25		
Goodman's Fields, E. 1		47	
Goodman's Yard, E. 1 *III*		47	
Goodwood Road, S.E. 14			59
Goods Way, N.W. 1	27		
Gordon Place, W.C. 1	28	28	
Gordon Square, W.C. 1	28	28	
Gordon Street, W.C. 1	28		
Gore Road, E. 9	55		
Goring Street, E.C. 3 *III*		43	
Gorsuch Street, E. 2	48		
Gosfield Street, W. 1 *I*		24	
Gospel Oak Sta., N.W. 5. 105			
Gossett Street, E. 2	48		
Goswell Road, E.C. 1	36	40	
Gough Square, E.C. 4 *II*		35	
Gough Street, Gray's Inn Road, W.C. 1	32	32	
— —, Poplar, E. 14		63	
Goulston Street, E. 1 *III*		47	
Goulton Road, E. 5	49		
Gower Place, W.C. 1	28		
Gower Street, W.C. 1 *I*	28	28	
Gower's Walk, E. 1		47	
Grace Street, E. 3	68		
Gracechurch St., E.C. 3 *III*		43	
Grace's Road, S.E. 5			44
Grafton Galleries, W. 1 *I*		22	
Grafton Road, N.W. 5	21		
Grafton Street, Mile End, E. 1	56	56	
— —, New Bond Street, W. 1		23	
— —, Tottenham Court Rd., W. 1, W.C. 1		24	
Grafton Terrace, N.W. 5	17		
Graham Road, E. 8	46		
Graham St., City Rd., N. 1	40		
— —, Eaton Ter., S.W. 1			17

	B	R	G
Grainger Street, S.E. 15	.	.	50
Granby St., Bethnal Gn., E. 2	48		
— —, Hampstead Rd., N.W. 1	23		
Grange Road, Bermondsey, S.E. 1	.	41	
— —, Chalk Farm, N.W. 1	22		
— —, Canonbury, N. 1	37		
Grange Street, N. 1	43		
Grange Walk, S.E. 1	.	41	
Grantbridge Street, N. 1	39		
Grantham Road, S.W. 9	.	.	28
Grantully Road, W. 9	8		
Granville Place, W. 1 *I*	.	19	
Grape Street, W.C. 2 *II*	.	27	
Gravel Lane, Houndsditch, E. 1 *III*	.	43	
— —, Southwark, S.E. 1	.	34	
Gray St., Waterloo Rd., S.E. 1	.	33	
— —, Manchester Sq., W. 1 *I*	.	19	
Gray's Inn, W.C. 1 *II*	.	32	
Gray's Inn Road, W.C. 1 *II*	32	32	
Gray's Inn Square, W.C. 1 *II*	.	32	
Graylands Road, S.E. 15	.	.	43
Grayshott Road, S.W. 11	.	.	20
Great Alie Street, E. 1 *III*	.	47	
Great Arthur Street, E.C. 1	.	40	
Great Barlow Street, W. 1 *I*	.	20	
Great Bath Street, E.C. 1	.	36	
Great Bland Street, S.E. 1	.	37	
Great Cambridge St., E. 2	47		
Great Castle Street, W. 1 *I*	.	23	
Great Chapel Street, W. 1 *I*	.	27	
Great Charlotte St., S.E. 1	.	34	
Great Chart Street, N. 1	44		
Great Chesterfield Street, W. 1 *I*	.	20	
Great College Street, Camden Town, N.W. 1	22		
— — —, Westminster, S.W. 1 *IV*	.	25	
Great Cumberland Pl., W. 1 *I*	.	15	
Great Dover Street, S.E. 1	.	37	
Great Earl Street, W.C. 2 *II*	.	27	
Great Eastern Street, E.C. 2	44	44	
Great Garden Street, E. 1	.	48	
Great George St., S.W. 1 *IV*	.	25	
Great Guildford Street, S.E. 1 *III*	.	38	
Great Hermitage Street, E. 1	.	50	
Great James Street, Holborn, W.C. 1	.	32	
— — —, Hoxton, N. 1	43		
Great Marlborough Street, W. 1 *I*	.	23	
Great Maze Pond, S.E. 1	.	42	
Great New Street, E.C. 4 *II*	.	35	
Great Newport St., W.C. 2 *II*	.	27	
Great Ormond Street, W.C. 1	.	32	
Great Pearl Street, E. 1	.	48	
Great Percy Street, W.C. 1	32		
Great Peter St., S.W. 1 *IV*	.	25	
Great Portland Street, W. 1 *I*	.	24	
Great Portland St. Station, N.W. 1	.	24	
Great Prescot St., E. 1 *III*	.	47	
Great Pulteney St., W. 1 *I*	.	23	
Great Quebec Street, W. 1	.	16	
Great Queen Street, W.C. 2 *II*	.	31	
Great Russell Street, W.C. 1 *I, II*	.	28	
Great Saffron Hill, E.C. 1 *II*	.	36	
Great St. Andrew Street, W.C. 2 *II*	.	27	
Great St. Helens, E.C. 3 *III*	.	43	
Great St. Thomas Apostle, E.C. 4 *III*	.	39	
Great Scotland Yard, S.W. 1 *IV*	.	26	
Great Smith Street, S.W. 1 *IV*	.	25	
Great Stanhope St., W. 1 *IV*	.	18	
Great Suffolk Street, S.E. 1	.	37	
Great Sutton Street, E.C. 1	.	40	
Great Swan Alley, E.C. 2 *III*	.	43	
Great Titchfield St., W. 1 *I*	.	24	
Great Tower St., E.C. 3 *III*	.	42	
Great Trinity La., E.C. 4 *III*	.	39	
Great Turnstile, W.C. 1 *II*	.	32	
Great Western Rd., W. 9, 11	.	4	
Great White Lion Street, W.C. 2 *II*	.	27	
Great Winchester Street, E.C. 2 *III*	.	43	
Great Windmill St., W. 1 *I*	.	27	
Greek Street, W. 1 *I*	.	27	
Green Bank, E. 1	.	50	
Green Lanes, N. 4, 8, 16	41		
Green Park, W. 1 *IV*	.	22	
Green Street, Bethnal Green, E. 2	56		
— —, Chelsea, S.W. 3	.	.	13
— —, Grosvenor Sq., W. 1 *I*	.	19	
— —, Leicester Square, W.C. 2 *I, II*	.	26	
Greencoat Place, S.W. 1 *IV*	.	21	21
Greencoat Row, S.W. 1 *IV*	.	21	
Greencroft Gardens, N.W. 6	6		
Green Man Street, N. 1	38		
Greenwich Hospital, S.E. 10	.	.	70
Greenwich Observatory, S.E. 10	.	.	71
Greenwich Park, S.E. 10	.	.	71
Greenwich Pier, S.E. 10	.	.	66
Greenwich Road, S.E. 10	.	.	67
Greenwich Station, S.E. 10	.	.	67
Greenwich Tunnel	.	.	66
Greenwood Road, E. 8	49		
Grenade Street, E. 14	.	63	
Grenard Road, S.E. 15	.	.	43

	B	R	G
Grenville Street, W.C. 1	.	32	
Gresham College, E.C. 2 *III*	.	39	
Gresham Road, S.W. 9 142			
Gresham Street, E.C. 2 *III*	.	39	
Gresse Street, W. 1 *I*	.	28	
Greville Place, N.W. 6	7		
Greville Road, N.W. 6	7		
Greville Street, E.C. 1 *II*	.	36	
Greycoat Hospital, S.W. 1 *IV*	.	25	
Greycoat Place, S.W. 1 *IV*	.	25	
Greycoat Street, S.W. 1 *IV*	.	25	
Grey Eagle Street, E. 1	.	48	
Griffin Street, S.E. 1	.	29	
Groombridge Road, E. 9	54		
Grosvenor Cres., S.W. 1 *IV*	.	17	
Grosvenor Gns., S.W. 1 *IV*	.	17	
Grosvenor Gate, W. 1 *I*	.	18	
Grosvenor Hotel, S.W. 1 *IV*	.	21	
Grosvenor House, W. 1 *I*	.	18	
Grosvenor Mews, W. 1 *I*	.	23	
Grosvenor Park, S.E. 5	.	.	38
Grosvenor Place, S.W. 1 *IV*	.	17	
Grosvenor Rd., Highbury, N. 5	37		
— —, Westminster, S.W. 1	.	.	25
Grosvenor Square, W. 1 *I*	.	19	
Grosvenor Street, Camberwell, S.E. 5	.	.	38
— —, Commercial Rd., E. 1	.	55	
— —, Hyde Park, W. 1 *I*	.	19	
Grosvenor Terrace, S.E. 5	.	.	38
Grotrian Hall, W. 1 *I*	.	19	
Grove End Road, N.W. 8	12		
Grove Lane, S.E. 5	.	.	44
Grove Park, S.E. 5	.	.	44
Grove Road, Bow, E. 3	60		
— —, St. John's Wd., N.W. 8	12		
Grove St., Deptford, S.E. 8	.	.	57
— —, Stepney, E. 1	.	51	
Grove Vale, S.E. 22 139			
Grundy Street, E. 14	.	67	
Guards' Club, S.W. 1 *I*	.	23	
Guildford Road, E. 14	66		
Guildford Street, S.E. 1 *IV*	.	29	
Guildhall, E.C. 2 *III*	.	39	
Guildhall School of Music, E.C. 4 *II*	.	35	
Guilford Street, W.C. 1	.	32	
Guion Road, S.W. 6	.	.	4
Gun Street, E. 1	.	48	
Gundulf Street, S.E. 11	.	.	29
Gunter Grove, S.W. 10	.	.	6
Gurney Street, S.E. 17	.	.	37
Gutter Lane, E.C. 2 *III*	.	39	
Guy Street, S.E. 1	.	41	
Guy's Hospital, S.E. 1	.	42	
Gwynne Road, S.W. 11	.	.	12
Gye Street, S.E. 11	.	.	30
Haberdasher Street, N. 1	44		
Hackford Road, S.W. 9	.	.	31
Hackney Downs, E. 8 113	49		
Hackney Downs Sta., E. 8	49		
Hackney Grove, E. 8	50		
Hackney Road, E. 2	48		
Hackney Station, E. 8	49		
Hadleigh Street, E. 2	56		
Hadley Street, N.W. 1	22		
Haggerston Road, E. 8	46		
Haggerston Station, E. 8	47		
Hague Street, E. 2	52		
Haines Street, S.W. 8	.	.	23
Half Moon Crescent, N. 1	31		
Half Moon Street, W. 1 *IV*	.	22	
Halford Road, S.W. 6	.	.	2
Halidon Street, E. 9	53		
Halkin Street, S.W. 1 *IV*	.	17	
Hall Place, W. 2	.	12	
Hall Road, N.W. 8	12		
Hall Street, E.C. 1	36		
Hallam Street, W. 1 *I*	.	24	
Halliford Street, N. 1	38		
Halsey Street, S.W. 3	.	.	13
Halsmere Road, S.E. 5	.	.	35
Halton Road, N. 1	38		
Hamble Street, S.W. 6	.	.	8
Hamilton Place, W. 1 *IV*	.	18	
Hamilton Road, E. 3	60		
Hamilton Street, N.W. 1	22		
Hamilton Terrace, N.W. 8	12		
Hamish Street, S.E. 11	.	.	29
Hammersmith Road & Stations, W. 6 82			
Hammond Street, N.W. 5	21		
Hampden Street, W. 2	.	4	
Hampstead Road, N.W. 1	24		
Hampstead Sta., N.W. 3 103			
Hampstead Heath Station, N.W. 3 104			
Hampton Street, S.E. 17	.	.	37
Hamsell Street, E.C. 1 *III*	.	40	
Hanbury Road, S.W. 11	.	.	20
Hanbury Street, E. 1	.	48	
Handel Street, W.C. 1	32		
Handforth Road, S.W. 9	.	.	31
Hanover Square, W. 1 *I*	.	23	
Hanover Street, Islington, N. 1	39		
— —, Kentish Tn., N.W. 5	17		
— —, Oxford Street, W. 1 *I*	.	23	
— —, Peckham, S.E. 15	.	.	48
Hanover Terrace, N.W. 1	16		
Hans Cres., Pl., & St., S.W. 1	.	13	
Hanway Street, W. 1 *I*	.	27	
Harcourt Street, W. 1	.	16	
Harcourt Terrace, S.W. 10	.	.	6
Hardinge Street, E. 1	.	55	
Hardington Street, N.W. 8	.	12	
Hare Street, E. 2	.	48	

	B	R	G
Hare Walk, N. 1	43		
Harewood Avenue, N.W. 1		16	
Harewood Place, W. 1 *I*		23	
Harford Street, E. 1		60	
Harley Gardens, S.W. 10			10
Harley Road, N.W. 3	10		
Harley Street, Bow, E. 3	64		
— —, Cavendish Sq., W. 1 *I*		20	
Harleyford Road, S.E. 11			30
Harling Street, S.E. 5			42
Harman Street, N. 1	43		
Harmood Street, N.W. 1	22		
Harp Lane, E.C. 3 *III*		42	
Harpur St., W.C. 1 *II*		32	
Harrington Gardens, S.W. 7			5
Harrington Road, S.W. 7			9
Harrington Square, N.W. 1	23		
Harrington Street, N.W. 1	24		
Harrison Street, W.C. 1	32		
Harrod's Stores, S.W. 1		13	
Harrow Road, W. 2, 9, 10		8	
Harrow Street, N.W. 1		16	
Harrowby Street, W. 1		16	
Hart Street, Bloomsbury Sq., W.C. 1 *II*		28	
— —, Grosvenor Sq., W. 1 *I*		19	
Hartham Road, N. 7	29		
Hartington Road, S.W. 8			27
Hartland Road, Chalk Farm, N.W. 1	22		
— —, Kilburn, N.W. 6	3		
Hartley Street, E. 2	56		
Harton Street, S.E. 8			63
Harvey Road, S.E. 5			39
Harwood Road, S.W. 6			3
Hasker Street, S.W. 3			13
Haslam Place, S.E. 15			47
Hassard Street, E. 2	48		
Hastings Street, W.C. 1	28		
Hatcham Park Road, S.E. 14			55
Hatfield Street, Golden Lane, E.C. 1		40	
— —, Stamford St., S.E. 1		34	
Hatton Garden, E.C. 1 *II*		36	
Hatton Wall, E.C. 1		36	
Havelock Road, E. 9	54		
Havelock Street, N. 1	31		
Haverstock Hill, N.W. 3	13		
Haverstock Road, N.W. 5	17		
Haverstock Street, N. 1	40		
Havil Street, S.E. 5			43
Hawley Crescent, N.W. 1	22		
Hawley Road, N.W. 1	22		
Hay Hill, W. 1 *I*		22	
Haydon Square, E. 1 *III*		47	
Haydon Street, E. 1 *III*		47	
Hayles Street, S.E. 1			33
Haymarket, S.W. 1 *I*		26	
Haymarket Theatre, S.W. 1 *I*		26	
Haymerle Road, S.E. 15			46
Hayne Street, E.C. 1 *II*		40	
Hay's Lane, S.E. 1 *III*		42	
Health, Ministry of, S.W. 1 *IV*		25	
Heath Road, S.W. 8			20
Heath Street, E. 1		55	
Heaton Place, E. 15	69		
Heddon Street, W. 1 *I*		23	
Helmet Row, E.C. 1	40		
Hemingford Road, N. 1	30		
Hemming Street, E. 1		52	
Hemstal Road, N.W. 6	2		
Hemsworth Street, N. 1	43		
Heneage Street, E. 1		48	
Henley Street, S.W. 11		20	
Henniker Road, E. 15	69		
Henrietta Street, Cavendish Square, W. 1 *I*		19	
— —, Covent Garden, W.C. 2 *II*		27	
Henry St., Gray's Inn Road, W.C. 1		32	
— —, Kennington, S.E. 11		30	
— —, Old St., E.C. 1	40		
— —, St. John's Wood, N.W. 8	15		
Henshall Street, N. 1	42		
Henshaw Street, S.E. 17			37
Henstridge Villas, N.W. 8	11		
Herbert Street, N. 1	40		
Herbrand Street, W.C. 1	28	28	
Hercules Road, S.E. 1		29	
Hereford Road, W. 2		3	
Hereford Square, S.W. 7			5
Hereford Street, N.W. 1		16	
Hermes Street, N. 1	31		
Hermit Road, E. 16	124		
Hermitage Street, W. 2		12	
Herrick Street, S.W. 1			25
Herring Street, S.E. 5			42
Hersee Place, E. 2	56		
Hertford House, W. 1 *I*		20	
Hertford Road, N. 1	42		
Hertford Street, W. 1 *IV*		18	
Hessel Street, E. 1		51	
Hewlett Road, E. 3	59		
Heyford Avenue, S.W. 8			31
Heygate Street, S.E. 17			37
Hide Place, S.W. 1			25
High Holborn, W.C. 1 *II*		32	
High Road, Kilburn, N.W. 6	2		
— —, Lewisham, S.E. 4, 14			60
High St., Aldgate, E. 1 *III*		47	
— —, Battersea, S.W. 11			12
— —, Borough, S.E. 1		38	
— —, Bromley, E. 3	68		
— —, Camden Town, N.W. 1	23		
— —, Deptford, S.E. 8			63
— —, Homerton, E. 9	53		

	B	R	G
High Street, Islington, N. 1	35		
— —, Kensington, W. 8	.	5	
— —, Kingsland, E. 8	45		
— —, Lambeth, S.E. 1	.	.	29
— —, Marylebone, W. 1. *I*	.	20	
— —, Notting Hill Gate, W. 11	.	2	
— —, Peckham, S.E. 15	.	.	47
— —, Poplar, E. 14	.	66	
— —, St. Giles, W.C. 2 *I, II*	.	27	
— —, St. John's Wd., N.W. 8	11		
— —, Shadwell, E. 1	.	54	
— —, Shoreditch, E. 1	.	44	
— —, Stepney, E. 1	.	56	
— —, Stratford, E. 15	70		
— —, Wapping, E. 1	.	50	
— —, Whitechapel, E. 1 *III*	.	47	
Highbury Cres., Fields, Pl., & Ter., N. 5	33		
Highbury Grove, N. 5	37		
Highbury New Park, N. 5	37		
Highbury Station, N. 1	33		
Highbury Station Road, N. 1	34		
Highgate Road, N.W. 5	21		
Highgate Rd. Sta., N.W. 5.	106		
Hilgrove Road, N.W. 6	10		
Hill Place Street, E. 14	.	63	
Hill Road, N.W. 8	11		
Hill St., Berkeley Sq., W. 1 *I*	.	18	
— —, Finsbury, E.C. 2	.	44	
— —, Friar Street, S.E. 1	.	33	
— —, Knightsbridge, S.W. 7	.	13	
Hilldrop Cres. & Rd., N. 7	25		
Hillfield Road, N.W. 6	1		
Hillingdon Street, S.E. 17	.	.	38
Hillmarton Road, N. 7	29		
Hills Place, W. 1 *I*	.	23	
Hillsleigh Road, W. 8	.	2	
Hind Court, E.C. 4. *III*	.	35	
Hind Street, E. 14	.	63	
Hinde Street, W. 1 *I*	.	19	
Hindle Street, E. 8	45		
Hindrey Place, E. 5	49		
Hippodrome, W.C. 2 *II*	.	27	
His Majesty's Theatre, S.W. 1 *I, IV*	.	26	
Hobart Place, S.W. 1 *IV*	.	17	
Hobury Street, S.W. 10	.	.	10
Hogarth Road, S.W. 5	.	.	1
Holbein Place, S.W. 1	.	.	17
Holborn, E.C. 1 *II*	.	36	
Holborn Circus, E.C. 1 *II*	.	36	
Holborn Restaurant, W.C. 1 *II*	.	32	
Holborn Viaduct, E.C. 1 *II*	.	36	
Holborn Viaduct Station, E.C. 1 *II*	.	35	
Holcroft Road, E. 9	54		
Holden Street, S.W. 11	.	.	20

	B	R	G
Holford Square, W.C. 1	32		
Holland Grove, S.W. 9	.	.	35
Holland House, W. 8	.	1	
Holland Park, W. 11	.	2	
Holland Park Ave., W. 11	.	2	
Holland Park Road, W. 14	.	1	
Holland Road, S.W. 9	.	.	36
Holland St., Kensington, W. 8	.	2	
— —, Southwark, S.E. 1	.	34	
— —, Stockwell, S.W. 9	.	.	31
Holland Walk, W. 8	.	2	
Hollen Street, W. 1 *I*	.	27	
Holles Street, W. 1 *I*	.	23	
Hollingsworth Street, N. 7	29		
Hollington Street, S.E. 5	.	.	39
Holloway Road, N. 7, 19	33		
Holly Street, E. 8	46		
Hollybush Gardens, E. 2	52		
Hollywood Road, S.W. 10	.	.	6
Holmbrook Street, E. 9	53		
Holmes Road, N.W. 5	21		
Holms Street, E. 2	47		
Holtham Road, N.W. 8	7		
Holyoake Road, S.E. 11	.	.	33
Holy Trinity Church, Brompton, S.W. 3	.	9	
— — —, Minories, E. 1 *III*	.	47	
Holywell La. & Row, E.C. 2	.	44	
Home Office, S.W. 1 *IV*	.	26	
Home Office Industrial Museum, S.W. 1 *IV*	.	.	25
Homer Road, E. 9	58		
Homer Row & St., W. 1	.	16	
Homerton Grove, E. 9	53		
Homerton Station, E. 9	53		
Honey Lane, E.C. 2 *III*	.	39	
Honeybourne Road, N.W. 6	5		
Hon. Artillery Co., E.C. 1	.	44	
Horace Street, W. 1	.	16	
Hormead Road, W. 9	4		
Horney Lane, S.E. 1	.	45	
Hornton Street, W. 8	.	2	
Horseferry Road, S.W. 1 *IV*	.	25	25
Horseferry Branch Rd., E. 14	.	59	
Horse Guards, S.W. 1 *IV*	.	26	
Horse Guards Avenue, S.W. 1 *IV*	.	26	
Horsell Road, N. 5	33		
Horselydown Lane, S.E. 1	.	46	
Horseshoe Yard, W. 1 *I*	.	23	
Hortensia Road, S.W. 10	.	.	6
Horticultural Hall, S.W. 1	.	.	25
Horton Road, E. 8	50		
Hosier Lane, E.C. 1 *II*	.	36	
Houghton Street, W.C. 2 *II*	.	31	
Houndsditch, E. 1 *III*	.	43	
Howard Street, W.C. 2 *II*	.	31	
Howick Place, S.W. 1 *IV*	.	21	
Howie Street, S.W. 11	.	.	15

	B	R	G
Howitt Road, N.W. 3	13		
Howland Street, W. 1 *I*		24	
Howley Pl., Lambeth, S.E. 1		30	
— —, Paddington, W. 2		12	
Hows Street, E. 2	47		
Hoxton Sq. & St., N. 1	44		
Huggin Lane, E.C. 2 *III*			39
Hugh Street, S.W. 1			21
Hungerford Road, N. 7	25		
Hunter Street, W.C. 1	32		
Huntingdon Street, N. 1	30		
Huntley Street, W.C. 1			28
Hutton Road, S.E. 11			29
Hyde Lane, S.W. 11			11
Hyde Park, W. 2		14	
Hyde Park Corner, W. 1 *IV*		18	
Hyde Park Gardens, W. 2		11	
Hyde Park Gate, S.W. 7		5	
Hyde Park Sq. & St., W. 2		15	
Hyde Road, N. 1	43		
Hygiene, London School of, W.C. 1 *I*		28	
Ida Street, E. 14		67	
Idol Lane, E.C. 3 *III*		42	
Ifield Road, S.W. 10			6
Ilchester Place, W. 14		1	
Ilderton Road, S.E. 16			50
Imperial Chemical Industries, S.W. 1 *IV*		25	25
Imperial Institute, S.W. 7		9	
Imperial Institute Road, S.W. 7		9	
Imperial War Museum, S.W. 7		9	
India Office, S.W. 1 *IV*		26	
India House, W.C. 2 *II*		31	
Ingelow Road, S.W. 8			20
Ingestre Place, W. 1 *I*		23	
Ingleton Street, S.W. 9			32
Inglewood Road, N.W. 6	1		
Ingrave Street, S.W. 11			12
Inkerman Road, N.W. 5	21		
Inner Circle, N.W. 1	20		
Inner Temple, E.C. 4 *II*		35	
Inverness Gardens, W. 8		6	
Inverness Terrace, W. 2		7	
Inville Road, S.E. 17			42
Ion Square, E. 2	48		
Ironmonger Lane, E.C. 2 *III*		39	
Ironmonger Row, E.C. 1	40		
Ironmongers' Hall, E.C. 1 *III*		40	
Isle of Dogs, E. 14		61	65
Islip Street, N.W. 5	21		
Iverna Gardens, W. 8		1	
Iverson Road, N.W. 6	1		
Ivy Lane, Hoxton, N. 1	43		
— —, Newgate St., E.C. 4 *III*		39	
Ivy Street, N. 1	43		
Ixworth Place, S.W. 3			13
Jacob Street, S.E. 1		45	
Jamaica Road, S.E. 16		45	
Jamaica Street, E. 1		55	
James St., Bethnal Gn., E. 2	56		
— —, Camden Town, N.W. 1	22		
— —, Covent Gdn., W.C. 2 *II*		31	
— —, Oxford Street, W. 1 *I*		19	
— —, Paddington, W. 2		11	
Jardin Street, S.E. 5			42
Jeffreys Road, S.W. 4			28
Jeffreys Street, N.W. 1	22		
Jeremiah Street, E. 14		67	
Jermyn St., S.W. 1 *I, IV*		22	
Jerningham Road, S.E. 14			60
Jersey Street, E. 2		52	
Jervis Road, S.W. 6			2
Jewel Tower, S.W. 1 *IV*		25	
Jewin Cres. & St., E.C. 1		40	
Jewry Street, E.C. 3 *III*		47	
Jocelyn Street, S.E. 15			47
Jockey's Fields, W.C. 1 *II*		32	
John St., Adelphi, W.C. 2 *II*		30	
— —, Bedford Row, W.C. 1 *II*		32	
— —, Berkeley Sq., W. 1 *I*		18	
— —, Minories, E.C. 3 *III*		47	
John Campbell Rd., N. 16	45		
Johnson Street, Seymour St., N.W. 1	27		
— —, Stepney, E. 1		55	
Johnson's Court, E.C. 4 *III*		35	
Joiner Street, S.E. 1		42	
Jonathan Street, S.E. 11			29
Jubilee Place, S.W. 3			13
Jubilee Street, E. 1		55	
Judd Street, W.C. 1	28		
Junction Road Sta., N. 19	106		
Junior Athenæum Club, W. 1 *IV*		18	
Junior Carlton Club, S.W. 1 *IV*		26	
Junior Constitutional Club, W. 1 *IV*		22	
Junior United Service Club, S.W. 1 *I*		26	
Juxon Street, S.E. 11			29
Kambala Road, S.W. 11			12
Kassala Road, S.W. 11			15
Kay Road, S.W. 9			32
Kean Street, W.C. 2 *II*		31	
Keeley Street, W.C. 2 *II*		31	
Keeton's Road, S.E. 16			49
Kelly Street, N.W. 1	22		
Kelvedon Road, S.W. 6			3
Kemble Street, W.C. 2 *II*		31	
Kempsford Gardens, S.W. 5			1
Kempsford Road, S.E. 11			33

	B	R	G
Kempshead Road, S.E. 5 .	.	.	42
Kenbury Street, S.E. 5 . .	.	.	40
Kenchester Street, S.W. 8 .	.	.	27
Kender Street, S.E. 14 . .	.	.	55
Kenilworth Road, E. 3 . .	59		
Kenmure Road, E. 8 . . .	49		
Kennet Road, W. 9 . . .	4		
Kennington Oval, S.E. 11 .	.	.	30
Kennington Park, S.E. 11 .	.	.	34
Kennington Pk. Pl., S.E. 11	.	.	34
Kennington Pk. Rd., S.E. 11	.	.	34
Kennington Rd., S.E. 1, 11	.	33	33
Kennington Station, S.E. 11	.	.	33
Kennington Terrace, S.E. 11	.	.	34
Kenrick Place, W. 1 . . *I*	.	20	
Kensal Green Cemetery, W. 10 77			
Kensal Rise Station, N.W. 10 76			
Kensington Court, W. 8 .	.	5	
Kensington Gardens, W. 2, 8	.	10	
Kensington Gns. Sq., W. 2	.	7	
Kensington Gate, W. 8 . .	.	5	
Kensington High St., W. 8	.	5	
Kensington High St. Station, W. 8	.	5	
Kensington Palace, W. 8 .	.	6	
Kensington Palace Gardens, W. 8	.	6	
Kensington Pk. Gns., W. 11	.	3	
Kensington Park Rd., W. 11	.	3	
Kensington Place, W. 8 .	.	2	
Kensington Road, S.W. 7, W. 8	.	9	
Kensington Square, W. 8 .	.	5	
Kentish Town Rd., N.W. 1, 5	22		
Kentish Town Stations, N.W. 5	21		
Kenton Street, W.C. 1 . .	28		
Kenway Road, S.W. 5 . .	.	.	1
Keppel Street, W.C. 1 *I*, *II*	.	28	
Kerbela Street, E. 2 . . .	48	48	
Kerbey Street, E. 14 . . .	.	67	
Kerrison Road, S.W. 11 . .	.	.	16
Keyworth Street, S.E. 1. .	.	33	
Khyber Road, S.W. 11 . .	.	.	12
Kilburn Grange, N.W. 6. .	2		
Kilburn High Road, N.W. 6	2		
Kilburn Park Road, N.W. 6	4		
Kilburn Park Sta., N.W. 6	3		
Kilburn Priory, N.W. 6 . .	7		
Kilburn Station, N.W. 6 .	7		
Kilburn & Brondesbury Station, N.W. 6	1		
Kildare Gardens, W. 2 . .	.	3	
Kildare Terrace, W. 2 . .	.	7	
Kilkie Street, S.W. 6 . .	.	.	8
Killowen Road, E. 9 . . .	55		
Killyon Road, S.W. 8 . .	.	.	24

	B	R	G
Kinburn Street, S.E. 16 . .	.	53	
Kimberley Road, S.W. 9 .	.	.	32
King Square, E.C. 1 . . .	40		
King St., Baker St., W. 1 *I*	.	20	
— —, Cale Street, S.W. 3 .	.	.	13
— —, Camden Tn., N.W. 1	23		
— —, Cheapside, E.C. 2 *III*	.	39	
— —, Covent Gdn., W.C. 2 . . . . . *II*	.	27	
— —, Kensington, W. 8 .	.	5	
— —, Poplar, E. 14 . . .	.	62	
— —, St. James's, S.W. 1 *IV*	.	22	
— —, Snow Hill, E.C. 1. *II*	.	36	
King Charles St., S.W. 1 *IV*	.	25	
King Edward Street, Lambeth, S.E. 1	.	33	
— — —, Newgate Street, E.C. 1 . . . . . . *III*	.	39	
King Edward's Road, E. 9	55		
King George Street, S.E. 10	.	.	67
King Henry Street, N. 16 .	41		
King Henry's Road, N.W. 3	14		
King Henry's Walk, N. 1 .	41		
King James Street, S.E. 1 .	.	33	
Kinglake Street, S.E. 17 .	.	.	42
Kingly Street, W. 1 . . *I*	.	23	
King's Bench Walk, E.C. 4 *II*	.	35	
King's College, W.C. 2 . *II*	.	31	
King's College Hospital, S.E. 5	.	.	40
King's College of Household & Social Science, W. 8 .	.	2	
King's Cross Road, W.C. 1	32		
King's Cross Station, N. 1 .	31		
King's Place, W. 1 . . *I*	.	20	
King's Road, Camden Town, N.W. 1	22		
— —, Chelsea, S.W. 3, 6, 10	.	.	10
— —, Peckham, S.E. 15 .	.	.	51
Kingsbury Road, N. 1 . .	41		
Kingscote Street, E.C. 4 . *II*	.	35	
Kingsgate Road, N.W. 6 .	2		
Kingsland High St., E. 8 .	45		
Kingsland Road, E. 2, 8 .	44		
Kingston Street, S.E. 17 .	.	.	37
Kingsway, W.C. 2 . . *II*	.	31	
Kingsway Hall, W.C. 2 . *II*	.	31	
Kingsway Theatre, W.C. 2 *II*	.	31	
King William St., City, E.C. 4 *III*	.	43	
— — —, Greenwich, S.E. 10	.	.	71
— — —, Strand, W.C. 2. *II*	.	26	
Kinnerton Street, S.W. 1 .	.	17	
Kipling Street, S.E. 1 . .	.	41	
Kirby Street, E.C. 1 . . *II*	.	36	
Kitto Road, S.E. 14 . . .	.	.	56
Knapp Road, E. 3	.	64	
Knatchbull Road, S.E. 5 .	.	.	36

	B	R	G
Knightrider St., E.C. 4 *II, III*	.	39	
Knightsbridge, S.W. 1, 7	.	13	
Knowle Road, S.W. 9	.	.	32
Knowsley Road, S.W. 11	.	.	1
Knox Street, W. 1	.	16	
Laburnum Street, E. 2	47		
Lacey Street, E. 3	64		
Ladbroke Gardens, W. 11	.	3	
Ladbroke Grove, W. 11, 10	.	2	
Ladbroke Road, W. 11	.	2	
Ladbroke Square, W. 11	.	3	
Ladies' Mile, W. 1	.	14	
Lady Margaret Road, N.W. 5, N. 19	21		
Lafone Street, S.E. 1	.	45	
Lamb Lane, E. 8	50		
Lambeth Bridge *IV*	.	.	25
Lambeth Palace, S.E. 1 *IV*	.	29	
Lambeth Palace Road, S.E. 1 *IV*	.	29	
Lambeth Road, S.E. 1 *IV*	.	33	29
Lambeth Street, E. 1	.	47	
Lambeth Walk, S.E. 11	.	.	29
Lambolle Road, N.W. 3	13		
Lamb's Conduit St., W.C. 1	.	32	
Lammas Road, E. 9	54		
Lamont Road, S.W. 10	.	.	10
Lamprell Street, E. 3	63		
Lanark Villas, W. 9	12		
Lancaster Gate, W. 2	.	7	
Lancaster Rd., Hampstead, N.W. 3	9		
— —, Notting Hill, W. 11	.	4	
Lancaster St., Bayswater, W. 2	.	11	
— —, Blackfriars Road, S.E. 1	.	33	
Lancelot Place, S.W. 7	.	13	
Lancing Street, N.W. 1	28		
Landor Road, S.W. 9	.	.	32
Landseer Street, S.W. 11	.	.	19
Langford Place, N.W. 8	11		
Langham Hotel, W. 1 *I*	.	24	
Langham Pl. & St., W. 1 *I*	.	24	
Langley Street, W.C. 2 *II*	.	27	
Langton Road, S.W. 9	.	.	35
Langton Street, S.W. 10	.	.	10
Lansdowne House, W. 1 *I*	.	22	
Lansdowne Place, W.C. 1	.	32	
Lansdowne Rd., Hackney, E. 8	50		
— —, S. Lambeth Rd., S.W. 8	.	.	27
Lant Street, S.E. 1	.	37	
Larcom Street, S.E. 17	.	.	37
Lark Row, E. 2	55		
Larkhall Lane, S.W. 4	.	.	28
Larkhall Rise, S.W. 4	.	.	24
Larnaca Street, S.E. 1	.	45	
Lassell Street, S.E. 10	.	.	70

	B	R	G
Latchmere Grove, S.W. 11	.	.	16
Latchmere Road, S.W. 11	.	.	16
Latimer Road, W. 10, 11. 79			
Latona Road, S.E. 15	.	.	46
Laud Street, S.E. 11	.	.	30
Lauderdale Road, W. 9	8		
Launceston Place, W. 8	.	5	
Laurel Street, E. 8	46		
Laurence Pountney Lane, E.C. 4 *III*	.	43	
Lauriston Road, E. 9	54		
Lausanne Road, S.E. 15	.	.	56
Lavender Grove, E. 8	46		
Lavender Road, S.W. 11	.	.	12
Lavington Street, S.E. 1	.	38	
Law Society, W.C. 2 *II*	.	35	
Lawford Road, N.W. 5	21		
Lawn Road, N.W. 3	13		
Lawrence Lane, E.C. 2 *III*	.	39	
Lawrence St., Cheyne Walk, S.W. 3	.	.	10
— —, St. Giles, W.C. 2 *I, II*	.	27	
Lawson Street, S.E. 1	.	37	
Layard Road, S.E. 16	.	.	49
Laycock Street, N. 1	34		
Laystall Street, E.C. 1	.	36	
Lea Bridge Road, E. 5, 10, 17 . 114			
Leadenhall Market, E.C. 3 *III*	.	43	
Leadenhall St., E.C. 3 *III*	.	43	
Leake Street, S.E. 1	.	29	
Leamington Rd. Villas, W. 11	.	4	
Leamouth Road, E. 14	.	71	
Leather Lane, E.C. 1 *II*	.	36	
Leatherdale St., E. 2	56		
Lebanon Street, S.E. 17	.	.	42
Leconfield Road, N. 5	41		
Ledbury Road, W. 11	.	3	
Lee Road, S.E. 3 . 132			
Lee Street, E. 8	47		
Leeke Street, W.C. 1	32		
Lefevre Road, E. 3	63		
Leicester Place, W.C. 2 *I*	.	27	
Leicester Square, W.C. 2 *I*	.	27	
Leicester Street, W.C. 2 *I*	.	27	
Leigh Street, W.C. 1	28		
Leighton Crescent, N.W. 5	25		
Leighton Grove, N.W. 5	25		
Leighton House, W. 14	.	1	
Leighton Road, N.W. 5	21		
Leinster Gardens, W. 2	.	7	
Leinster Road, N.W. 6	4		
Leinster Sq., St., & Ter., W. 2		7	
Leman Street, E. 1 *III*	.	47	
Lennox Gardens, S.W. 1	.	13	13
Lenthall Road, E. 8	46		
Leonard Street, E.C. 2	44		
Leopold Street, S.E. 11	.	.	30

	B	R	G
Leroy Street, S.E. 1	.	.	41
Lesly Street, N. 7	29		
Lessada Street, E. 3	60		
Lethbridge Road, S.E. 13	.	.	68
Lettsom Street, S.E. 5	.	.	44
Lever Street, E.C. 1	40		
Leverton Street, N.W. 5	21		
Lewis Street, N.W. 1	22		
Lewisham High Road, S.E. 4, 14	.	.	60
Lewisham Junction, S.E. 13 134			
Lewisham Road, S.E. 13	.	.	68
Lewisham Street, S.W. 1 *IV*	.	25	
Lexham Gardens, W. 8	.	1	1
Lexington Street, W. 1 *I*	.	23	
Leyden St., E. 1 *III*	.	48	
Leylang Road, S.E. 14	.	.	55
Leyton Road, E. 15	69		
Leyton Square, S.E. 15	.	.	46
Leytonstone Rd., E. 15. 120			
Liardet Street, S.E. 14	.	.	59
Libra Road, E. 3	63		
Lichfield Road, E. 3	60		
Lilford Road, S.E. 5	.	.	36
Lillie Road, S.W. 6	.	.	2
Lillington Street, S.W. 1	.	.	21
Lime Street, E.C. 3 *III*	.	43	
Lime St. Square, E.C. 3 *III*	.	43	
Limehouse Causeway, E. 14	.	62	
Limerston Street, S.W. 10	.	.	10
Lincoln Street, E. 3	64		
Lincoln's Inn, W.C. 2 *II*	.	31	
Lincoln's Inn Fields, W.C. 2 *II*	.	31	
Linden Gardens, W. 2	.	3	
Linden Grove, S.E. 15 138			
Lindfield Gardens, N.W. 3	5		
Lindrop Street, S.W. 6	.	.	8
Lindsey Street, E.C. 1 *II*	.	40	
Linford Street, S.W. 8	.	.	23
Lingham Street, S.W. 9	.	.	32
Linsey Street, S.E. 16	.	.	45
Linton Street, N. 1	39		
Lion Street, S.E. 17	.	.	37
Lisford Street, S.E. 15	.	.	47
Lisle Street, W.C. 2 *I*	.	27	
Lisson Grove & Street, N.W. 1	.	16	
Lister Institute, S.W. 1	.	.	18
Litcham Street, N.W. 5	17		
Litchfield Street, W.C. 2 *I*	.	27	
Lithos Road, N.W. 3	5		
Little Albany St., N.W. 1	24		
Little Alie Street, E. 1 *III*	.	47	
Little Argyll Street, W. 1 *I*	.	23	
Little Britain, E.C. 1 *II, III*	.	39	
Little Cadogan Place, S.W. 1	.	17	17
Little Camden St., N.W. 1	23		
Little Chapel Street, W. 1 *I*	.	27	
Little College St., S.W. 1 *IV*	.	25	
Little Dean Street, W. 1 *I*	.	27	
Little Dean's Yard, S.W. 1 *IV*	.	25	
Little Denmark Street, W.C. 2 *I, II*	.	27	
Little Earl St., W.C. 2 *II*	.	27	
Little Goodge Street, W. 1 *I*	.	24	
Little James Street, W.C. 1	.	32	
Little Marlborough Street, W. 1 *I*	.	23	
Little New Street, E.C. 4 *II*	.	35	
Little Newport St., W.C. 2 *I*	.	27	
Little Northampton Street, E.C. 1	36		
Little Portland St., W. 1 *I*	.	24	
Little Pulteney St., W. 1 *I*	.	27	
Little Russell St., W.C. 1 *II*	.	28	
Little Saffron Hill, E.C. 1	.	36	
Little St. Andrew Street, W.C. 2 *II*	.	27	
Little St. James's Street, S.W. 1 *IV*	.	22	
Little Somerset St., E. 1 *III*	.	47	
Little Stanhope St., W 1 *IV*	.	32	
Little Sutton St., E.C. 1	.	40	
Little Theatre, W.C. 2 *II*	.	30	
Little Titchfield St., W. 1 *I*	.	24	
Little White Lion Street, W.C. 2 *II*	.	27	
Little Winchester Street, E.C. 2 *III*	.	43	
Livermere Road, E. 8	46		
Liverpool Road, N. 1, 7	34		
Liverpool Street, Argyle Sq., W.C. 1	32		
— —, Bishopsgate, E.C. 2 *III*	.	44	
— —, Walworth, S.E. 17	.	.	38
Liverpool St. Sta., E.C. 2 *III*	.	44	
Livonia Street, W. 1 *I*	.	23	
Lizard Street, E.C. 1	40		
Lloyd Square, W.C. 1	36		
Lloyd's, E.C. 3 *III*	.	43	
Lloyd's Avenue, E.C. 3 *III*	.	43	
Lloyd's Register, E.C. 3 *III*	.	43	
Lloyd's Row, E.C. 1	36		
Loampit Hill, S.E. 13	.	.	64
Loanda Street, E. 8	47		
Lock Hospital, W. 2	.	4	
Locksley Street, E. 14	.	59	
Loddiges Road, E. 9	54		
Lodge Place, N.W. 8	12		
Lodge Road, N.W. 8	16		
Loftie Street, S.E. 16	.	49	
Lofting Road, N. 1	34		
Logan Place, W. 8	.	.	1
Lolesworth Street, E. 1 *III*	.	48	
Lollard Street, S.E. 11	.	.	29
Lombard Court, E.C. 3 *III*	.	43	
Lombard Lane, E.C. 4 *II*	.	35	

	B	R	G
Lombard Road, S.W. 11	.	.	12
Lombard St., City, E.C. 3 *III*	.	43	
— —, Southwark, S.E. 1	.	37	
Lomond Grove, S.E. 5	.	.	39
Loncroft Road, S.E. 5	.	.	42
London Bridge *III*	.	42	
London Bridge Station, S.E. 1 *III*	.	42	
London Central Markets, E.C. 1 *II*	.	36	
London Commercial Sale Rooms, E.C. 3 *III*	.	43	
London Docks, E. 1	.	50	
London Fever Hospital, N. 1	35		
London Fields, E. 8	50		
London Fields Station, E. 8	50		
London Hospital, E. 1	.	52	
London Lane, E. 8	50		
London Library, S.W. 1 *IV*	.	22	
London Museum, S.W. 1 *IV*	.	22	
London Sessions House, S.E. 1	.	37	
London Road, S.E. 1	.	33	
London Street, Fenchurch St., E.C. 3 *III*	.	42	
— —, Greenwich, S.E. 10	.	.	67
— —, Paddington, W. 2	.	11	
London Wall, E.C. 2 *III*	.	40	
Long Acre, W.C. 2 *II*	.	27	
Long Lane, Bermondsey, S.E. 1	.	41	
— —, Smithfield, E.C. 1 *II*	.	40	
Long Street, E. 2	48		
Longfellow Road, E. 3	60		
Longford St., N.W. 1	24		
Longley Street, S.E. 1	.	.	45
Longnor Road, E. 1	60		
Longridge Road, S.W. 5	.	.	1
Lonsdale Road, Kilburn, N.W. 6	3		
— —, Notting Hill, W. 11	.	3	
Lonsdale Square, N. 1	34		
Lord's Cricket Ground, N.W. 8	12		
Lorn Road, S.W. 9	.	.	32
Lorrimore Road, S.E. 17	.	.	38
Lorrimore Square, S.E. 17	.	.	34
Lorrimore Street, S.E. 17	.	.	38
Lost Property Office, S.E. 1	.	.	29
Lothbury, E.C. 2 *III*	.	39	
Lothian Road, S.W. 9	.	.	35
Lots Road, S.W. 10	.	.	7
Loudoun Road, N.W. 8	11		
Loughborough Junction, S.W. 9	.	.	36
Loughborough Road, S.W. 9	.	.	36
Loughborough Street, S.E. 11	.	.	30
Love Lane, Monument St., E.C. 3 *III*	.	42	

	B	R	G
Love Lane, Wood St., E.C. 2 *III*	.	39	
Lovegrove Street, S.E. 1	.	.	46
Loveridge Road, N.W. 6	1		
Lower Belgrave Street, S.W. 1 *IV*	.	17	
Lower Berkeley St., W. 1 *I*	.	19	
Lower Chapman St., E. 1	.	51	
Lower Clapton Road, E. 5	53		
Lower Grosvenor Place, S.W. 1 *IV*	.	21	
Lower James Street, W. 1 *I*	.	23	
Lower John Street, W. 1 *I*	.	23	
Lower Kennington Lane, S.E. 11	.	.	33
Lower Marsh, S.E. 1	.	29	
Lower Porchester St., W. 2	.	15	
Lower Road, S.E. 8, 16	.	53	53
Lower Sloane Street, S.W. 1	.	.	17
Lower Thames Street, E.C. 3 *III*	.	42	
Lower William St., N.W. 8	15		
Lowndes Square, S.W. 1	.	17	
Lowndes Street, S.W. 1	.	17	
Lowth Road, S.E. 5	.	.	40
Luard Street, N. 1	31		
Lucas Road, S.E. 17	.	.	34
Lucas Street, Commercial Road East, E. 1	.	55	
— —, Deptford, S.E. 8	.	.	64
Lucey Road, S.E. 16	.	.	45
Ludgate Circus, E.C. 4 *II*	.	35	
Ludgate Hill, E.C. 4 *II*	.	35	
Luke Street, E.C. 2	.	44	
Lumley Street, W. 1 *I*	.	19	
Lupus Street, S.W. 1	.	.	22
Lurline Gardens, S.W. 11	.	.	19
Lyal Road, E. 3	60		
Lyall Street, S.W. 1	.	17	17
Lyceum Theatre, W.C. 2 *II*	.	31	
Lydford Road, W. 9	4		
Lyme Street, N.W. 1	22		
Lymington Road, N.W. 6	5		
Lyndhurst Gardens, N.W. 3	9		
Lyndhurst Grove, S.E. 15	.	.	44
Lyndhurst Road, Hampstead, N.W. 3	9		
— —, Peckham, S.E. 15	.	.	48
Lynedoch Street, N. 1	43		
Lynton Road, S.E. 1	.	.	45
Lyon Street, N. 1	30		
Lyric Theatre, W. 1 *I*	.	27	
Lyte Street, E. 2	51		
Macclesfield Street, City Road, E.C. 1	40		
— —, Gerrard St., W. 1 *I*	.	27	
Macduff Road, S.W. 11	.	.	19

	B	R	G
Macklin Street, W.C. 2 *II*	.	31	
Maddox Street, W. 1 *I*	.	23	
Madrid Place, S.W. 8	.	.	31
Magdalen Street, S.E. 1	.	42	
Maida Hill West, W. 2	.	12	
Maida Vale, W. 9	8		
Maida Vale Station, W. 9	8		
Maiden Lane, Covent Garden, W.C. 2 *II*	.	31	
— —, Garlick Hill, E.C. 4 *III*	.	39	
Maiden Lane Station, N. 7	26		
Maidenhead Ct., E.C. 1 *III*	.	40	
Maidenstone Hill, S.E. 10	.	.	67
Maidstone Street, E. 2	47		
Maitland Pk. Rd., N.W. 3	17		
Maitland Pk. Villas, N.W. 3	17		
Malden Crescent, N.W. 1	18		
Malden Road, N.W. 5	17		
Mall, The, Kensington, W. 8	.	2	
—, St. James's, S.W. 1 *IV*	.	26	
Malmesbury Road, E. 3	64		
Malt Street, S.E. 1	.	.	46
Malta Street, E.C. 1	36		
Maltby Street, S.E. 1	.	45	
Malvern Rd., Dalston, E. 8	46		
— —, Kilburn, N.W. 6	4		
Manchester Road, E. 14	.	65	69
Manchester Square, W. 1 *I*	.	19	
Manchester St., Argyle Sq., W.C. 1	32		
— —, Marylebone, W. 1 *I*	.	20	
Mandeville Place, W. 1 *I*	.	19	
Manette Street, W. 1 *I*	.	27	
Mann Street, S.E. 17	.	.	42
Manor Grove, S.E. 15	.	.	50
Manor Place, Hackney, E. 8	49		
— —, Walworth, S.E. 17	.	.	34
Manor Road, E. 16, 15. 122			
Manor Street, S.W. 3	.	.	14
Manresa Road, S.W. 3	.	.	10
Mansell Street, E. 1 *III*	.	47	
Mansfield Road, N.W. 3. 105			
Mansfield Street, Kingsland Road, E. 2	47		
— —, Portland Pl., W. 1 *I*	.	24	
Mansford St., E. 2	52		
Mansion House, E.C. 4 *III*	.	39	
Mansion House Place, E.C. 4 *III*	.	39	
Mansion House Station, E.C. 4 *III*	.	39	
Mantell Road, N. 1	35		
Mape Street, E. 2	52		
Maple Street, W. 1	.	24	
Mapledene Road, E. 8	46		
Maplin Street, E. 3	60		
Marble Arch, W. 1 *I*	.	19	
Marchmont St., W.C. 1	28	28	
Marcia Road, S.E. 1	.	.	41
Marconi House, W.C. 2 *II*	.	31	
Marcus Samuel St., E. 1 *III*	.	47	
Mare Street, E. 8	50		
Maresfield Gardens, N.W. 3	9		
Margaret Street, Cavendish Square, W. 1. *I*	.	23	
— —, Wilmington Sq., W.C. 1	36		
Margaretta Terrace, S.W. 3	.	.	14
Maria Street, E. 2	47		
Marigold Street, S.E. 16	.	49	
Marine Engineers, Institute of, E. 1 *III*		47	
Mark Lane, E.C. 3 *III*	.	43	
Mark Lane Sta., E.C. 3 *III*	.	42	
Mark Street, E.C. 2	.	44	
Market Road, N. 7	29		
Market Street, Bermondsey, S.E. 1	.	41	
— —, Holloway, N. 7	30		
— —, Jermyn St., S.W. 1 *I*	.	26	
— —, Paddington, W. 2	.	12	
Markham Square, S.W. 3	.	.	13
Markham Street, S.W. 3	.	.	13
Marlborough Gate, S.W. 1 *IV*	.	22	
Marlborough Hill, N.W. 8	11		
Marlborough Ho., S.W. 1 *IV*	.	22	
Marlborough House Chapel, S.W. 1 *IV*	.	22	
Marlborough Place, N.W. 8	7		
Marlborough Road, Dalston, E. 8	47		
— —, Old Kent Rd., S.E. 1	.	.	46
— —, St. John's Wd., N.W. 8	11		
Marlborough Rd. Sta., N.W. 8	11		
Marloes Road, W. 8	.	5	5
Marmont Road, S.E. 15	.	.	47
Maroon Street, E. 14	.	59	
Marquess Road, N. 1	38		
Marquis Road, N.W. 1	26		
Marsden Street, N.W. 5	17		
Marshall Street, Golden Sq., W. 1 *I*	.	23	
— —, Southwark, S.E. 1	.	33	
Marshalsea Road, S.E. 1	.	37	
Marsham St., S.W. 1. *IV*	.	25	
Martin Lane, E.C. 4 *III*	.	43	
Mary Street, N. 1	39		
Maryland Point Sta., E. 15. 120			
Marylands Road, W. 9	8	4	
Marylebone Lane, W. 1 *I*	.	19	
Marylebone Road, N.W. 1	.	16	
Marylebone Station, N.W. 1	.	16	
Marylebone Street, W. 1 *I*	.	20	
Mason Street, S.E. 17	.	.	41
Mason's Avenue, E.C. 2 *III*	.	39	
Matilda St., Barnsbury, N. 1	31		
— —, Bethnal Green, E. 2	52		

	B	R	G
Matthew Parker Street, S.W. 1 *IV*	.	25	
Matthias Road, N. 16	41		
Maude Road, S.E. 5	.	.	44
Mawbey Street, S.E. 1	.	.	27
Maxwell Road, S.W. 6	.	.	7
May Fair Hotel, W. 1 *I, IV*	.	22	
Mayfair Place, W. 1 *IV*	.	22	
Mayfield Road, E. 8	46		
Mayflower Road, S.W. 9	.	.	28
Maygrove Road, N.W. 6	1		
Maynard Road, S.E. 16	.	.	53
Mayville Street, N. 16	41		
Maze Hill Station, S.E. 10	.	.	70
Maze Pond, S.E. 1	.	42	
Meadow Road, S.W. 8	.	.	30
Meard's Street, W. 1 *I*	.	27	
Meat Market, E.C. 1 *II*	.	36	
Mecklenburgh Sq., W.C. 1	32		
Medburn Street, N.W. 1	27		
Median Road, E. 5	53		
Medland Street, E. 14	.	59	
Medway Road, E. 3	60		
Medway Street, S.W. 1 *IV*	.	.	25
Meeting House Lane, S.E. 15	.	.	51
Melbourne Place, W.C. 2 *II*	.	31	
Melbourne Square, S.W. 9	.	.	36
Melbury Road, W. 14	.	1	
Melon Road, S.E. 15	.	.	47
Melton Street, N.W. 1	28		
Menotti Street, E. 2	52		
Mercer Street, W.C. 2 *II*	.	27	
Mercers' School, E.C. 4 *II*	.	36	
Meredith Street, E.C. 1	36		
Merrow Street, S.E. 17	.	.	38
Messina Avenue, N.W. 6	2		
Methley Street, S.E. 11	.	.	34
Metropole, Hotel, W.C. 2 *IV*	.	26	
Metropolitan Asylums Board, E.C. 4 *II*	.	35	
Metropolitan Cattle Market, N. 7	29		
Meymott Street, S.E. 1	.	34	
Middle Temple La., E.C. 4 *II*	.	35	
Middlesex Guildhall, S.W. 1 *IV*	.	25	
Middlesex Hospital, W. 1 *I*	.	24	
Middlesex Street, E. 1 *III*	.	47	
Middleton Rd., Dalston, E. 8	46		
— —, Holloway, N. 7	25		
Midland Road, N.W. 1	28		
Milcote Street, S.E. 1	.	33	
Mildmay Grove, Park, Road, & Street, N. 1	41		
Mildmay Park Station, N. 1	41		
Mile End Road, E. 1, 3	60	56	
Mile End Station, E. 3	60		
Miles Lane, E.C. 4 *III*	.	42	
Miles Street, S.W. 8	.	.	26
Milford Lane, W.C. 2. *II*	.	31	
Milk Street, E.C. 2 *III*	.	39	
Milkwood Road, S.E. 24. 142			
Mill Hill Place, W. 1 *I*	.	19	
Mill Lane, N.W. 6	1		
Mill Row, N. 1	43		
Mill St., Dockhead, S.E. 1	.	45	
— —, Conduit St., W. 1 *I*	.	23	
Millard Road, N. 16	41		
Millbank, S.W. 1 *IV*	.	25	25
Millman Street, W.C. 1	.	32	
Millwall, E. 14	.	61	
Millwall Dock, E. 14	.	65	65
Milman's Street, S.W. 10	.	.	10
Milner Square, N. 1	34		
Milner St., Chelsea, S.W. 3	.	.	13
— —, Islington, N. 1	34		
Milton Road, E. 3	59		
Milton Street, E.C. 2 *III*	.	40	
Milton Court Road, S.E. 14	.	.	59
Mina Road, S.E. 17	.	.	42
Mincing Lane, E.C. 3 *III*	.	43	
Minerva Street, E. 2	52		
Minories, E. 1 *III*	.	47	
Mint Street, S.E. 1	.	37	
Mintern Street, N. 1	43		
Minto Street, S.E. 1	.	41	
Mitchell Street, E.C. 1	40		
Mitre Court, E.C. 1 *III*	.	39	
Mitre Street, E.C. 3 *III*	.	43	
Modbury Street, N.W. 5	17		
Molyneux Street, W. 1	.	16	
Monck Street, S.W. 1 *IV*	.	25	25
Moneyer Street, N. 1	44		
Monier Road, E. 3	62		
Monkton Street, S.E. 11	.	.	33
Monkwell Street, E.C. 2 *III*	.	40	
Monmouth Road, W. 2	.	7	
Monnow Road, S.E. 1	.	.	45
Montagu House, S.W. 1 *IV*	.	26	
Montagu Pl. & Sq., W. 1 *I*	.	16	
Montagu Street, W. 1 *I*	.	19	
Montague Close, S.E. 1 *III*	.	38	
Montague Place, W.C. 1 *I, II*	.	28	
Montague Road, E. 8	45		
Montague Street, W.C. 1 *II*	.	28	
Monteith Road, E. 3	59		
Montford Place, S.E. 11	.	.	30
Montpelier Road, N.W. 5	21		
Montpelier Row & Square, S.W. 7	.	13	
Montpelier Street, Knightsbridge, S.W. 7	.	13	
— —, Walworth, S.E. 17	.	.	38
Monument, The, E.C. 3 *III*	.	43	
Monument Sta., E.C. 3 *III*	.	43	
Monument Street, E.C. 3 *III*	.	43	
Moody Street, E. 1	56		
Moor Lane, E.C. 2 *III*	.	40	

	B	R	G
Moor Street, W. 1 *I*	.	27	
Moore Street, S.W. 3	.	.	13
Moore Park Road, S.W. 6	.	.	7
Moorfields, E.C. 2 *III*	.	44	
Moorgate, E.C. 2 *III*	.	39	
Moorgate Sta., E.C. 2 *III*	.	40	
Morden Hill, S.E. 13	.	.	68
Morecambe Street, S.E. 17	.	.	37
Moreland Street, E.C. 1	40		
Moreton Place, S.W. 1	.	.	21
Moreton Street, S.W. 1	.	.	21
Moreton Terrace, S.W. 1	.	.	21
Morgan Street, E. 3	60		
Morgan's Lane, S.E. 1 *III*	.	42	
Morning Lane, E. 9	53		
Mornington Crescent, N.W. 1	23		
Mornington Rd., Bow, E. 3	64		
— —, Regent's Park, N.W. 1	23		
Morpeth Road, E. 9	55		
Morpeth Street, E. 2	56		
Morpeth Terrace, S.W. 1 *IV*	.	21	21
Morris Road, E. 14	.	68	
Morshead Road, W. 9	8		
Mortimer Crescent, N.W. 6	7		
Mortimer Place, N.W. 6	7		
Mortimer Road, N. 1	42		
Mortimer Street, W. 1 *I*	.	24	
Morton Road, N. 1	38		
Morville Street, E. 3	64		
Morwell Street, W.C. 1 *I*	.	28	
Moscow Road, W. 2	.	7	
Mossford Street, E. 3	.	60	
Mostyn Road, Bow, E. 3	64		
— —, Brixton Road, S.W. 9	.	.	36
Motcomb Street, S.W. 1	.	17	
Mount Pleasant, E.C. 1	36	36	
Mount St., Bethnal Gn., E. 2	48		
— —, Grosvenor Sq., W. 1 *I*	.	18	
Mountford Road, E. 8	45		
Mowlem Street, E. 2	51		
Munster Square, N.W. 1	24		
Munton Road, S.E. 17	.	.	37
Muriel Street, N. 1	31		
Murray Street, Camden Sq., N.W. 1	26		
— —, Hoxton, N. 1	40		
Museum Street, W.C. 1 *II*	.	28	
Musgrove Road, S.E. 14	.	.	56
Myatt's Fields, S.E. 5	.	.	36
Myddelton Square, E.C. 1	36		
Myddelton Street, E.C. 1	36		
Mylne Street, E.C. 1	36		
Myrdle Street, E. 1	.	51	
Myrtle Street, N. 1	44		
Nailour Street, N. 7	30		
Napier Street, N. 1	39		
Narcissus Road, N.W. 6	1		
Narrow Street, E. 14	.	58	

	B	R	G
Nassau Street, W. 1 *I*	.	24	
National Gallery, W.C. 2 *I, II*	.	26	
National Gallery, Millbank, S.W. 1	.	.	25
National Liberal Club, S.W. 1 *IV*	.	26	
National Library for the Blind, S.W. 1 *IV*	.	25	
National Portrait Gallery, W.C. 2 *II*	.	26	
Natural History Museum, S.W. 7	.	9	
Naval & Military Club, W. 1 *IV*	.	22	
Navarino Road, E. 8	49		
Naylor Road, S.E. 15	.	.	51
Neal Street, W.C. 2 *II*	.	27	
Neate Street, S.E. 5	.	.	42
Neckinger, S.E. 1	.	45	
Nelson Square, S.E. 1	.	34	
Nelson St., Bethnal Gn., E. 2	52		
— —, Commercial Road East, E. 1	.	51	
— —, Greenwich, S.E. 10	.	.	66
Neptune Street, S.E. 16	.	53	
Netherhall Gardens, N.W. 3	9		
Netherwood Street, N.W. 6	2		
Netley Street, N.W. 1	24		
Nevern Place, Road, & Sq., S.W. 5	.	.	1
Neville St., Fulham Rd., S.W. 7	.	.	9
— —, Vauxhall, S.E. 11	.	.	30
New Bond Street, W. 1 *I*	.	23	
New Bridge Street, E.C. 4 *II*	.	35	
New Broad Street, E.C. 2 *III*	.	44	
New Burlington St., W. 1 *I*	.	23	
New Cavendish Street, W. 1 *I*	.	20	
New Church Road, S.E. 5	.	.	39
New Church Street, S.E. 16	.	45	
New College, N.W. 3	10		
New College Chapel, N.W. 3	10		
New Compton Street, W.C. 2 *I, II*	.	27	
New Cross Gate, S.E. 14	.	.	55
New Cross Gate Station, S.E. 14	.	.	59
New Cross Sta., S.E. 14	.	.	59
New Cross Road, S.E. 14	.	.	55
New Cut, S.E. 1	.	34	
New Gallery Kinema, W. 1 *I*	.	23	
New Gravel Lane, E. 1	.	50	
New Inn, W.C. 2 *II*	.	31	
New Kent Road, S.E. 1	.	.	37
New King Street, S.E. 8	.	.	62
New King's Road, S.W. 6	.	.	4
New North Road, N. 1	39		
New North Street, W.C. 1	.	32	
New Oxford St., W.C. 1 *I, II*	.	27	
New Palace Yard, S.W. 1 *IV*	.	25	

	B	R	G
New Quebec Street, W. 1 *I*	.	19	
New Road, South Lambeth, S.W. 8	.	.	23
— —, Whitechapel, E. 1	.	51	
New Scotland Yard, S.W. 1 *IV*	.	25	
New Square, W.C. 2 *II*	.	31	
New Street, Bishopsgate, E.C. 2 *III*	.	44	
— —, Covent Gdn., W.C. 2 *II*	.	27	
— —, Dorset Sq., N.W. 1	.	16	
— —, Walworth, S.E. 17	.	.	34
— —, St. John's Wood, N.W. 8	15		
— —, Vincent Sq., S.W. 1	.	.	25
New Street Square, E.C. 4 *II*	.	35	
New Theatre, W.C. 2 *II*	.	27	
Newark Street, E. 1	.	52	
Newburn Street, S.E. 11	.	.	29
Newcastle Street, Whitechapel, E. 1 *III*	.	47	
— —, Farringdon Street, E.C. 4 *II*	.	35	
Newcomen Street, S.E. 1	.	37	
Newgate St., E.C. 1 *II, III*	.	39	
Newington Butts, S.E. 1, 11	.	.	33
Newington Causeway, S.E. 1	.	37	
Newington Green, N. 1, 16	41		
Newington Green Road, N. 1	16		
Newman Street, W. 1 *I*	.	24	
Newnham Street, E. 1 *III*	.	47	
Newton Road, W. 2	.	7	
Newton Street, High Holborn, W.C. 2 *II*	.	31	
— —, Hoxton, N. 1	.	43	
Nicholas Lane, E.C. 4 *III*	.	43	
Nicholas St., Hoxton, N. 1	43		
— —, Mile End E. 1	.	56	
Nicholl Square, E.C. 1 *III*	.	40	
Nichols Square, E. 2	48		
Nightingale Lane, E. 1	.	46	
Nile Street, N. 1	40		
Nine Elms Goods Sta., S.W. 8	.	.	26
Nine Elms Lane, S.W. 8	.	.	26
Noble Street, Clerkenwell, W.C. 1	36		
— —, Falcon Sq., E.C. 2 *III*	.	39	
Noel St., Berwick St., W. 1 *I*	.	23	
— —, Islington, N. 1	35		
Norfolk Crescent, W. 2	.	15	
Norfolk Road, Dalston Lane, E. 8	45		
— —, Islington, N. 1	42		
— —, St. John's Wd., N.W. 8	11		
Norfolk Square, W. 2	.	11	
Norfolk St., Mile End, E. 1	56		
— —, Park Lane, W. 1 *I*	.	19	
— —, Strand, W.C. 2 *II*	.	31	
Norman Road, Old Ford, E. 3	60		
— —, Greenwich, S.E. 10	.	.	67
Norman Street, S.W. 3	.	.	13

	B	R	G
Norman's Buildings, E.C. 1	40		
North Audley Street, W. 1	.	19	
North End Rd., W. 14, S.W. 6	.	.	2
North Row, W. 1 *I*	.	19	
North Street, Hackney, E. 8	51		
— —, St. John's Wood, N.W. 8	12	12	
— —, Smith Sq., S.W. 1 *IV*	.	25	
North Villas, N.W. 1	25		
North Wharf Road, W. 2	.	11	
Northall Street, S.W. 9	.	.	32
Northampton Park, N. 1	37		
Northampton Road, E.C. 1	36		
Northampton Square, E.C. 1	36		
Northampton St., Clerkenwell, E.C. 1	36		
— —, Islington, N. 1	38		
Northdown Street, N. 1	31		
Northey Street, E. 14	.	59	
Northport Street, N. 1	43		
Northumberland Alley, E.C. 3 *III*	.	43	
Northumberland Avenue, W.C. 2 *IV*	.	26	
Northumberland Place, W. 2	.	3	
Northumberland Street, Marylebone, W. 1 *I*	.	20	
— —, Strand, W.C. 2 *IV*	.	26	
Northwick Terrace, N.W. 8	12		
Norton Folgate, E. 1	.	44	
Norwich Street, E.C. 4 *II*	.	35	
Notting Hill Gate Sta., W. 11	.	2	
Nottingham Place, W. 1 *I*	.	20	
Nottingham Street, W. 1 *I*	.	20	
Nutford Place, W. 1	.	15	
Nutley Terrace, N.W. 3	9		
Nuttall Street, N. 1	43		
Nynehead Street, S.E. 14	.	.	59
Oakden Street, S.E. 11	.	.	33
Oakley Road, N. 1	42		
Oakley Square, N.W. 1	23		
Oakley St., Chelsea, S.W. 3	.	.	14
— —, Lambeth, S.E. 1	.	33	
Oareboro' Road, S.E. 8	.	.	58
Oat Lane, E.C. 2 *III*	.	39	
Ocean Street, E. 1	.	60	
Ockendon Road, N. 1	42		
Oddenino's, W. 1 *I*	.	27	
Office of Works, S.W. 1 *IV*	.	26	
Offord Road, N. 1	30		
Ogle Street, W. 1 *I*	.	24	
Old Bailey, E.C. 4 *II*	.	35	
Old Bethnal Green Road, E. 2	52		
Old Bond Street, W. 1 *I*	.	22	
Old Broad Street, E.C. 2 *III*	.	43	
Old Brompton Rd., S.W. 5, 7	.	.	5
Old Burlington Street, W. 1 *I*	.	23	

	B	R	G
Old Castle Street, E. 1 *III*	.	47	
Old Cavendish Street, W. 1 *I*	.	23	
Old Change, E.C. 4 *III*	.	39	
Old Church Road, E. 1	.	55	
Old Compton Street, W. 1 *I*	.	27	
Old Ford Road, E. 2, 3	59		
Old Ford Station, E. 3	63		
Old Gloucester St., W.C. 1 *I*	.	32	
Old Gravel Lane, E. 1	.	50	
Old Jewry, E.C. 2 *III*	.	39	
Old Kent Road, S.E. 1, 15	.	.	41
Old Montague St., E. 1 *III*	.	48	
Old Nichol Street, E. 2	48		
Old North Street, W.C. 1 *II*	.	32	
Old Palace Yard, S.W. 1 *IV*	.	25	
Old Paradise Street, S.E. 11	.	.	29
Old Pye Street, S.W. 1 *IV*	.	25	
Old Quebec Street, W. 1 *I*	.	19	
Old Queen Street, S.W. 1 *IV*	.	25	
Old Square, W.C. 2 *II*	.	31	
Old Street, E.C. 1, 2	40	40	
Old Swan Lane, E.C. 4 *III*	.	42	
Onslow Crescent, S.W. 7	.	.	9
Onslow Gardens, S.W. 7	.	.	9
Onslow Square, S.W. 7	.	.	9
Ontario Street, S.E. 1	.	33	
Opal Street, S.E. 11	.	.	33
Orange Street, Bethnal Green, E. 2.	48		
— —, Gravel Lane, S.E. 1	.	38	
— —, Leicester Sq., W.C. 2 *I, II*	.	26	
Orb Street, S.E. 17	.	.	37
Orbel Street, S.W. 11	.	.	12
Orchard, The, S.E. 3	.	.	72
Orchard Drive, S.E. 3	.	.	72
Orchard Street, Portman Sq., W. 1 *I*	.	19	
— —, Westminster, S.W. 1 *IV*	.	25	
Ordell Road, E. 3	64		
Ordnance Road, N.W. 8	11		
Orford Street, S.W. 3	.	.	13
Oriel Road, E. 9	57		
Oriental Club, W. 1 *I*	.	23	
Oriental Studies, School of, E.C. 2 *III*	.	44	
Orkney Street, S.W. 11	.	.	20
Orleston Road, N. 7	33		
Orme Square, W. 2	.	7	
Ormonde Terrace, N.W. 8	15		
Ormsby Street, E. 2	47		
Ormside Street, S.E. 15	.	.	51
Ornan Road, N.W. 3	13		
Orsett Street, S.E. 11	.	.	29
Orsett Terrace, W. 2	.	8	
Osborn Place, E. 1 *III*	.	48	
Osborn Street, E. 1 *III*	.	47	
Oscar Street, S.E. 8	.	.	64

	B	R	G
Oseney Crescent, N.W. 5	25		
Osnaburgh Street, N.W. 1	24	24	
Osprey Street, S.E. 16	.	.	53
Ossington Street, W. 2	.	7	
Ossory Road, S.E. 1	.	.	46
Ossulston Street, N.W. 1	28		
Oswin Street, S.E. 11	.	.	33
Otto Street, S.E. 17	.	.	34
Outram Street, N. 1	31		
Oval, Hackney Road, E. 2	51		
—, Kennington, S.E. 11	.	.	30
Oval Place, S.W. 8	.	.	31
Over-Seas League, S.W. 1 *IV*	.	22	
Ovington Square, S.W. 3	.	13	
Ovington Street, S.W. 3	.	.	13
Owen Street, E.C. 1	36		
Owen's Row, E.C. 1	36		
Oxendon Street, S.W. 1 *I*	.	26	
Oxford Circus, W. 1 *I*	.	23	
Oxford Mansions, W. 1 *I*	.	23	
Oxford Road, Islington, N. 1	38		
— —, Kilburn, N.W. 6	7		
Oxford Square, W. 2	.	15	
Oxford Street, W. 1 *I*	.	19	
— —, Whitechapel, E. 1	.	55	
Oxford Terrace, W. 2	.	15	
Oxford & Cambridge Club, S.W. 1 *IV*	.	22	

	B	R	G
Packington Street, N. 1	39		
Paddington Green, W. 2	.	12	
Paddington Recreation Ground, W. 9	8		
Paddington Station, W. 2	.	11	
Paddington Street, W. 1 *I*	.	20	
Page Street, S.W. 1	.	.	25
Page's Walk, S.E. 1	.	41	41
Pakenham Street, W.C. 1	32		
Palace Court, W. 2	.	7	
Palace Gardens Terrace, W. 8	.	6	
Palace Gate, W. 8	.	5	
Palace Street, S.W. 1 *IV*	.	21	
Palace Theatre, W.C. 2 *I*	.	27	
Pall Mall, S.W. 1 *IV*	.	22	
Pall Mall East, S.W. 1 *I, IV*	.	27	
Palladium, W. 1 *I*	.	23	
Palm Street, E. 3	60		
Palmer Place, N. 7	33		
Palmer Street, S.W. 1 *IV*	.	21	
Palmerston Road, N.W. 6	3		
Palmerston Street, S.W. 11	.	.	19
Pancras Lane, E.C. 4 *III*	.	39	
Pancras Road, N.W. 1	27		
Panton Street, S.W. 1 *I*	.	26	
Panyer Alley, E.C. 4. *III*	.	39	
Paradise Road, S.W. 4	.	.	28
Paradise Street, Finsbury, E.C. 2	.	44	

	B	R	G
Paradise Street, Marylebone, W. 1 *I*	.	20	
— —, Rotherhithe, S.E. 16	.	49	
Paradise Walk, S.W. 3	.	.	14
Paragon Road, E. 9	50		
Parcel Post Office, W.C. 1	32		
Parian Street, E. 14	.	71	
Paris Garden, S.E. 1	.	34	
Paris Street, S.E. 1 *IV*	.	29	
Parish Street, S.E. 1	.	41	
Park Crescent, W. 1	.	24	
Park Grove, S.W. 11	.	.	19
Park Lane, Dorset Square, N.W. 1	.	16	
— —, Hyde Park, W. 1 *I, IV*	.	18	
Park Lane Hotel, W. 1 *IV*	.	18	
Park Pl., Greenwich, S.E. 10	.	.	70
— —, St. James's, S.W. 1 *IV*	.	22	
Park Rd., Battersea, S.W. 11	.	.	15
— —, Regent's Pk., N.W. 1, 8	15		
Park Square East, N.W. 1	24	24	
Park Square West, N.W. 1	20	20	
Park St., Camden Tn., N.W. 1	23		
— —, Grosvenor Sq., W. 1 *I*	.	19	
— —, Islington, N. 1	34		
— —, Limehouse, E. 14	.	62	
— —, Southwark, S.E 1 *III*	.	38	
Park Village East & West, N.W. 1	23		
Park Walk, S.W. 10	.	.	10
Parker Street, W.C. 2 *II*	.	31	
Parker's Row, S.E. 1	.	45	
Parkfield Street, N. 1	35		
Parkhill Road, N.W. 3	.	13	
Parkholme Road, E. 8	46		
Parkhurst Road, N. 7 108			
Parkside Street, S.W. 11	.	.	20
Parliament, Houses of, S.W. 1 *IV*	.	25	
Parliament Square, S.W. 1 *IV*	.	25	
Parliament Street, S.W. 1 *IV*	.	25	
Parmiter Street, E. 2	51		
Parnell Road, E. 3	63		
Parson's Green, S.W. 6	.	.	3
Parthenia Road, S.W. 6	.	.	3
Parton Street, W.C. 1 *II*	.	32	
Pasley Road, S.E. 17	.	.	34
Patent Office, W.C. 2 *II*	.	36	
Pater Street, W. 8	.	1	
Paternoster Row, E.C. 4 *III*	.	39	
Patmos Road, S.W. 9	.	.	35
Patriot Square, E. 2	52		
Patshull Road, N.W. 5	21		
Pattison Street, E. 1	.	55	
Paul Street, E.C. 2	44	44	
Paulet Road, S.E. 5	.	.	36
Paul's Alley, E.C. 4 *III*	.	39	
Paultons Sq. & St., S.W. 3	.	.	10
Pavilion Road, S.W. 1	.	13	13

	B	R	G
Pavilion Theatre, Piccadilly, W. 1 *I*	.	27	
— —, Whitechapel, E. 1	.	52	
Payne St., Deptford, S.E. 8	.	.	63
— —, Islington, N. 1	31		
Peabody Avenue, S.W. 1	.	.	22
Peacock Street, S.E. 17	.	.	33
Pear Tree Street, E.C. 1	40		
Peardon Street, S.W. 8	.	.	24
Pearson Street, E. 2	47		
Peckford Place, S.W. 9	.	.	36
Peckham Grove, S.E. 15	.	.	43
Peckham Park Road, S.E. 15	.	.	47
Peckham Road, S.E. 5, 15	.	.	43
Peckham Rye, S.E. 15, 22. 138			
Peckham Rye Sta., S.E. 15	.	.	48
Peckwater Street, N.W. 5	21		
Peel Road, N.W. 6	4		
Peel Street, W. 8	.	2	
Peerless Street, E.C. 1	40		
Pekin Street, E. 14	.	63	
Pelham Crescent, S.W. 7	.	.	9
Pelham Street, Fulham Rd., S.W. 7	.	.	9
— —, Spitalfields, E. 1	.	48	
Pellerin Road, N. 16	41		
Pembridge Cres., Rd., & Villas, W. 11	.	3	
Pembridge Gns., Pl., & Sq., W. 2	.	3	
Pembroke Cottages, Gardens, & Square, W. 8	.	1	
Pembroke Road, W. 8	.	1	1
Pembroke Street, N. 1	30		
Pembury Grove, E. 5	49		
Pembury Road, E. 5	49		
Pemell's Place, S.E. 15	.	.	51
Penford Street, S.E. 5	.	.	36
Penn Road, N. 7	29		
Pennethorne Road, S.E. 15	.	.	51
Pennington Street, E. 1	.	50	
Pennyfields, E. 14	.	62	
Penrose Street, S.E. 17	.	.	38
Pensbury Street, S.W. 8	.	.	24
Penshurst Road, E. 9	54		
Penton Place, King's Cross Road, W.C. 1	32		
— —, Walworth, S.E. 17	.	.	33
Penton Street, N. 1	35		
Pentonville Road, N. 1	32		
Penywern Road, S.W. 5	.	.	1
People's Palace, E. 1	.	60	
Pepper Street, S.E. 1	.	38	
Pepys Road, S.E. 14	.	.	56
Percival Street, E.C. 1	36		
Percy Circus, W.C. 1	32		
Percy Road, N.W. 6	4		
Percy Street, W. 1 *I*	.	28	
Percy Villas, W. 8	.	2	

	B	R	G
Pereira Street, E. 1		52	
Perrymead Street, S.W. 6			4
Perry's Place, W. 1 *I*		27	
Peter Street, W. 1 *I*		27	
Peterborough Road, S.W. 6			4
Petherton Road, N. 5	37		
Petty France, S.W. 1 *IV*		21	
Phelp Street, S.E. 17			38
Phené Street, S.W. 3			14
Philbeach Gardens, S.W. 5			1
Philharmonic Hall, W. 1 *I*		24	
Philip Lane, E.C. 2 *III*		40	
Philip Street, E. 1		47	
Phillimore Gardens, W. 8		1	
Phillipp Street, N. 1	43		
Philpot Lane, E.C. 3 *III*		43	
Philpot Street, E. 1		51	
Phipp Street, E.C. 2		44	
Phœnix Place, W.C. 1	32	32	
Phœnix Street, Charing Cross Road, W.C. 2 *I*		27	
— —, Somers Town, N.W. 1	28		
Physic Garden, S.W. 3			14
Piccadilly, W. 1 *I, IV*		22	
Piccadilly Arcade, S.W. 1 *IV*		22	
Piccadilly Circus, W. 1 *I*		26	
Piccadilly Hotel, W. 1 *I*		22	
Piccadilly Theatre, W. 1 *I*		27	
Pickering Place, S.W. 1 *IV*		22	
Pickle Herring St., S.E. 1		42	
Pier Street, E. 14			69
Pigott Street, E. 14		63	
Pilgrim Street, E.C. 4 *II*		35	
Pilgrim Fathers' Memorial Church, S.E. 1			41
Pimlico Road, S.W. 1			17
Pinchin Street, E. 1		47	
Pindar Street, E.C. 2		44	
Pine Street, E.C. 1	36		
Pitcairn Street, S.W. 8			20
Pitfield Street, N. 1	44		
Pitt St., Goodge St., W. 1 *I*		28	
— —, Peckham, S.E. 15			47
Plaistow Road, E. 15 122			
Plaistow Station, E. 15 123			
Platt Street, N.W. 1	27		
Playhouse, W.C. 2 *IV*		26	
Playhouse Yard, Blackfriars, E.C. 4 *II*		35	
— —, Whitecross St., E.C. 1		40	
Plaza Theatre, W. 1 *I*		26	
Plough Road, S.E. 16			57
Plough Street, E. 1		47	
Pocock Street, S.E. 1		33	
Poet's Road, N. 5	37		
Poland Street, W. 1 *I*		23	
Pole Street, E. 1		56	
Pollard Row, E. 2	52		
Pollen Street, W. 1 *I*		23	
Pomeroy Street, S.E. 14			55
Pond Place, S.W. 3			9
Ponsonby Pl. & Ter., S.W. 1			25
Pont Street, S.W. 1		13	
Ponton Road, S.W. 8			26
Poole Street, N. 1	43		
Popham Road, N. 1	39		
Poplar High Street, E. 14		66	
Poplar Hospital, E. 14		71	
Poplar Sta., E. 14		67	
Porchester Rd. & Sq., W. 2		8	
Porchester Terrace, W. 2		7	
Port Authority, E.C. 3 *III*		43	
Port Authority's Warehouse, E.C. 2 *III*		43	
Porteus Road, W. 2		12	
Portland Place, W. 1 *I*		24	
Portland Street, Commercial Road East, E. 1		55	
— —, Walworth, S.E. 17			38
Portman Chapel, W. 1 *I*		20	
Portman Rooms, W. 1 *I*		20	
Portman Square, W. 1 *I*		19	
Portman Street, W. 1 *I*		19	
Portnall Road, W. 9	4		
Portobello Road, W. 11, 10		3	
Portpool Lane, E.C. 1 *II*		36	
Portsdown Road, W. 9	8		
Portsea Place, W. 2		15	
Portsmouth Street, W.C. 2 *II*		31	
Portugal Street, W.C. 2 *II*		31	
Portway, E. 15 122			
Postmen's Park, E.C. 1 *III*		39	
Pott Street, E. 2	52		
Potter's Fields, S.E. 1		42	
Poultry, E.C. 2 *III*		39	
Powell Street, E.C. 1	40		
Powis Gns. & Ter., W. 11		4	
Powis Square, W. 11		3	
Pownall Road, E. 8	47		
Praed Street, W. 2		11	
Praed Street Station, W. 2		11	
Pratt Street, N.W. 1	23		
Prebend St., Camden Tn., N.W. 1	22		
— —, Islington, N. 1	39		
President Street, E.C. 1	40		
Preston's Road, E. 14		66	
Primrose Hill, Regent's Park, N.W. 3	14		
— —, Salisbury Square, E.C. 4 *II*		35	
Primrose Hill Road, N.W. 3	14		
Prince Street, S.E. 8			62
Prince Consort Rd., S.W. 7		9	
Princelet Street, E. 1		48	
Prince of Wales Cres., N.W. 1	18		
Prince of Wales Road, Battersea, S.W. 11			19

	B	R	G
Prince of Wales Road, Kentish Town, N.W. 5	18		
Prince of Wales Theatre, W. 1 *I*	.	27	
Princes Gardens, S.W. 7	.	9	
Princes Gate, S.W. 7	.	9	
Princes Road, S.E. 11	.	.	29
Princes Sq., Bayswater, W. 2	.	7	
— —, Kennington, S.E. 11	.	.	34
Princes Street, Bank, E.C. 2 *III*	.	39	
— —, Cavendish Sq., W. 1 *I*	.	23	
— —, Hanover Sq., W. 1 *I*	.	23	
— —, Rotherhithe, S.E. 16	.	49	
— —, Westminster, S.W. 1 *IV*	.	25	
Prince's Theatre, W. 1 *II*	.	27	
Princess Rd., Kilburn, N.W. 6	3		
— —, Regent's Pk., N.W. 1	18		
Princess Street, N.W. 8	.	12	
Princeton Street, W.C. 1 *II*	.	32	
Printing Ho. Sq., E.C. 4 *II*	.	35	
Priory Grove, S.W. 8	.	.	28
Priory Park Rd., N.W. 6	2		
Priory Road, Kilburn, N.W. 6	6		
— —, S. Lambeth, S.W. 8	.	.	27
Pritchard's Road, E. 2	51		
Provost Road, N.W. 3	18		
Provost Street, N. 1	44		
Prudential Assurance Co., E.C. 1 *II*	.	36	
Pudding Lane, E.C. 3 *III*	.	43	
Pulford Street, S.W. 1	.	.	26
Pulteney Street, N. 1	31		
Punderson's Gardens, E. 2	52		
Purchese Street, N.W. 1	27		
Putney Bridge 88			
Putney Bridge Road, S.W. 15, 18 87			
Putney Bridge Station, S.W. 15 88			
Putney Station, S.W. 15. 87			
Pyrland Road, N. 5	37		
Quadrant Road, N. 1	38		
Quaker Street, E. 1	.	48	
Queen Square, W.C. 1 *II*	.	32	
Queen St., Camden Tn., N.W. 1	23		
— —, Cheapside, E.C. 4 *III*	.	39	
— —, Mayfair, W. 1 *IV*	.	18	
Queen St. Pl., E.C. 4 *III*	.	39	
Queen Anne St., W. 1 *I*	.	20	
Queen Anne's Gate, S.W. 1 *IV*	.	25	
Queen Elizabeth St., S.E. 1	.	45	
Queen Margaret's Gro., N. 1	41		
Queen Victoria Street, E.C. 4 *III*	.	39	
Queen's Crescent, N.W. 5	17		

	B	R	G
Queen's Gardens, W. 2	.	7	
Queen's Gate, S.W. 7	.	9	
Queen's Gate Gardens, S.W. 7	.	5	
Queen's Gate Place, S.W. 7	.	9	
Queen's Gate Terrace, S.W. 7	.	5	
Queen's Hall, W. 1 *I*	.	24	
Queen's Head Street, N. 1	39		
Queen's Park Sta., N.W. 10. 97			
Queen's Road, Bayswater, W. 2	.	7	
— —, Dalston, E. 8	46		
— —, Peckham, S.E. 14, 15	.	.	51
— —, St. John's Wd., N.W. 8	11		
— —, S. Lambeth, S.W. 8	.	.	19
Queen's Road Station, Battersea, S.W. 8	.	.	23
— — —, Peckham, S.E. 15	.	.	51
Queen's Terrace, N.W. 8	11		
Queen's Theatre, W. 1 *I*	.	27	
Queenhithe, E.C. 4 *III*	.	39	
Queensborough Terrace, W. 2	.	7	
Queensbury Street, N. 1	38		
Quex Road, N.W. 6	2		
Quickett Street, E. 3	64	64	
Radnor Place, W. 2	.	11	
Radnor St., City Rd., E.C. 1	40		
— —, King's Road, S.W. 3	.	.	14
Radnor Terrace, S.W. 8	.	.	27
Raglan Street, N.W. 5	21		
Rahere Street, E.C. 1	40		
Railway Street, N. 1	31		
Raine Street, E. 1	.	50	
Raleana Road, E. 14	.	70	
Raleigh Street, N. 1	.	39	
Ralph Street, S.E. 1	.	37	
Ramillies Place, W. 1 *I*	.	23	
Ramillies Street, W. 1 *I*	.	23	
Rampayne Street, S.W. 1	.	.	25
Randall Street, S.W. 11	.	.	15
Randell's Road, N. 1	30		
Randolph Crescent, W. 9	8		
Randolph Gardens, N.W. 6	7		
Randolph Road, W. 9	8		
Randolph Street, N.W. 1	22		
Ranelagh Grove, S.W. 1	.	.	17
Ranelagh Road, Paddington, W. 2	.	8	
— —, Pimlico, S.W. 1	.	.	22
Raphael Street, S.W. 7	.	13	
Rathbone Place, W. 1 *I*	.	28	
Raul Road, S.E. 15	.	.	48
Raven Row, E. 1	.	52	
Ravenscroft Street, E. 2	48		
Ravensdon Street, S.E. 11	.	.	34
Rawlings Street, S.W. 3	.	.	13
Rawstorne Street, E.C. 1	36		
Ray Street, E.C. 1	.	36	

	B	R	G
Raymond Bldgs., W.C. 1 *II*		32	
Raymouth Road, S.E. 16			19
Record Office, W.C. 2 *II*		35	
Rectory Grove, S.W. 4			24
Rectory Road Sta., N. 16. 112			
Rectory Square, E. 1		56	
Red Lion Court, E.C. 4 *III*		35	
Red Lion Passage & Square, W.C. 1 *II*		32	
Red Lion Street, Clerkenwell Green, E.C. 1		36	
— — —, High Holborn, W.C. 1 *II*		32	
— — —, Wapping, E. 1		50	
Redburn Street, S.W. 3			14
Redcliffe Gardens, S.W. 10			5
Redcliffe Rd., Sq., & St., S.W. 10			6
Redcross St., Borough, S.E. 1		37	
— —, Cripplegate, E.C. 1		40	
Reddins Road, S.E. 15			47
Redesdale Street, S.W. 3			14
Redfield Lane, S.W. 5			1
Redhill Street, N.W. 1	24		
Redman's Road, E. 1		56	
Redmead Lane, E. 1		50	
Redriff Road, S.E. 16		57	53
Redvers Street, N. 1	44		
Reedham Street, S.E. 15			48
Reedworth Street, S.E. 11			33
Reform Club, S.W. 1. *IV*		26	
Regency Street, S.W. 1			25
Regent Palace Hotel, W. 1 *I*		23	
Regent Square, W.C. 1	32		
Regent Street, W. 1, S.W. 1 *I*		23	
— —, City Road, N. 1	40		
Regent Theatre, N.W. 1	28		
Regent's Canal	15	60	
Regent's Canal Dock, E. 14		59	
Regent's Park, N.W. 1	19		
Regent's Park Road, N.W. 1	18		
Regent's Row, E. 8	47		
Remington Street, N. 1	40		
Renfrew Road, S.E. 11			33
Retreat Place, E. 9	54		
Rheidol Terrace, N. 1	39		
Rhodes Street, N. 7	29		
Rhodesia Road, S.W. 9			28
Rhodeswell Road, E. 14		59	
Rhyl Street, N.W. 5	17		
Ricardo Street, E. 14		67	
Richard Street, N. 1	35		
Richardson Street, S.E. 1		41	
Richmond Crescent, N. 1	30		
Richmond Road, Barnsbury, N. 1	31		
— —, Dalston, E. 8	46		
— —, Earl's Court, S.W. 5			2
— —, Paddington, W. 2		3	
Richmond Street, Barnsbury, N. 1	30		
— —, City Road, E.C. 1	40		
— —, St. John's Wd., N.W. 8	12		
Richmond Ter., S.W. 1 *IV*		26	
Ridgmount Gns., W.C. 1. *I*		28	
Ridgmount Street, W.C. 1 *I*		28	
Ridinghouse Street, W. 1 *I*		24	
Ridley Road, E. 8	45		
Riley Street, Bermondsey, S.E. 1		41	
— —, King's Road, S.W. 10			10
Ringcroft Street, N. 7	33		
Ripplevale Grove, N. 1	34		
Risinghill Street, N. 1	31		
Rita Road, S.W. 8			31
Ritz Hotel, W. 1 *IV*		22	
River St., Essex Road, N. 1	38		
— —, Myddelton Sq., E.C. 1	36		
Riverhall Street, S.W. 8			27
Rivington Street, E.C. 2	44		
Robert St., Adelphi, W.C. 2 *II*		30	
— —, Grosvenor Sq., W. 1 *I*		19	
— —, Hampstead Rd., N.W. 1	24		
Robin Hood Lane, E. 14		67	
Robinson Road, E. 2	56		
Robsart Street, S.W. 9			32
Rochelle Street, E. 2	48		
Rochester Place, N.W. 1	22		
Rochester Road, N.W. 1	22		
Rochester Row & St., S.W. 1 *IV*		21	21
Rochester Square, N.W. 1	26		
Rochester Terrace, N.W. 1	22		
Rochford Street, N.W. 5	17		
Rockingham Street, S.E. 1		37	
Rodmarton Mews, W. 1 *I*		20	
Rodney Road, S.E. 17			37
Rodney Street, N. 1	31		
Roland Gardens, S.W. 7			9
Rollo Street, S.W. 11			19
Rollins Street, S.E. 15			54
Rolls Buildings, E.C. 4 *II*		35	
Rolls Road, S.E. 1			45
Roman Bath St., E.C. 1 *III*		39	
Roman Rd., Barnsbury, N. 7	29		
— —, Old Ford, E. 3	59		
Romford Road, E. 15 121			
Romney Street, S.W. 1 *IV*			25
Ronalds Road, N. 5	33		
Rood Lane, E.C. 3 *III*		43	
Ropemaker Street, E.C. 2		40	
Ropemaker's Fields, E. 14		58	
Roscoe Street, E.C. 1		40	
Roseberry Place, E. 8	46		
Rosebery Avenue, E.C. 1	36	36	
Rosebury Road, S.W. 6			8
Rosemary Road, S.E. 15			47
Rosenau Road, S.W. 11			15
Rosoman Street, E.C. 1	36		

	B	R	G
Rosslyn Hill, N.W. 3	13		
Rossmore Road, N.W. 1	16		
Rotherfield Street, N. 1	38		
Rotherhithe New Rd., S.E. 16	.	.	50
Rotherhithe Old Rd., S.E. 16	.	.	53
Rotherhithe Street, S.E. 16	.	54	
Rotherhithe Tunnel	.	54	
Rothsay Street, S.E. 1	.	41	
Rotten Row, S.W. 7 . *IV*	.	14	
Rouel Road, S.E. 16	.	.	45
Roupell Street, S.E. 1	.	34	
Rowena Crescent, S.W. 11	.	.	12
Royal Academy of Arts, W. 1 *I*	.	22	
— — of Music, W. 1. *I*	.	23	
Royal Automobile Club, S.W. 1 *IV*	.	26	
Royal Avenue, S.W. 3	.	.	13
Royal College of Music, S.W. 7	.	9	
— — of Organists, S.W. 7	.	9	
— — of Physicians, S.W. 1 *II, IV*	.	26	
— — of Surgeons, W.C. 2 *II*	.	31	
Royal Empire Society, W.C. 2 *IV*	.	26	
Royal Exchange, E.C. 3 *III*	.	43	
Royal Exchange Buildings, E.C. 3 *III*	.	43	
Royal Free Hospital, W.C. 1	32		
Royal Geographical Society, S.W. 7	.	9	
Royal Hill, S.E. 10	.	.	67
Royal Hospital Rd., S.W. 3	.	.	17
Royal Hospital School, S.E. 10	.	.	70
Royal Mint Street, E. 1 *III*	.	47	
Royal Oak Station, W. 2	.	8	
Royal Street, S.E. 1	.	29	
Royal Victualling Yard, S.E. 8	.	.	61
Royalty Theatre, W. 1 *I*	.	27	
Roydon Street, S.W. 11	.	.	19
Royston Street, E. 2	56		
Rudolph Road, N.W. 6	7		
Rupert Street, Coventry St., W. 1 *I*	.	27	
— —, Goodman's Fields, E. 1 *III*	.	47	
Rushton Street, N. 1	43		
Ruskin Park, S.E. 5 . 141			
Russell Road, Kensington, W. 14 . 92			
— —, Peckham, S.E. 15.	.	.	52
Russell Square, W.C. 1 . *II*	.	28	
Russell Street, Battersea, S.W. 11	.	.	19
— —, Covent Gdn., W.C. 2 *II*	.	31	
Russia Lane, E. 2	55		

	B	R	G
Rutland Gate, S.W. 7	.	13	
Rutland Road, E. 9	55		
Rutland St., Commercial Road East, E. 1	.	51	
— —, Grosvenor Rd., S.W. 1	.	.	21
— —, Hampstead Rd., N.W. 1	24		
— —, Wilcox Road, S.W. 8	.	.	27
Ryder Street, S.W. 1 *IV*	.	22	
Rye Lane, S.E. 15	.	.	48
Sable Street, N. 1	34		.
Sackville Street, W. 1 . *I*	.	22	
St. Agnes Place, S.E. 11	.	.	34
St. Alban's Church, W.C. 1 *II*	.	36	
St. Alban's Place, S.W. 1 *I*	.	26	
St. Alban's Road, W. 8	.	5	
St. Alban's Street, S.E. 11	.	.	29
St. Andrew St., E.C. 4 . *II*	.	35	
St. Andrew's Ch., W.C. 1 *II*	.	36	
St. Andrew's Street, S.W. 8	.	.	24
St. Anne's Church, Gresham St., E.C. 2 *III*	.	39	
— — —, Soho, W. 1 . *I*	.	27	
St. Anne's Court, W. 1 . *I*	.	27	
St. Ann's Lane, S.W. 1 *IV*	.	25	
St. Ann's Street, S.W. 1 *IV*	.	25	
St. Ann's Terrace, N.W. 8	11		
St. Augustine's Road, N.W. 1	26		
St. Augustine's Church, E.C. 4 *III*	.	39	
St. Barnabas Street, S.W. 1	.	.	17
St. Bartholomew's Church, E.C. 1 *II*	.	40	
St. Bartholomew's Hospital, E.C. 1 *II, III*	.	40	
St. Benet's Place, E.C. 3 *III*	.	43	
St. Botolph Aldersgate, E.C. 1 *III*	.	39	
St. Botolph Aldgate, E. 1 *III*	.	47	
St. Botolph Without, Bishopsgate, E.C. 2 *III*	.	43	
St. Bride Street, E.C. 4 *II*	.	35	
St. Bride's Ch., E.C. 4 . *II*	.	35	
St. Christopher's Pl., W. 1 *I*	.	19	
St. Clement Danes Church, W.C. 2 *II*	.	31	
St. Clement's Street, N. 7	34		
St. Dunstan's Hill, E.C. 3 *III*	.	42	
St. Dunstan's-in-the-East, E.C. 3 *III*	.	42	
St. Dunstan's-in-the-West, E.C. 4 *II*	.	35	
St. Dunstan's Road, E. 3	.	60	
St. Edmund's Ter., N.W. 8	15		
St. Ethelburga's Ch., E.C. 2 *III*	.	43	
St. Etheldreda's Ch., E.C. 1 *II*	.	36	
St. Gabriel's Church, S.W. 1	.	.	21
St. George Street, E. 1	.	50	

	B	R	G
St. George's Cathedral, S.E. 1	.	33	
St. George's Church, Bloomsbury, W.C. 1 *II*	.	28	
— — —, Hanover Sq., W. 1 *I*	.	23	
St. George's Hall, W. 1 *I*	.	24	
St. George's Hospital, S.W. 1 *IV*	.	17	
St. George's Road, Belgrave Road, S.W. 1	.	.	21
— — —, Peckham, S.E. 15	.	.	42
— — —, Regent's Pk., N.W. 1	18		
— — —, Southwark, S.E. 1	.	33	
St. George's Square, Grosvenor Road, S.W. 1	.	.	26
— — —, Regent's Pk., N.W. 1	18		
St. Giles's Church, Camberwell, S.E. 5	.	.	44
— — —, Cripplegate, E.C. 2 *III*	.	40	
St. Giles' Circus, W.C. 1 *I*	.	27	
St. Giles-in-the-Fields, W.C. 2 *II*	.	27	
St. Helena Road, S.E. 16	.	.	53
St. Helena Street, W.C. 1	36		
St. Helen's Ch., E.C. 3 *III*	.	43	
St. Helen's Place, E.C. 3 *III*	.	43	
St. James's Church, Piccadilly, W. 1 *I*	.	22	
— — —, Upper Garden St., S.W. 1	.	.	21
St. James's Club, W. 1 *IV*	.	22	
St. James's Court, S.W. 1 *IV*	.	21	
St. James's Palace, S.W. 1 *IV*	.	22	
St. James's Park, S.W. 1 *IV*	.	21	
St. James's Road, Barnsbury, N. 7	29		
— — —, Rotherhithe, S.E. 1, 16	.	45	
— — —, Victoria Park, E. 2	55		
St. James's Sq., S.W. 1 *IV*	.	22	
St. James's St., Islington, N. 1	39		
— — —, Pall Mall, S.W. 1 *IV*	.	22	
St. James's Theatre, S.W. 1 *IV*	.	22	
St. James's Walk, E.C. 1	.	36	
St. John Street, E.C. 1 *II*	36	36	
St. John's Hill, S.W. 11. 148			
St. John's Lane, E.C. 1 *II*	.	36	
St. John's Road, Deptford, S.E. 8	.	.	64
— — —, Hoxton, N. 1	43		
St. John's Square, E.C. 1	.	36	
St. John's Station, S.E. 8	.	.	64
St. John's Wood Pk., N.W. 8	10		
St. John's Wood Rd., N.W. 8	12		
St. John's Wood Sta., N.W. 8	16		
St. John's Wood Ter., N.W. 8	11		
St. Jude Street, N. 16	41		
St. Julian's Road, N.W. 6	2		
St. Katharine Cree, E.C. 3 *III*	.	43	
St. Katharine's College, N.W. 1	23		
St. Katharine's Docks, Way, & Wharf, E. 1 *III*	.	46	
St. Leonard's Church, E 1	48		
St. Leonard's Road, E. 14	.	68	
St. Leonard's Street, E. 3	68	68	
St. Leonard's Ter., S.W. 3	.	.	13
St. Luke's Road, W. 11	.	4	
St. Magnus the Martyr, E.C. 3 *III*	.	42	
St. Margaret's Church, Lothbury, E.C. 2 *III*	.	43	
— — —, Westminster, S.W. 1 *IV*	.	25	
St. Mark Street, E. 1 *III*	.	47	
St. Mark's Church, W. 1 *I*	.	19	
St. Mark's Cres. & Sq., N.W. 1	19		
St. Mark's Road, S.E. 5	.	.	35
St. Martin-in-the-Fields, W.C. 2 *II*	.	26	
St. Martin's Lane, W.C. 2 *II*	.	27	
St. Martin's-le-Grand, E.C. 1 *III*	.	39	
St. Martin's Place, W.C. 2 *II*	.	26	
St. Martin's Street, W.C. 2 *I*	.	26	
St. Martin's Theatre, W.C. 2 *II*	.	27	
St. Mary Abbots, W. 8	.	5	
St. Mary Aldermary, E.C. 4 *III*	.	39	
St. Mary-at-Hill, E.C. 3 *III*	.	42	
St. Mary Axe, E.C. 3 *III*	.	43	
St. Mary-le-Bow, E.C. 2 *III*	.	39	
St. Mary-le-Strand, W.C. 2 *II*	.	31	
St. Mary Magdalene's Church, S.E. 1	.	41	
St. Mary Woolnoth, E.C. 3 *III*	.	43	
St. Mary's Church, Bow, E. 3	68		
— — —, Bromley, E. 3	68		
— — —, Islington, N. 1	35		
— — —, Paddington, W. 2	.	12	
St. Mary's Road, Canonbury, N. 1	38		
— — —, Peckham, S.E. 15	.	.	52
St. Mary's Square, S.E. 11	.	.	33
St. Mary's Station, E. 1	.	52	
St. Marychurch St., S.E. 16	.	49	
St. Marylebone Ch., N.W. 1	.	16	
St. Matthew Street, S.W. 1 *IV*	.	25	
St. Matthew's Church, E. 2	48		
St. Michael's Ch., E.C. 3 *III*	.	43	
St. Nicholas's Ch., S.E. 8	.	.	62
St. Olave's Ch., E.C. 3 *III*	.	43	
St. Olave's School, S.E. 1	.	42	
St. Oswald's Place, S.E. 11	.	.	30
St. Pancras Church, N.W. 1	28		
— — —, Old, N.W. 1	27		
St. Pancras Station, N.W. 1	28		

	B	R	G
St. Patrick's Church, W. 1 *I*	.	27	
St. Paul Street, N. 1	39		
St. Paul's Cathedral, E.C. 4 *III*	.	39	
St. Paul's Church, Covent Garden, W.C. 2 *II*	.	31	
— — —, Knightsbridge, S.W. 1	.	17	
St. Paul's Churchyard, E.C. 4 *III*	.	39	
St. Paul's Crescent, N.W. 1	26		
St. Paul's Place, N. 1.	41		
St. Paul's Road, Bow, E. 3	.	64	
— — —, Camden Sq., N.W. 1	26		
— — —, Canonbury, N. 1	37		
— — —, Walworth, S.E. 17	.	.	34
St. Paul's Station, E.C. 4 *II*	.	35	
St. Peter Street, E. 2	52		
St. Peter's Church, Cornhill, E.C. 3 *III*	.	43	
— — —, Palace St., S.W. 1 *IV*	.	21	
St. Peter's Road, E. 1	.	56	
St. Peter's Street, N. 1	39		
St. Petersburgh Place, W. 2	.	7	
St. Philip Street, S.W. 8	.	.	20
St. Philip's Road, E. 8	46		
St. Quintin Pk. Sta., W.11.	78		
St. Saviour's Ch., S.E. 1 *III*	.	38	
St. Sepulchre's Ch., E.C. 1 *II*	.	35	
St. Stephen's Ch., E.C. 4 *III*	.	39	
St. Stephen's Road, Bow, E.3	59		
— — —, Westbourne Park, W. 2	.	4	
St. Stephen's Square, Tabard Street, S.E. 1.	.	37	
— — —, Westbourne Park, W. 2	.	4	
St. Stephen's Terrace, S.W. 8	.	.	31
St. Swithin's Ch., E.C. 4 *III*	.	39	
St. Swithin's Lane, E.C. 4 *III*	.	39	
St. Thomas's Church, Orchard Street, W. 1 *I*	.	19	
— — —, Southwark, S.E. 1 *III*	.	42	
St. Thomas's Hospital, S.E. 1 *IV*	.	29	
St. Thomas's Rd., Bow, E. 3	.	60	
— — —, S. Hackney, E. 9	54		
St. Thomas's Square, E. 9	50		
St. Thomas's Street, S.E. 1	.	42	
Sale Street, W. 2	.	16	
Salisbury Court, E.C. 4 *II*	.	35	
Salisbury Square, E.C. 4 *II*	.	35	
Salisbury Street, N.W. 8	12	12	
Salmon Lane, E. 14	.	59	
Saltram Crescent, W. 9	4		
Salusbury Road, N.W. 6.	97		
Samuel Street, E. 14	.	59	
Sancroft Street, S.E. 11	.	.	29
Sandall Road, N.W. 5	21		
Sandell Street, S.E. 1	.	34	
Sandover Road, S.E. 5	.	.	42
Sandringham Road, E. 8.	45		
Sandwich Street, W.C. 1	28		
Sandy's Row, E. 1 *III*	.	44	
Sardinia Street, W.C. 2 *II*	.	31	
Savage Club, W.C. 2 *II*	.	30	
Savage Gardens, E.C. 3 *III*	.	43	
Savile Club, W. 1 *I*	.	19	
Savile Row, W. 1 *I*	.	23	
Saville Place, S.E. 11	.	.	29
Saville Street, W. 1 *I*	.	24	
Savona Street, S.W. 8	.	.	23
Savoy Chapel, Hill, Street, & Theatre, W.C. 2 *II*	.	31	
Savoy Hotel, W.C. 2 *II*	.	30	
Saxon Road, E. 3	60		
Sayer Street, S.E. 17	.	.	37
Scala Theatre, W. 1 *I*	.	24	
Scarborough Street, E. 1 *III*	.	47	
Scarsdale Road, S.E. 5	.	.	42
Scarsdale Villas, W. 8	.	1	
Scawen Road, S.E. 8	.	.	58
Scawfell Street, E. 2	47		
Sceptre Street, E. 2	56	56	
Science Museum, S.W. 7	.	9	
Scottish Office, S.W. 1 *IV*	.	26	
Sclater Street, E. 1	.	48	
Scoresby Street, S.E. 1	.	34	
Scotland Yard, S.W. 1 *IV*	.	25	
Scrutton Street, E.C. 2	.	44	
Seabright Street, E. 2	52		
Seagrave Road, S.W. 6	.	.	2
Seaham Street, S.W. 8	.	.	27
Searles Road, S.E. 1	.	.	41
Seaton Street, N.W. 1	24		
Sebbon Street, N. 1	38		
Secretan Road, S.E. 5	.	.	42
Sedan Street, S.E. 17	.	.	42
Sedley Place, W. 1 *I*	.	19	
Sedgmoor Place, S.E. 5	.	.	43
Seething Lane, E.C. 3 *III*	.	43	
Sekforde Street, E.C. 1	36		
Selborne Road, S.E. 5	.	.	40
Selby Street, E. 1	.	52	
Selfridge's Stores, W. 1.	.	19	
Selwood Pl. & Ter., S.W. 7	.	.	9
Senior Street, W. 2	.	8	
Serjeants' Inn, E.C. 4 *II*	.	35	
Serle Street, W.C. 2 *II*	.	31	
Sermon Lane, E.C. 4 *III*	.	39	
Servite Church, S.W. 10.	.	.	6
Settles Street, E. 1	.	51	
Seven Dials, W.C. 2 *II*	.	27	
Seven Sisters Road, N. 7.	108		
Seville Street, S.W. 1	.	13	
Seward Street, E.C. 1	40		

	B	R	G
Sewardstone Road, E. 2	55		
Seymour Pl., Bryanston Sq., W. 1	.	16	
— —, Fulham Rd., S.W. 10	.	.	6
Seymour St., Edgware Rd., W. 1, 2 *I*	.	19	
— —, Euston Sq., N.W. 1	28		
Seysell Street, E. 14	.	.	69
Shacklewell Lane, E. 8	45		
Shacklewell Row, E. 8	45		
Shad Thames, S.E. 1	.	46	
Shadwell Park, E. 1	.	54	
Shadwell Stations, E. 1	.	51	
Shaftesbury Avenue, W. 1, W.C. 2 *I, II*	.	27	
Shaftesbury Street, N. 1	39		
Shaftesbury Theatre, W. 1 *I*	.	27	
Shalcomb Street, S.W. 10	.	.	10
Shandy Street, E. 1	.	56	
Shap Street, E. 2	47		
Shard Road, S.E. 15	.	.	51
Sharman Street, E. 14	.	63	
Sharples Hall Street, N.W. 1	18		
Sharsted Street, S.E. 17	.	.	34
Shawfield Street, S.W. 3	.	.	14
Sheen Grove, N. 1	35		
Sheep Lane, E. 8	50		
Sheepcote Lane, S.W. 11	.	.	16
Sheffield Terrace, W. 8	.	2	
Shellwood Road, S.W. 11	.	.	16
Shepherd Market, W. 1 *IV*	.	22	
Shepherd Street, Mayfair, W. 1 *IV*	.	18	
— —, Spitalfields, E. 1	.	48	
Shepherdess Walk, N. 1	39		
Shepherd's Bush Stations, W. 6 80			
Shepherd's Lane, E. 9	53		
Shepperton Road, N. 1	39		
Sherborne Lane, E.C. 4 *III*	.	43	
Sheridan Street, E. 1	.	51	
Sherriff Road, N.W. 6	1		
Sherwood Street, W. 1 *I*	.	23	
Shields Street, S.E. 15	.	.	47
Shipton Street, E. 2	48		
Shirland Road, W. 9	4	8	
Shoe Lane, E.C. 4 *II*	.	36	
Shooter's Hill Road, S.E. 3, 18 131			72
Shore Road, E. 9	54		
Shoreditch High Street, E. 1	48	44	
Shoreditch Station, E. 1	.	48	
Short's Gardens, W.C. 2 *II*	.	27	
Shouldham Street, W. 1	.	16	
Shrewsbury Road, W. 2	.	4	
Shrubland Road, E. 8	47		
Sibella Road, S.W. 4	.	.	28
Sidmouth Street, W.C. 1	32		
Sidney Road, E. 9	57		
Sidney Square, E. 1	.	51	
Sidney Street, Goswell Rd., E.C. 1	36		
— —, Somers Town, N.W. 1	27		
— —, Stepney, E. 1	.	51	
Sigdon Road, E. 8	49		
Silver Street, Stepney Green, E. 1	.	56	
— —, Wood St., E.C. 2 *III*	.	40	
Silwood Street, S.E. 16	.	.	53
Simpson Street, S.W. 8	.	.	27
Sion College, E.C. 4 *II*	.	35	
Sise Lane, E.C. 4 *III*	.	39	
Skidmore Street, E. 1	.	60	
Skinner Street, E.C. 1	36		
Skipton Street, S.E. 1	.	33	
Sleaford Street, S.W. 8	.	.	23
Sloane Avenue, S.W. 3	.	.	13
Sloane Square, S.W. 1	.	.	17
Sloane Street, S.W. 1	.	13	17
Sloane Gns. & Ter., S.W. 1	.	.	17
Smith Square, S.W. 1 *IV*	.	25	
Smith St., Camberwell, S.E. 5	.	.	34
— —, Clerkenwell, E.C. 1	36		
— —, King's Road, S.W. 3	.	.	13
— —, Stepney, E. 1	.	56	
Smith Terrace, S.W. 3	.	.	14
Smithfield, E.C. 1 *II*	.	36	
Smyrk's Road, S.E. 17	.	.	42
Snow Hill, E.C. 1 *II*	.	36	
Snow's Fields, S.E. 1	.	41	
Soane Museum, W.C. 2 *II*	.	31	
Society of Arts, W.C. 2 *II*	.	30	
Society of British Artists, W. 1 *I*	.	26	
Soho Sq. & St., W. 1 *I*	.	27	
Solent Road, N.W. 6	1		
Somerford Street, E. 1	.	52	
Somerset House, W.C. 2 *II*	.	31	
Somerset Street, W. 1 *I*	.	19	
Somerville Road, S.E. 14	.	.	56
Soudan Road, S.W. 11	.	.	15
South Africa Ho., W.C. 2 *II*	.	26	
South Audley St., W. 1 *I, IV*	.	18	
South Bermondsey Station, S.E. 16	.	.	54
South Bromley Station, E. 14	.	67	
South Crescent, W.C. 1 *I*	.	28	
South Eaton Place, S.W. 1	.	.	17
South Grove, E. 3	60		
South Hampstead Sta., N.W. 8	10		
South Island Place, S.W. 9	.	.	31
South Kensington Station, S.W. 7	.	.	9
South Kensington Museums, S.W. 7	.	9	
South Lambeth Road, S.W. 8	.	.	31
South London Art Gallery, S.E. 5	.		43

	B	R	G
South Molton Lane, W. 1 *I*	.	19	
South Molton Street, W. 1 *I*	.	19	
South Parade, S.W. 3	.	.	9
South Place, E.C. 2	.	44	
South Sea House, E.C. 2 *III*	.	43	
South Square, W.C. 1 *II*	.	32	
South Street, Finsbury, E.C. 2	.	44	
— —, Greenwich, S.E. 10	.	.	67
— —, Islington, N. 1	39		
— —, S. Audley St., W. 1 *I*	.	18	
— —, Walworth, S.E. 17	.	.	41
South Villas, N.W. 1	25		
South Wharf Road, W. 2	.	12	
Southampton Buildings, W.C. 2 *II*	.	32	
Southampton Road, N.W. 5	17		
Southampton Row, W.C. 1 *II*	32		
Southampton Street, Bloomsbury, W.C. 1 *II*	.	32	
— —, Camberwell, S.E. 5	.	.	43
— —, Fitzroy Square, W. 1	.	24	
— —, Pentonville Rd., N. 1	31		
— —, Strand, W.C. 2 *II*	.	31	
Southborough Road, E. 9	55		
Southesk Street, S.W. 9	.	.	32
Southgate Grove & Rd., N. 1	42		
Southolm Street, S.W. 11	.	.	19
Southville, S.W. 8	.	.	27
Southwark Bridge *III*	.	38	
Southwark Bridge Road, S.E. 1	.	37	
Southwark Cathedral, S.E. 1 *III*	.	38	
Southwark Park, S.E. 16	.	49	49
Southwark Park Road, S.E. 16	.	49	49
Southwark Street, S.E. 1 *III*	.	38	
Southwell Gardens, S.W. 7	.	5	
Southwick Crescent, Place, & Street, W. 2	.	15	
Spa Road, S.E. 16	.	45	45
Spa Road Station, S.E. 16	.	45	
Spanish Place, W. 1 *I*	.	20	
Sparta Street, S.E. 10	.	.	68
Speedwell Street, S.E. 8	.	.	63
Spelman Street, E. 1	.	48	
Spencer House, S.W. 1 *IV*	.	22	
Spencer Street, Battersea, S.W. 11	.	.	15
— —, Canonbury, N. 1	38		
— —, Commercial Road East, E. 1	.	51	
— —, Goswell Road, E.C. 1	36		
Spenser Street, S.W. 1	.	21	
Spicer Street, S.W. 11	.	.	15
Spital Square, E. 1	.	44	
Spital Street, E. 1	.	48	
Spitalfields Market, E. 1	.	48	

	B	R	G
Splendide, Hotel, W. 1 *IV*	.	22	
Spring Gardens, S.W. 1 *IV*	.	26	
Spring Street, W. 2	.	11	
Springfield Road, N.W. 8	7		
Sprules Road, S.E. 4	.	.	60
Spurstowe Road, E. 8	49		
Spurstowe Terrace, E. 8	49		
Squirries Street, E. 2	52		
Stable Yard, S.W. 1 *IV*	.	22	
Stacey Street, W.C. 2 *I, II*	.	27	
Stafford Place, S.W. 1 *IV*	.	21	
Stafford Road, Bow, E. 3	59		
— —, Kilburn, N.W. 6	3		
Stafford Street, W. 1 *I*	.	22	
Stafford Terrace, W. 8	.	1	
Stainforth Road, S.W. 11	.	.	16
Stainsby Road, E. 14	.	63	
Stamford Road, De Beauvoir Town, N. 1	42		
— —, Fulham Road, S.W. 6	.	.	7
Stamford Street, S.E. 1	.	34	
Standard Street, S.E. 1	.	37	
Stanford Road, W. 8	.	5	
Stangate Street, S.E. 1	.	29	
Stanhope Gardens, S.W. 7	.	.	9
Stanhope Place, W. 2	.	15	
Stanhope Street, Hampstead Road, N.W. 1	24		
— —, Hyde Park, W. 2	.	11	
Stanhope Terrace, W. 2	.	11	
Stanley Crescent, W. 11	.	3	
Stanley Gardens, Hampstead, N.W. 3	13		
— —, Notting Hill, W. 11	.	3	
Stanley Road, Ball's Pond Road, N. 1	41		
— —, King's Road, S.W. 6	.	.	7
Stanley Street, S.W. 8	.	.	20
Stanmer Street, S.W. 11	.	.	16
Stanmore Street, N. 1	31		
Stannary Street, S.E. 11	.	.	34
Stanton Street, S.E. 15	.	.	47
Stanworth Street, S.E. 1	.	45	
Staple Inn, W.C. 1 *II*	.	56	
Staple Street, S.E. 1	.	41	
Star Street, W. 2	.	11	
Stationers' Hall, E.C. 4 *II*	.	35	
Staunton Street, S.E. 8	.	.	62
Stayton Street, S.W. 3	.	.	13
Stean Street, E. 8	47		
Stebondale Road, E. 14	.	.	65
Steedman Street, S.E. 17	.	.	37
Steele's Road, N.W. 3	14		
Stephen Street, W. 1 *I*	.	28	
Stepney Causeway, E. 1	.	55	
Stepney Green, E. 1	.	56	
Stepney Green Station, E. 1	.	56	
Stepney High Street, E. 1	.	56	
Stepney Station, E. 1	.	59	

	B	R	G
Sterndale Road, S.W. 8	.	.	23
Steward Street, E. 1	.	44	
Stewart's Grove, S.W. 3	.	.	9
Stewart's Road, S.W. 8	.	.	23
Stibbington Street, N.W. 1	27		
Stock Exchange, E.C. 2 *III*	.	43	
Stock Orchard Crescent, N. 7	29		
Stockwell Green, S.W. 9	.	.	32
Stockwell Park Cres., S.W. 9	.	.	32
Stockwell Park Road, S.W. 9	.	.	32
Stockwell Rd. & Sta., S.W. 9	.	.	32
Stoke Newington Rd., N. 16	45		
Stoll Picture Theatre, W.C. 2 *II*	.	31	
Stonecutter Street, E.C. 4 *II*	.	35	
Stoney Lane, Bermondsey, S.E. 1 *I*	.	42	
— —, Houndsditch, E. 1 *III*	.	47	
Stoney Street, S.E. 1	.	38	
Store Street, W.C. 1 *I*	.	28	
Storey's Gate, S.W. 1 *IV*	.	25	
Stories Road, S.E. 5	.	.	44
Stork's Road, S.E. 16	.	49	49
Straightsmouth, S.E. 10	.	.	67
Strand, W.C. 2 *II*	.	31	
Strand Palace Hotel, W.C. 2 *II*	.	31	
Strand Station, W.C. 2 *II*	.	31	
Strand Theatre, W.C. 2 *II*	.	31	
Stratford Stations, E. 15	70		
Stratford Market Sta., E. 15	71		
Stratford Place, Camden Town, N.W. 1	26		
— —, Oxford Street, W. 1 *I*	.	19	
Stratford Road, W. 8	.	1	
Strathnairn Street, S.E. 1	.	.	45
Stratton Street, W. 1 *IV*	.	22	
Streatham St., W.C. 1 *II*	.	28	
Strutton Ground, S.W. 1 *IV*	.	25	
Strype Street, E. 1 *III*	.	48	
Studley Road, S.W. 4	.	.	28
Sturgeon Road, S.E. 17	.	.	38
Stutfield Street, E. 1	.	51	
Styman Street, N. 1	44		
Sudbury Street, S.E. 1 *IV*	.	29	
Suffolk Grove, S.E. 1	.	37	
Suffolk Lane, E.C. 4 *III*	.	39	
Suffolk St., Pall Mall East, S.W. 1 *I, IV*	.	26	
— —, Poplar, E. 14	.	63	
— —, Rotherhithe, S.E. 16	.	.	53
Sumatra Road, N.W. 6	1		
Sumner Place, S.W. 7	.	.	9
Sumner Road, S.E. 17	.	.	47
Sumner Street, S.E. 1 *III*	.	38	
Sun Street, E.C. 2	.	44	
Sunderland Terrace, W. 2	.	7	
Sunwell Street, S.E. 15	.	.	52
Surrey Docks, S.E. 16	.	53	57
Surrey Docks Sta., S.E. 16	.	.	53
Surrey Lane, S.W. 11	.	.	11
Surrey Row, S.E. 1	.	33	
Surrey Square, S.E. 17	.	.	41
Surrey Street, W.C. 2 *II*	.	31	
Surrey Theatre, S.E. 1	.	33	
Sussex Gardens, W. 2	.	11	
Sussex Place, Hyde Pk., W. 2	.	11	
— —, Regent's Pk., N.W. 1	16		
Sussex Square, W. 2	.	11	
Sussex Street, Poplar, E. 14	.	63	
— —, Warwick Sq., S.W. 1	.	.	22
Sutherland Avenue, W. 9	8	8	
Sutherland Place, W. 2	.	3	
Sutherland Square, S.E. 17	.	.	38
Sutherland Street, S.W. 1	.	.	21
Sutherland Terrace, S.W. 1	.	.	17
Sutton Place, E. 9	53		
Sutton St., Lambeth, S.E. 1	.	30	
— —, Soho Square, W. 1	.	27	
Sutton Street East, E. 1	.	55	
Swallow Street, W. 1 *I*	.	22	
Swan La., Rotherhithe, S.E. 16	.	53	
— —, Upper Thames Street, E.C. 4 *III*	.	42	
Swan Mead, S.E. 1	.	.	41
Swan Street, Borough, S.E. 1	.	37	
— —, Minories, E. 1 *III*	.	47	
Swinton Street, W.C. 1	32		
Swiss Cottage Sta., N.W. 3	10		
Sydney Place, S.W. 7	.	.	9
Sydney Street, S.W. 3	.	.	9
Sylvester Road, E. 8	49		
Symons Street, S.W. 3	.	.	13
Tabard Street, S.E. 1	.	37	
Tabernacle Street, E.C. 2	44	44	
Tachbrook Street, S.W. 1	.	.	21
Tadema Road, S.W. 10	.	.	7
Tait Street, E. 1	.	51	
Talbot Road, W. 2, 11	.	3	
Talfourd Road, S.E. 15	.	.	44
Tallis Street, E.C. 4 *II*	.	35	
Talwin Street, E. 3	68		
Tanner's Hill, S.E. 8	.	.	64
Tanner Street, S.E. 1	.	41	
Tanswell Street, S.E. 1	.	33	
Tarling Street, E. 1	.	51	
Tarn Street, S.E. 1	.	37	37
Tate Gallery, S.W. 1	.	.	25
Tattersall's, S.W. 7	.	13	
Tavistock Cres. & Rd., W. 11	.	4	
Tavistock Pl. & Sq., W.C. 1	28		
Tavistock St., W.C. 2 *II*	.	31	
Taviton Street, W.C. 1	28		
Teale Street, E. 2	51		
Tedworth Sq., S.W. 3	.	.	14
Teesdale Street, E. 2	52		
Telegraph St., E.C. 2 *III*	.	43	

	B	R	G
Templar Road, E. 9	53		
Templar Street, S.E. 5			36
Temple, The, E.C. 4 *II*		35	
Temple Avenue, E.C. 4 *II*		35	
Temple Church, E.C. 4 *II*		35	
Temple Lane, E.C. 4 *II*		35	
Temple Pier, E.C. 4 *II*		35	
Temple Station, W.C. 2 *II*		31	
Temple Street, Dalston, E. 8	46		
— —, Hackney Road, E. 2	52		
— —, Kennington, S.E. 11			33
Temple Mill Lane, E. 15	65		
Temple Mills Road, E. 15	61		
Tenison Street, S.E. 1		30	
Tennyson Road, N.W. 6	2		
Tennyson Street, S.W. 8			20
Tenter St., Moorfields, E.C. 2		40	
— —, Spitalfields, E. 1 *III*		48	
Tenter Street North, East, South, and West, Whitechapel, E. 1 *III*		47	
Tenterden Street, W. 1 *I*		23	
Terrace Road, E. 9	54		
Tetcott Road, S.W. 10			7
Tetley Street, E. 14		67	
Teviot Street, E. 3		68	
Thackeray Street, W. 8	5		
Thames Tunnel		50	
Thanet Street, W.C. 1	28		
Thatched House Club, S.W. 1 *IV*		22	
Thayer Street, W. 1 *I*		20	
Theberton Street, N. 1	35		
Theobald Street, S.E. 1		37	37
Theobalds Road, W.C. 1 *II*		32	
Thistle Grove, S.W. 10			9
Thomas Street, Grosvenor Square, W. 1 *I*		19	
— —, Limehouse, E. 14		63	
Thorburn Square, S.E. 1			45
Thorncroft Street, S.W. 8			27
Thornhill Road, N. 1	34		
Thornhill Square, N. 1	30		
Thorparch Road, S.W. 8			27
Thrawl Street, E. 1 *III*		48	
Threadneedle Street, E.C. 2 *III*		43	
Three Colt Street, E. 14		63	
Three Colts Lane, E. 2	52	52	
Three Cranes Lane, E.C. 4 *III*		39	
Throgmorton Avenue, E.C. 2 *III*		43	
Throgmorton St., E.C. 2 *III*		43	
Thurloe Place, S.W. 7			9
Thurloe Square, S.W. 7			9
Thurlow Street, S.E. 17			24
Tiber Street, N. 1	31		
Tilney Street, W. 1 *IV*		18	

	B	R	G
Tilson Road, S.E. 15			43
Times Office, E.C. 4 *II*		35	
Tindal Street, S.W. 9			35
Titchborne Street, W. 2		15	
Titchfield Road, N.W. 8	15		
Tite Street, S.W. 3			14
Tiverton Street, S.E. 1		37	
Tokenhouse Yard, E.C. 2 *III*		43	
Tollet Street, E. 1		56	
Tomlin's Grove, E. 3	64		
Tonbridge Street, W.C. 1	28		
Tooley Street, S.E. 1 *III*		42	
Topaz Street, S.E. 11			29
Tor Gardens, W. 8		2	
Torquay Street, W. 2		8	
Torriano Avenue, N.W. 5	25		
Torrington Place, W.C. 1		28	
Torrington Square, W.C. 1 *I*		28	
Tothill Street, S.W. 1 *IV*		25	
Tottenham Court Rd., W. 1 *I*		28	
Tottenham Road, N. 1	42		
Tottenham Street, W. 1 *I*		24	
Totty Street, E. 3	60		
Toulmin Street, S.E 1		37	
Toulon Street, S.E. 5			39
Tower of London, E.C. 3 *III*		46	
Tower Bridge *III*		46	
Tower Bridge Road, S.E. 1		41	41
Tower Hill, E.C. 3, E. 1 *III*		42	
Tower Pier, E.C. 3 *III*		42	
Tower Street, S.E. 1		33	
Townsend Street, S.E. 17			41
Townshend Road, N.W. 8	15		
Toynbee Hall, E. 1 *III*		47	
Tracey Street, S.E. 11			29
Trade, Board of, S.W. 1 *IV*		25	
Trafalgar Road, Dalston, E. 8	46		
— —, Greenwich, S.E. 10			70
— —, Peckham, S.E. 15			46
Trafalgar Square, Charing Cross, W.C. 2 *II, IV*		26	
— —, Chelsea, S.W. 3			9
— —, Stepney, E. 1		56	
Trafalgar Street, S.E. 17			38
Tranton Road, S.E. 16		49	
Travellers' Club, S.W. 1 *IV*		26	
Treadway Street, E. 2	52		
Treasury, S.W. 1 *IV*		26	
Trebovir Road, S.W. 5			1
Treby Street, E. 3		60	
Tredegar Road, E. 3	64		
Tredegar Square, E. 3	60		
Tregunter Road, S.W. 10			6
Treherne Road, S.W. 9			35
Tresham Avenue, E. 9	53		
Trevor Square, S.W. 7		13	
Trident Street, S.E. 16			53
Trigon Road, S.W. 8			31

	B	R	G
Trinity House, E.C. 3 *III*	.	47	
Trinity Square, Borough, S.E. 1	.	37	
— —, Tower Hill, E.C. 3 *III*	.	43	
Trinity Street, Borough, S.E. 1	.	37	
— —, Islington, N. 1	35		
Trocadero Restaurant, W. 1 *I*	.	27	
Trott Street, S.W. 11	.	.	12
Trowbridge Road, E. 9	62		
Truman's Road, N. 16	45		
Trump Street, E.C. 2 *III*	.	39	
Trundley's Road, S.E. 8	.	.	53
Tudor Grove, E. 9	50		
Tudor Road, E. 9	51		
Tudor Street, E.C. 4 *II*	.	35	
Tufnell Park Sta., N. 7. 106			
Tufton Street, S.W. 1 *IV*	.	25	
Tuilerie Street, E. 2	47		
Turin Street, E. 2	48		
Turner Square, N. 1	43		
Turner Street, E. 1	.	52	
Turner's Road, E. 3	.	64	
Turnmill Street, E.C. 1	.	36	
Tuskar Street, S.E. 10	.	.	70
Tussaud's Waxworks, N.W. 1	.	20	
Tweed Street, S.W. 8	.	.	23
Twining Street, W.C. 2	.	31	
Twyford Street, N. 1	31		
Tyers Street, S.E. 11	.	.	29
Tyneham Road, S.W. 11	.	.	20
Tynemouth Street, S.W. 6	.	.	8
Tysoe Street, W.C. 1	36		

	B	R	G
Ufford Street, S.E. 1	.	33	
Ufton Grove, N. 1	42		
Ufton Road, N. 1	42		
Umberston Street, E. 1	.	51	
Underwood Street, E. 1	.	48	
Union Grove, S.W. 8	.	.	28
Union Road, Newington Causeway, S.E. 1	.	37	
— —, Rotherhithe, S.E. 16	.	49	
— —, Wandsworth Road, S.W. 4, 8	.	.	28
Union Sq., Islington, N. 1	39		
— —, Newington Causeway, S.E. 1	.	37	
Union Street, Kingsland Rd., E. 2	48		
— —, Larkhall Lane, S.W. 4	.	.	28
— —, Berners St., W. 1 *I*	.	24	
— —, Pimlico Road, S.W. 1	.	.	17
— —, Southwark, S.E. 1	.	38	
United Service Club, S.W. 1 *IV*	.	26	
United Service Museum, S.W. 1 *IV*	.	26	
University College, W.C. 1	28		
University College Hospital, W.C. 1	.	28	
University College School, N.W. 3	9		
University of London, S.W. 7	.	9	
University Street, W.C. 1	.	24	
Upcerne Road, S.W. 10	.	.	7
Upcot Street, S.E. 15	.	.	54
Upper Baker Street, N.W. 1	.	20	
Upper Bedford Pl., W.C. 1	.	28	
Upper Belgrave St., S.W. 1 *IV*	.	17	
Upper Berkeley St., W. 1 *I*	.	15	
Upper Bland Street, S.E. 1	.	37	
Upper Brockley Rd., S.E. 4	.	.	64
Upper Brook St., W. 1 *I*	.	19	
Upper Charles St., E.C. 1	36		
Upper Charlton St., W. 1 *I*	.	24	
Upper East Smithfield, E. 1 *III*	.	46	
Upper Garden St., S.W. 1	.	.	21
Upper George Street, W. 1	.	15	
Upper Gloucester Pl., N.W. 1	.	16	
Upper Grange Road, S.E. 1	.	.	45
Upper Grosvenor St., W. 1	.	19	
Upper Ground St., S.E. 1 *II*	.	34	
Upper Hamilton Ter., N.W. 8	7		
Upper James Street, W. 1 *I*	.	23	
Upper John Street, Golden Square, W. 1 *I*	.	23	
— — —, Hoxton, N. 1	43		
Upper Kennington Lane, S.E. 11	.	.	30
Upper Manor St., S.W. 3	.	.	13
Upper Marsh, S.E. 1	.	29	
Upper Marylebone St., W. 1 *I*	.	24	
Upper Montagu St., W. 1	.	16	
Upper North Street, E. 14	.	63	
Upper Park Place, N.W. 1	.	16	
Upper Park Road, N.W. 3	13		
Upper Park Street, N. 1	34		
Upper Phillimore Gns., W. 8	.	1	
Upper Porchester St., W. 2	.	15	
Upper Rathbone Pl., W. 1 *I*	.	28	
Upper Rupert St., W. 1 *I*	.	27	
Upper Russell St., S.E. 1	.	41	
Upper St. Martin's Lane, W.C. 2 *II*	.	27	
Upper Smith Street, E.C. 1	36		
Upper Street, N. 1	34		
Upper Thames Street, E.C. 4 *III*	.	39	
Upper Vernon Street, W.C. 1	32		
Upper Westbourne Terrace, W. 2	.	8	
Upper William St., N.W. 8	15		
Upper Wimpole St., W. 1 *I*	.	20	
Upper Woburn Pl., W.C. 1	28		

	B	R	G
Urswick Road, E. 9	53		
Urswicke Road, S.W. 11	.	.	12
Usher Road, E. 3	63		
Usk Street, E. 2	56		
Uverdale Road, S.W. 10	.	.	7
Uxbridge Road, W. 12 . 80			
Uxbridge Street, Kensington, W. 8	.	2	
— —, Newington Causeway, S.E. 1	.	37	
Valentine Place, S.E. 1	.	33	
Vallance Road, E. 1, 2	.	52	
Vanguard Street, S.E. 8	.	.	64
Vansittart Street, S.E. 14	.	.	59
Varden Street, E. 1	.	51	
Vassall Road, S.W. 9	.	.	35
Vaudeville Theatre, W.C. 2 *II*	.	31	
Vauxhall Bridge	.	.	26
Vauxhall Bridge Road, S.W. 1 *IV*	.	.	21
Vauxhall Sta. & St., S.E. 11	.	.	30
Vauxhall Walk, S.E. 11	.	.	29
Ventnor Road, S.E. 14	.	.	55
Venue Street, E. 14	.	68	
Vere Street, W. 1 *I*	.	19	
Verney Road, S.E. 16	.	.	50
Vernon Place, W.C. 1	.	32	
Vernon Road, E. 3	63		
Vernon Street, W.C. 1	32		
Verona Street, S.W. 11	.	.	12
Verulam Street, E.C. 1 *II*	.	36	
Vestry Road, S.E. 5	.	.	44
Viaduct Street, E. 2	52		
Vicarage Road, S.W. 11	.	.	11
Vicar's Road, N.W. 5	17		
Viceroy Road, S.W. 8	.	.	27
Victoria and Albert Museum, S.W. 7	.	9	
Victoria Embankment, E.C. 4, W.C. 2, S.W. 1 *II, IV*	.	30	
Victoria Grove, W. 8	.	5	
Victoria Hospital, S.W. 3	.	.	14
Victoria, Hotel, W.C. 2 *IV*	.	26	
Victoria Memorial, S.W. 1 *IV*	.	21	
Victoria Palace, S.W. 1 *IV*	.	21	
Victoria Park, E.	59		
Victoria Park Road, E. 9	58		
Victoria Park Square, E. 2	.	56	
Victoria Park Station, E. 9	62		
Victoria Place, W. 2	.	3	
Victoria Road, Holloway, N. 7	33		
— —, Kensington, W. 8	.	5	
— —, Kentish Town, N.W. 1	22		
— —, Kilburn, N.W. 6	3		
— —, Peckham, S.E. 15	.	.	48
Victoria Square, S.W. 1 *IV*	.	21	21
Victoria Station, S.W. 1 *IV*	.	21	
Victoria Street, S.W. 1 *IV*	.	21	
Vigo Street, W. 1 *I*	.	23	
Villa Street, S.E. 17	.	.	42
Villiers Street, W.C. 2 *II*	.	26	
Vincent Square, S.W. 1	.	.	21
Vincent Street, S.W. 1	.	.	25
Vincent Terrace, N. 1	35		
Vine Street, Borough, S.E. 1	.	42	
— —, Minories, E.C. 3 *III*	.	47	
— —, Regent Street, W. 1 *I*	.	22	
Vintners' Hall, E.C. 4 *III*	.	39	
Violet Hill, N.W. 8	7		
Violet Road, E. 3	.	68	
Virginia Road, E. 2	48		
Vivian Road, E. 3	59		
Vyner Street, E. 2	51		
Wadeson Street, E. 2	51		
Wadham Gns., N.W. 3	14		
Wadhurst Road, S.W. 8	.	.	23
Wake Street, S.E. 11	.	.	29
Wakefield Street, W.C. 1	32		
Wakeham Street, N. 1	42		
Walbrook, E.C. 4 *III*	.	39	
Walburgh Street, E. 1	.	51	
Walcot Square, S.E. 11	.	.	33
Waldorf Hotel, W.C. 2 *II*	.	31	
Walham Avenue, S.W. 6	.	.	3
Walham Green Sta., S.W. 6	.	.	3
Walham Grove, S.W. 6	.	.	2
Wall Street, N. 1	42		
Wallace Road, N. 1	37		
Wallbutton Road, S.E. 4	.	.	60
Wallwood Street, E. 14	.	63	
Walm Lane, N W. 2 . 74			
Walnut Tree Walk, S.E. 11	.	.	29
Walpole Street, S.W. 3	.	.	13
Walterton Road, W. 9	4		
Walton Street, S.W. 3	.	13	13
Walworth Road, S.E. 17	.	.	37
Wandon Road, S.W. 6	.	.	7
Wandsworth Bridge . 149			
Wandsworth Park, S.W. 18 150			
Wandsworth Road, S.W. 8	.	.	24
Wandsworth Rd. Sta., S.W. 8	.	.	24
Wandsworth Station, S.W. 18 . 149			
Wansey Street, S.E. 17	.	.	37
Wapping Station, E. 1	.	50	
Wapping Wall, E. 1	.	54	
War Office, S.W. 1 *IV*	.	26	
Warburton Road, E. 8	50		
Ward Street, S.E. 11	.	.	29
Warden Road, N.W. 5	17		
Wardle Street, E. 9	53		
Wardour Street, W. 1 *I*	.	27	

	B	R	G
Warham Street, S.E. 5			34
Warley Street, E. 2	56		
Warner Place, E. 2	52		
Warner Road, S.E. 5			40
Warner Street, Clerkenwell, E.C. 1		36	
— —, New Kent Road, S.E. 1			41
Warren St., Fitzroy Sq., W. 1		24	
— —, Pentonville, N. 1	35		
Warren St. Station, W. 1	24		
Warriner Gns., S.W. 11			19
Warrington Crescent, W. 9	8		
Warwick Avenue, W. 2, 9	8	8	
Warwick Avenue Sta., W. 9		8	
Warwick Gardens, W. 14		1	
Warwick House Street, S.W. 1 *IV*		26	
Warwick Lane, E.C. 4 *II*		39	
Warwick Place, W. 9		8	
Warwick Rd., S.W. 5, W. 14			1
Warwick Sq., City, E.C. 4 *II*		35	
— —, Pimlico, S.W. 1			21
Warwick Street, Belgrave Road, S.W. 1			21
— —, Golden Sq., W. 1 *I*		23	
Water Lane, E.C. 3 *III*		42	
Water Street, W.C. 2 *II*		31	
Waterford Road, S.W. 6			7
Watergate Street, S.E. 3			62
Waterloo Bridge *II*		30	
Waterloo Place, S.W. 1 *IV*		26	
Waterloo Road, Bethnal Green, E. 2	55		
— —, Lambeth, S.E. 1		33	
Waterloo Station, S.E. 1		30	
Waterloo Street, S.E. 5			39
Watling Street, E.C. 4 *III*		39	
Watney Street, E. 1		51	
Watson's Street, S.E. 8			63
Waverley Place, N.W. 8	11		
Waverley Road, W. 2		4	
Waverton Street, W. 1 *IV*		18	
Wayford Street, S.W. 11			16
Webber Row, S.E. 1		33	
Webber Street, S.E. 1		33	
Wedderburn Road, N.W. 3	9		
Weedington Road, N.W. 5	17		
Welbeck Street, W. 1		20	
Welbury Street, E. 8	46		
Well Street, Jewin Street, E.C. 1 *III*		40	
— —, South Hackney, E. 9	54		
Wellclose Square, E. 1		47	
Wellesley Road, N.W. 5	17		
Wellesley Street, E. 1		56	
Wellington Barracks, S.W. 1 *IV*		21	
Wellington Rd., Barnsbury, N. 7	29		
Wellington Road, Battersea, S.W. 11			11
— —, Bow, E. 3	64		
— —, St. John's Wood, N.W. 8	11		
Wellington Row, E. 2	48		
Wellington Square, S.W. 3			13
Wellington Street, Camden Town, N.W. 1	22		
— —, Manor Street, S.W. 3			14
— —, Strand, W.C. 2 *II*		31	
Wells Street, Camberwell, S.E. 5			43
— —, Oxford Street, W. 1 *I*		24	
Welsford Street, S.E. 1			45
Welsh Chapel, W.C. 2 *I, II*		27	
Welshpool Street, E. 8	51		
Wenlock Road, N. 1	39		
Wenlock Street, N. 1	39		
Wentworth Street, E. 1 *III*		47	
Werrington Street, N.W. 1	23		
Wesley Street, W. 1 *I*		20	
Wesleyan Central Hall, S.W. 1 *IV*		25	
Wesley's Chapel, E.C. 1		44	
West Square, S.E. 11			33
West Street, W. 1 *II*		27	
West Arbour Street, E. 1		55	
West Brompton Station, S.W. 6			2
West Chapel St., W. 1 *IV*		18	
West Cromwell Rd., S.W. 5			1
West Eaton Place, S.W. 1			17
West End Hospital, N.W. 1	19		
West End Lane Station, N.W. 6	5		
West Ferry Road, E. 14		61	
West Ham Lane, E. 15	71		
West Ham Station, E. 15. 123			
West Hampstead Stations, N.W. 6	5		
West India Docks, E. 14		62	
West India Dock Road, E. 14		63	
West Kensington Station, W. 14 91			
West Smithfield, E.C. 1 *II*		36	
Westbourne Gardens, W. 2		8	
Westbourne Grove, W. 2		3	
Westbourne Park Crescent, W. 2		8	
Westbourne Park Rd., W. 2		8	
Westbourne Park Sta., W. 2		4	
Westbourne Park Villas, W. 2		8	
Westbourne Road, N. 7	29		
Westbourne Street, Ebury Street, S.W. 1			17
— —, Paddington, W. 2		11	
Westbourne Terrace, W. 2		11	

	B	R	G
Westbourne Terrace North, W. 2	.	8	
Westbourne Ter. Road, W. 2	.	8	
Western Terrace, W. 11	.	3	
Westgate Street, E. 8	51		
Westmacott Street, S.E. 5	.	.	39
Westminster Abbey, S.W. 1 *IV*	.	25	
Westminster Bridge *IV*	.	29	
Westminster Bridge Road, S.E. 1 *IV*	.	29	
Westminster Cathedral, S.W. 1 *IV*	.	21	
Westminster City School, S.W. 1 *IV*	.	21	
Westminster Hospital, S.W. 1 *IV*	.	25	
Westminster Pier, S.W. 1 *IV*	.	29	
Westminster School, S.W. 1 *IV*	.	25	
Westminster Sta., S.W. 1 *IV*	.	25	
Westminster Training College, S.W. 1 *IV*	.	25	
Westmoreland Place, N. 1	40		
Westmoreland Road, Paddington, W. 2	.	4	
— —, Walworth, S.E. 17	.	.	38
Westmoreland St., Marylebone, W. 1 *I*	.	20	
— —, Pimlico, S.W. 1	.	.	22
Weston Street, Bermondsey, S.E. 1	.	41	
— —, King's Cross Road, W.C. 1	32		
Wetherell Road, E. 9	55		
Wetherby Rd. & Gns., S.W. 7	.	.	5
Weybridge Street, S.W. 11	.	.	20
Weymouth Street, W. 1 *I*	.	20	
Weymouth Terrace, E. 2	47		
Wharf Rd., City Rd., N. 1	40		
— —, Cubitt Town, E. 14	.	.	66
Wharfdale Road, N. 1	31		
Wharncliffe Gns., N.W. 8	12		
Wharton Street, W.C. 1	32		
Wheatsheaf Terrace, S.W. 6	.	.	3
Whetstone Park, W.C. 2 *II*	.	32	
Whiskin Street, E.C. 1	36		
Whiston Street, E. 2	47		
Whitcomb Street, W.C. 2 *I*	.	27	
White Street, E.C. 2	.	40	
White Conduit Street, N. 1	35		
White Hart Street, S.E. 11	.	.	33
White Horse Lane, E. 1	.	56	
White Horse Street, Piccadilly, W. 1 *IV*	.	22	
— — —, Stepney, E. 1	.	59	
White Lion Street, Islington, N 1	35		
— — —, Norton Folgate, E. 1	.	48	

	B	R	G
Whitechapel Art Gallery, E. 1 *III*	.	47	
Whitechapel High St., E. 1 *III*	.	47	
Whitechapel Road, E. 1	.	52	
Whitechapel Station, E. 1	.	52	
Whitecross Place, E.C. 2	.	44	
Whitecross Street, Borough, S.E. 1	.	38	
— —, St. Luke's, E.C. 1	.	40	
Whitefriars St., E.C. 4 *II*	.	35	
Whitehall, S.W. 1 *IV*	.	26	
Whitehall Ct., Gns., & Pl., S.W. 1 *IV*	.	26	
Whitehall Theatre, S.W. 1 *IV*	.	26	
Whitehead's Grove, S.W. 3	.	.	13
Whiteley's Stores, W. 2	.	7	
White's Club, S.W. 1 *IV*	.	22	
White's Grounds, S.E. 1	.	41	
White's Row, E. 1 *III*	.	48	
Whitfield Street, W. 1 *I*	.	24	
Whitgift Street, S.E. 11	.	.	29
Whitmore Road, N. 1	43		
Wick Lane, E. 3	63		
Wick Road, E. 9	58		
Wicker Street, E. 1	.	51	
Wickersley Road, S.W. 11	.	.	20
Wickham Street, S.E. 11	.	.	29
Wicklow Street, W.C. 1	32		
Widegate Street, E. 1	.	44	
Widley Road, W. 9	4		
Wigmore Hall, W. 1 *I*	.	19	
Wigmore Street, W. 1 *I*	.	19	
Wilcox Road, S.W. 8	.	.	27
Wild Court, W.C. 2 *II*	.	31	
Wild Street, W.C. 2 *II*	.	31	
Wilfred Street, S.W. 1 *IV*	.	21	
Wilkes Street, E. 1	.	48	
Wilkin Street, N.W. 5	17		
Wilkinson Street, S.W. 8	.	.	31
Wilks Place, N. 1	43		
Willes Road, N.W. 5	21		
Willesden Green Station, N.W. 2	74		
Willesden Lane, N.W. 6, 2	2		
William Street, Albany St., N.W. 1	24		
— —, Barnsbury, N. 1	39		
— —, Knightsbridge, S.W. 1	.	13	
— —, Marylebone La., W. 1 *I*	.	20	
— —, New Bridge Street, E.C. 4 *II*	.	35	
Willingham Ter., N.W. 5	21		
Willis Street, E. 14	.	67	
Willow Street, S.W. 1	.	.	21
Willow Walk, S.E. 1	.	.	41
Willow Bridge Road, N. 1	38		
Willowbrook Road, S.E. 15	.	.	47
Wilmer Gardens, N. 1	43		
Wilmington Square, W.C. 1	36		

	B	R	G
Wilmot Place, N.W. 1	22		
Wilmot Street, E. 2	52		
Wilson Road, S.E. 5	.	.	44
Wilson Street, Drury Lane, W.C. 2 *II*	.	31	
— —, Finsbury Sq., E.C. 2	.	44	
Wilton Crescent, S.W. 1	.	17	
Wilton Place, S.W. 1	.	17	
Wilton Road, Pimlico, S.W. 1	.	.	21
— —, Dalston, E. 8	50		
Wilton Square, N. 1	39		
Wilton Street, S.W. 1 *IV*	.	17	
Wiltshire Road, S.W. 9	.	.	36
Wimbourne Street, N. 1	39		
Wimpole Street, W. 1 *I*	.	20	
Winchester Road, N.W. 3	10		
Winchester Street, King's Cross, N. 1	31		
— —, St. George's Rd., S.W. 1	.	.	21
— —, Southwark, S.E. 1	.	38	
Wincott Street, S.E. 11	.	.	33
Windmill Lane, S.E. 8	.	.	57
Windmill Street, Lambeth, S.E. 1	.	34	
— —, Tottenham Court Road, W. 1 *I*	.	28	
Windsor Road, S.E. 5	.	.	40
Windsor Street, N. 1	39		
Windsor Terrace, N. 1	40		
Wine Office Court, E.C. 4 *II*	.	35	
Winsley Street, W. 1 *I*	.	23	
Winstead Street, S.W. 11	.	.	11
Winter Garden Theatre, W.C. 2 *II*	.	31	
Witherington Road, N. 5	33		
Wivenhoe Road, S.E. 15	.	.	52
Woburn Place, W.C. 1	.	28	
Woburn Square, W.C. 1	.	28	
Wolsey Road, N. 1	41		
Wolsey Street, E. 1	.	56	
Wood St., City, E.C. 2 *III*	.	39	
— —, Kennington, S.E. 11	.	.	29
— —, Westminster, S.W. 1 *IV*	.	25	
Woodbridge Street, E.C. 1	36		
Woodchester Street, W. 2	.	8	
Woodchurch Road, N.W. 6	6		
Woodfield Crescent, W. 9	.	4	
Woodfield Road, W. 9	.	4	
Woodland Street, E. 8	46		
Woodpecker Road, S.E. 14	.	.	59
Woodstock Street, W. 1 *I*	.	19	
Wooler Street, S.E. 17	.	.	38
Woolf Street, S.E. 1	.	45	
Woollett Street, E. 14	.	67	
Wootton Street, S.E. 1	.	34	
Worcester Street, Lupus St., S.W. 1	.	.	22
— —, Southwark, S.E. 1	.	38	
Wordsworth Road, N. 16	41		
World's End Passage, S.W. 10	.	.	10
Wormwood St., E.C. 2 *III*	.	43	
Woronzow Road, N.W. 8	11		
Worship Street, E.C. 2	.	44	
Wrestler's Court, E.C. 3 *III*	.	43	
Wright's Lane, W. 8	.	5	
Wright's Road, E. 3	59		
Wrotham Road, N.W. 1	26		
Wycliffe Road, S.W. 11	.	.	20
Wye Street, S.W. 11	.	.	12
Wymering Road, W. 9	4		
Wyndham Road, S.E. 5	.	.	39
Wyndham Street, W. 1	.	16	
Wyndham's Theatre, W.C. 2 *II*	.	27	
Wynford Road, N. 1	31		
Wynne Road, S.W. 9	.	.	32
Wynyatt Street, E.C. 1	36		
Yalding Road, S.E. 16	.	.	45
Yardley Street, W.C. 1	36		
Yattan Street, E. 14	.	68	
Yeoman's Row, S.W. 3	.	13	
York Buildings, W.C. 2 *II*	.	26	
York Gate, N.W. 1	.	20	
York Place, Adelphi, W.C. 2 *II*	.	26	
— —, Battersea, S.W. 11	.	.	12
York Road, Battersea, S.W. 11, 18	.	.	12
— —, King's Cross, N. 1, 7	31		
— —, Lambeth, S.E. 1	.	29	
York Square, E. 14	.	59	
York Street, Covent Garden, W.C. 2 *II*	.	31	
— —, Portman Square, W. 1 *I*	.	16	
— —, St. James's, S.W. 1 *IV*	.	22	
York Terrace, N.W. 1	.	20	
Yorkton Street, E. 2	47		
Young Men's Christian Association, W.C. 1 *I*	.	28	
Young Street, W. 8	.	5	
Young Women's Christian Association, W.C. 1 *I, II*	.	28	
Zetland Street, E. 14	.	68	
Zoar Street, S.E. 1	.	38	
Zoological Gardens, N.W. 1	19		

2. Underground Railways.

The plan references given below refer also to the railway map at the end of the book, in which the squares correspond with those in the three-strip large plan of London, with the exception of squares 73-150, which fall beyond the limits of that plan.

I. METROPOLITAN AND DISTRICT RAILWAYS.

Comp. the text, p. 21.

The stations on the 'Inner Circle' (13 M. long), beginning at the E. and thence following the N. curve of the circle, are as follows: —

Mark Lane (Pl. R 43, *III*), for the Tower, Billingsgate, St. Katharine's Docks, and Fenchurch St. Station (L.M. & S.R.; 200 yds.).

The District Railway runs hence viâ *Aldgate East* (Pl. R 47), *St. Mary's* (Pl. R 52), *Whitechapel* (Pl. R 52; junction for the East London Railway, p. 406), *Stepney Green* (Pl. R 56), *Mile End* (Pl. R 60), *Bow Road* (Pl. R 64), *Bromley* (Pl. R 68), *West Ham* (Pl. 123), *Plaistow*, *Upton Park*, and *East Ham* to *Barking* (through trains from Mansion House and the W. suburbs to Barking, and from Ealing Broadway to Southend).

Aldgate (Pl. R 47, *III*), for Whitechapel, Minories, and the East End.

Liverpool Street (Pl. R 44, *III*), for Liverpool Street Station (L. & N.E.R.), Broad Street Station (L.M. & S.R.), and the Central London Tube (Appx., p. 52).

Branch line viâ *Aldgate East*, *St. Mary's*, and the East London Line to *New Cross* or *New Cross Gate* (through trains from Hammersmith; Appx., p. 57).

Moorgate (Pl. R 40, *III*), for the City & South London and the Great Northern & City Tubes (Appx., p. 55).

Trains viâ Aldersgate, Farringdon, and King's Cross (see below) to the *King's Cross Terminus* of the L. & N.E.R. and thence to the N. suburbs: *Finsbury Park*, *Highgate*, *Alexandra Palace*, *Finchley*, *Edgware*, *New Barnet*, *High Barnet*, etc. Also viâ King's Cross (see below) to *Kentish Town* and other suburban stations on the L.M. & S.R.

Aldersgate (Pl. R 40), near the General Post Office, Smithfield, and the Charterhouse.

Farringdon & High Holborn (Pl. R 36), 1/4 M. to the N. of Holborn Viaduct, for Smithfield and St. Bartholomew's.

King's Cross & St. Pancras (Pl. B 32), for King's Cross Station (L. & N.E.R.), St. Pancras Station (L.M. & S.R.), and the Piccadilly and City & South London Tubes (Appx., pp. 54, 55).

Euston Square (Pl. B 28), near Euston Station (L.M. & S.R.; 1/4 M.) and University College.

Great Portland Street & Regent's Park (Pl. R 20), for the Zoological Gardens (3/4 M.).

Baker Street (Pl. R 20; comp. p. 22), for Mme. Tussaud's, the Zoological Gardens (3/4 M.), the Wallace Collection (1/2 M.), and

Marylebone Station (L. & N.E.R.; 1/4 M.). Change for the Bakerloo Tube (Appx., p. 53).

For the Metropolitan Railway (through trains from the City) from Baker Street to *Harrow*, *Rickmansworth*, etc., see R. 50.

Edgware Road (Pl. R 16), for Marylebone Station (1/4 M.).

Branch Line to *Bishop's Road, Paddington* (Pl. R 12), *Royal Oak* (Pl. R 8), *Westbourne Park* (Pl. R 4), *Ladbroke Grove* (Pl. 94), *Latimer Road* (Pl. 79), *Wood Lane* (Pl. 80; for the White City), *Shepherd's Bush* (Pl. 80), *Goldhawk Road* (Pl. 80), and *Hammersmith* (Pl. 82). — From Latimer Road branch-line to *Uxbridge Road* (Pl. 80) and *Addison Road, Kensington* (Pl. 92; for Olympia).

Praed Street, Paddington (Pl. R 11), for Paddington Station (G.W.R.) and the Bakerloo Tube (Appx., p. 53).

Bayswater (Queen's Road; Pl. R 7), for Kensington Gardens.

Notting Hill Gate (Pl. R 2), for the Central London Tube (Appx., p. 52).

High Street, Kensington (Pl. R 5), for Kensington Gardens, Kensington Palace (1/3 M.), and the Albert Hall (3/4 M.).

Gloucester Road (Pl. G 5), for the Piccadilly Tube (Appx., p. 54).

The following are the W. lines of the District Railway (through trains from Mansion House and the East End). (1) To **Earl's Court** (Pl. G 1), *West Brompton* (Pl. G 2), *Walham Green* (Pl. G 3; for Stamford Bridge), *Parson's Green* (Pl. G 3), *Putney Bridge* (Pl. 88), *East Putney* (Pl. 87), *Southfields*, *Wimbledon Park*, and **Wimbledon.** — (2) To *Earl's Court*, *West Kensington* (Pl. 91), *Baron's Court*, **Hammersmith** (Pl. 82), *Ravenscourt Park*, *Stamford Brook*, *Turnham Green*, *Gunnersbury*, *Kew Gardens*, and **Richmond.** From Turnham Green a line runs to *Chiswick Park*, *Acton Town*, *Ealing Common*, and **Ealing Broadway.** From Acton Town a line runs to *Ealing Common*, *North Ealing*, *Park Royal*, *Alperton*, *Sudbury Town*, *Sudbury Hill*, *South Harrow*, *Ruislip*, and **Uxbridge**; and another to *South Ealing*, *Northfields*, *Boston Manor*, *Osterley & Spring Grove*, *Hounslow East*, *Hounslow Central*, and **Hounslow West.**

From Earl's Court electric trains of the L.M. & S.R. run viâ *Addison Road* and *Uxbridge Road* (see above) to *St. Quintin Park* and *Willesden Junction.*

South Kensington (Pl. G 9), for the Victoria and Albert, Science, War, and Natural History Museums (subways), Albert Hall, Oratory, etc. Change for the Piccadilly Tube (Appx., p. 54).

Sloane Square (Pl. G 17), for Chelsea Hospital.

Victoria (Pl. R 21, *IV*), for Victoria Station (S.R., Eastern and Central Sections), Buckingham Palace, and Westminster Cathedral.

St. James's Park (Pl. R 25, *IV*).

Westminster (Pl. R 25, *IV*), for the Houses of Parliament, Westminster Abbey, Whitehall, etc.

Charing Cross (Pl. R 30, *IV*), for Charing Cross Station (S.R., Eastern Section), Trafalgar Square, National Gallery, National Portrait Gallery, and West Strand. Change for the Bakerloo and Hampstead Tubes (Appx., pp. 53, 54).

Temple (Pl. R 31, *II*), for the East Strand, Somerset House, the Temple, Waterloo Bridge, and the Law Courts.

Blackfriars (Pl. R 35, *II*), for St. Paul's Station (S.R., Eastern Section), Blackfriars Bridge, and St. Paul's Cathedral.

Mansion House (Pl. R 39, *III*), for St. Paul's Cathedral.

Cannon Street (Pl. R 39, *III;* closed on Sun.), for Cannon Street Station (S.R., Eastern Section), the Mansion House, Bank of England, and Royal Exchange.

Monument (Pl. R 43, *III*), for London Bridge.

II. TUBE RAILWAYS.

Comp. the text, p. 21.

a. Central London Railway.

This line, opened (from the Bank to Shepherd's Bush) in 1900, runs from W. to E. through the heart of London. It is 11 M. long, and the trains take 36 min. for the entire journey.

Liverpool Street (Pl. R 44, *III*), for the Liverpool Street Stations of the L. & N E.R. and the Metropolitan (Appx., p. 50) and the Broad Street Station of the L.M. & S.R.

Bank (Pl. R 43, *III*), for the Bank of England, Mansion House, Royal Exchange, and Guildhall. Change for the City & South London and the Waterloo & City Tubes (Appx., pp. 55, 56).

Post Office (Pl. R 39, *III*), for the General Post Office, Central Criminal Court, and St. Paul's Cathedral.

Chancery Lane (Pl. R 32), for Gray's Inn and the Record Office.

British Museum (Pl. R 28), for the British Museum, Kingsway, and Lincoln's Inn. Holborn Station on the Piccadilly Tube (Appx., p. 54) is 100 yds. E.

Tottenham Court Road (Pl. R 27, *I*), for the Hampstead Tube (Appx., p. 54).

Oxford Circus (Pl. R 23, *I*), for Regent St., Oxford St., etc. Change for Bakerloo Tube (Appx., p. 53).

Bond Street (Pl. R 19, *I*), for the Wallace Collection.

Marble Arch (Pl. R 19, *I*), for Hyde Park, Park Lane, Oxford St., and Edgware Road.

Lancaster Gate (Pl. R 11), for Hyde Park, Kensington Gardens, and Paddington Station (G.W.R.; 1/4 M.).

Queen's Road (Pl. R 7), for Kensington Gardens.

Notting Hill Gate (Pl. R 2), for the Metropolitan (Appx., p. 51).

Holland Park (Pl. R 2).

Shepherd's Bush (Pl. 80), for the London United Tramways.

Wood Lane (Pl. 80), for the White City and the Metropolitan (Appx., p. 51).

East Acton.

North Acton.

West Acton.

Ealing Broadway, for the G.W.R. and the District (Appx., p. 51).

b. Baker Street and Waterloo Railway.

This line, familiarly known as the *Bakerloo Tube*, was opened in 1906 and now extends in both directions beyond the stations indicated in its title. To Queen's Park, 6³/₄ M. in 23 min.; to Watford, 20³/₄ M. in 63 min.

Elephant & Castle (Pl. R 33), for the South London Tube (Appx., p. 55).

Lambeth (North) (Pl. R 29), for Lambeth Palace.

Waterloo (Pl. R 30), for Waterloo Station (S.R., Western Section) and the Hampstead and the Waterloo & City Tubes (Appx., pp. 54, 56).

Charing Cross (Pl. R 30, *IV*), for Charing Cross Station (S.R., Eastern Section), the District and the Hampstead Tube (Appx., pp. 51, 54), and Victoria Embankment.

Trafalgar Square (Pl. R 26, *II, IV*), for the National Gallery, West Strand, and Charing Cross Station (S.R., Eastern Section).

Piccadilly Circus (Pl. R 27, *I*), for Regent St., Shaftesbury Avenue, etc. Change for the Piccadilly Tube (Appx., p. 54).

Oxford Circus (Pl. R 23, *I*), for the Central London Tube (Appx., p. 52).

Regent's Park (Pl. R 24), for the Zoological Gardens (³/₄ M.).

Baker Street (Pl. R 20), for Madame Tussaud's and the Wallace Collection. Change for the Metropolitan (Appx., p. 51).

Marylebone (Pl. R 16), for Marylebone Station (L. & N.E.R.).

Edgware Road (Pl. R 16), two minutes' walk from the Metropolitan (Appx., p. 51).

Paddington (Pl. R 11), for Paddington Station (G.W.R.) and the Metropolitan (Appx., p. 51).

Warwick Avenue (Pl. R 8).

Maida Vale (Pl. B 8).

Kilburn Park (Pl. B 3).

Queen's Park (Pl 97), for West Kilburn.

Electric trains go on hence every ¹/₄ hr., following the main line of the L.M. & S.R. (comp. p. 484), viâ *Kensal Green* (for Kensal Green Cemetery, p. 372), **Willesden Junction** (New Station; Appx., p. 51), *Harlesden*, *Stonebridge Park*, *Wembley* and *North Wembley* (for the Stadium, p. 481), *Kenton*, *Harrow & Wealdstone*, *Headstone Lane*, *Hatch End*, *Carpenders Park*, *Bushey & Oxhey*, and *Watford (High Street)* to **Watford Junction** (p. 484).

c. Great Northern, Piccadilly, and Brompton Railway.

This line, usually known as the *Piccadilly Tube*, was opened in 1906, and runs from S.W. to N.E. across London in a diagonal line, 9 M. long. Time of journey 30 minutes.

Hammersmith (Pl. 82), for the Metropolitan and District Railways (Appx., p. 51) and the London United Tramways.

Baron's Court (Pl. 91), for Queen's Club.

Earl's Court (Pl. G 1, 5), for the District (Appx., p. 51).

Gloucester Road (Pl. G 5), for the Metropolitan and District (Appx., p. 51).

South Kensington (Pl. G 9), see Appx., p. 51. Change for the Metropolitan and District.

Brompton Road (Pl. R 13), for the Oratory and the Victoria and Albert Museum.

Knightsbridge (Pl. R 13), for Hyde Park and Sloane St.

Hyde Park Corner (Pl. R 18, *IV*).

Down Street (Pl. R 18, *IV*), for Piccadilly and the Green Park.

Dover Street (Pl. R 22, *IV*), for Piccadilly, Burlington House, and the London Museum.

Piccadilly Circus (Pl. R 27, *I*), see Appx., p. 53. Change for the Bakerloo Tube.

Leicester Square (Pl. R 27, *II*), for the Hampstead Tube (Appx., p. 55).

Covent Garden (Pl. R 27, *II;* closed on Sun.).

Holborn (Pl. R 32, *II*), for the British Museum and Kingsway. British Museum Station on the Central London Tube (Appx., p. 52) is 100 yds. W.

A branch-tube (no Sun. trains) runs from this station to **Aldwych** (Pl. R 31, *II*).

Russell Square (Pl. R 28).

King's Cross (Pl. B 32), for King's Cross Station (L. & N.E.R.), St. Pancras Station (L.M. & S.R.), and the Metropolitan and the City & South London Tube (Appx., pp. 50, 55).

York Road (Pl. B 30).

Caledonian Road (Pl. B 29), for the Cattle Market.

Holloway Road (Pl. B 29).

Gillespie Road.

Finsbury Park, for the L. & N.E.R. and the Great Northern & City Tube (Appx., p. 56).

The Piccadilly Tube is to be extended to *Wood Green*, *Southgate*, and *Cockfosters*.

d. Charing Cross, Euston, & Hampstead Railway.

This line, usually known as the *Hampstead Tube*, was opened in 1907 and unites the N.W. suburbs with South London. It connects with the City & South London Tube (Appx., p. 58) at Kennington and at Euston. From Kennington to Edgware viâ Charing Cross, 12½ M. in 38 min.; through-trains from Morden to Edgware viâ Charing Cross 21½ M. in 62 min., viâ the Bank 20 M. in 66 minutes.

Kennington (Pl. G 33), for the City & South London Tube (Appx., p. 55).

Waterloo (Pl. R 30), see Appx., p. 53. Change for the Bakerloo and the Waterloo and City Tubes (Appx., pp. 53, 56).

Charing Cross (Pl. R 30, *IV*), for the District and the Bakerloo (Appx., pp. 51, 53).

Strand (Pl. R 26, *II*), for Charing Cross Station (S.R., Eastern Section), the National Gallery, and the National Portrait Gallery.

Leicester Square (Pl. R 27, *II*), for the Piccadilly Tube (Appx., p. 54).

Tottenham Court Road (Pl. R 27, *I*), see Appx., p. 52. Change for the Central London Tube.

Goodge Street (Pl. R 28, *I*).

Warren Street (Pl. R 24).

Euston (Pl. B 28), for Euston Station (L.M. & S.R.). Change for the City & South London Tube (see below).

Mornington Crescent (Pl. B 23), called at by the Highgate trains only.

Camden Town (Pl. B 22), for the Zoological Gardens (1/2 M.). At this station every alternate train diverges for (2 M.) **Highgate,** viâ *Kentish Town* (Pl. B 21) and *Tufnell Park* (Pl. 106).

Chalk Farm (Pl. B 18), for the Zoological Gardens (1/2 M.).

Belsize Park (Pl. B 13).

Hampstead.

Golders Green.

In 1923 the Hampstead Tube was extended N., above ground, to *Brent, Hendon (Central), Colindale, Burnt Oak (Watling),* and *Edgware.*

e. City & South London Railway.

This line was opened in 1890 and is now 12 1/2 M. long (journey 41 min.). In 1924 a spur-line was built from Euston to join up with the Hampstead Tube (see above) at Camden Town, thus enabling through trains to run from Morden viâ the City to Edgware and Highgate.

Euston (Pl. B 28), at Euston Station (L.M. & S.R.). Change for the Hampstead Tube (see above).

King's Cross (Pl. B 32), see Appx., p. 54. Change for the Metropolitan and the Piccadilly Tube (Appx., pp. 50, 54).

Angel (Pl. B 35), Islington, for the Agricultural Hall.

Old Street (Pl. B 44), for Bunhill Fields. Change for the Great Northern & City Tube (Appx., p. 56).

Moorgate (Pl. R 40, 44, *III*), for the Metropolitan (Appx., p. 50) and the Great Northern & City Tube (see below).

Bank (Pl. R 43, *III*), see Appx., p. 51. Change for the Central London and Waterloo & City Tubes (Appx., pp. 50, 56).

London Bridge (Pl. R 42, *III*), for London Bridge Station (S.R., Eastern and Central Sections) and Southwark Cathedral.

Borough (Pl. R 37).

Elephant & Castle (Pl. G 33), for the Bakerloo (Appx., p. 53).

Kennington (Pl. G 33), for the Hampstead Tube (Appx., p. 54).

Oval (Pl. G 30), for Kennington Oval.

Stockwell (Pl. G 32).

Clapham North (Pl. 144).

Clapham Common (Pl. 145).

In 1924 the South London Tube was extended S.W. to *Clapham South, Balham, Trinity Road (Tooting Bec), Tooting Broadway, Colliers Wood, South Wimbledon (Merton),* and *Morden.*

f. Great Northern & City Railway.

This line, opened in 1904, is $3^{1}/_{2}$ M. in length (journey 11 min.). Since 1912 it has belonged to the Metropolitan Railway.

Moorgate (Pl. R 40, 44, *III*), for the Metropolitan (Appx., p. 50) and the South London Tube (see above).

Old Street (Pl. B 44), see p. 55.

Canonbury & Essex Road (Pl. B 38).

Highbury & Islington (Pl. B 33).

Drayton Park (Pl. B 33).

Finsbury Park, for the Piccadilly Tube (Appx., p. 54) and the L. & N.E.R.

g. Waterloo & City Railway.

This line, opened in 1898, belongs to the S.R. and is $1^{1}/_{2}$ M. in length (journey 5 min.); no intermediate stations and no Sun. trains.

Waterloo (Pl. R 30), for Waterloo Station (S.R., Western Section) and the Bakerloo and Hampstead Tubes (Appx., pp. 53, 54).

Bank (Pl. R 43, *III*), for the Central London and the South London Tubes (Appx., pp. 52, 55).

3. Omnibuses.

Comp. the text, p. 18. — The following list comprises those routes only that serve the following places: *Zoological Gardens, Tate Gallery, Tower of London, Docks, Hampstead Heath, Highgate, Dulwich, Crystal Palace, Greenwich, Woolwich, Richmond, Kew, Hampton Court, Windsor, Croydon, Epsom, Epping Forest, Waltham Cross, St. Albans,* and *Beaconsfield.* Some of the services are suspended or restricted in winter. For a complete list, see the official map and guide of the London General Omnibus Co.

1a (every 10 min.). **Willesden,** viâ Maida Vale (Pl. B 7), Marylebone Road (Pl. R 16), Tottenham Court Road (Pl. R 28, *I*), Charing Cross (Pl. R 26, *IV*), Waterloo Bridge (Pl. R 30, *II*), Elephant & Castle (Pl. R G 37), New Kent Road (Pl. G 37), Southwark Park Road (Pl. G 45), Lynton Road (Pl. G 49), and Rotherhithe New Road, to **Surrey Docks Station** (Pl G 53).

1c (every 10 min.). **Willesden,** as No. 1a to Surrey Docks (Pl. G 53), and thence via Evelyn Street (Pl. G 58) and Deptford (Pl. G 63) to **Lewisham** (Pl. 134)

2 (Sun. only; every 7 min.). **Catford,** viâ Lower Sydenham, Crystal Palace, West Norwood, Norwood Road, Herne Hill, Brixton, Stockwell Road (Pl. G 32), South Lambeth Road (Pl. G 31), Vauxhall Bridge (Pl. G 26), Victoria (Pl. R G 21, *IV*), Hyde Park Corner (Pl. R 18, *IV*), Marble Arch (Pl. R 19, *I*), Baker St. (Pl. R 29, *I*), Finchley Road (Pl. B 10), and Golders Green, to **North Finchley.**

2a (every 7 min.). **Catford,** as No. 2 to **Golders Green.**

2c (every 10 min.). **West Norwood,** as No. 2 to **Golders Green.**

2d (every 10 min.). **West Norwood,** as No. 2 to **North Finchley.**

3b (every 3 min.). **Camden Town** (Pl. B 22), viâ Albany St. (Pl. B 24), Oxford Circus (Pl. R 23, *I*), Regent St. (Pl. R 23, *I*), Charing Cross

(Pl. R 26, *IV*), Westminster Bridge (Pl. R 29, *IV*), Kennington Road (Pl. R G 33), Brixton Road (Pl. 143), Dulwich Road, and Croxted Road, to **Crystal Palace**

5a (every 10 min.). **Raynes Park,** viâ Kingston Road, Tooting Broadway, Balham High Road, Clapham Road (Pl. G 31), Elephant & Castle (Pl. R G 37), London Bridge (Pl. R 42, *III*), Fenchurch St. (Pl. R 43, *III*), Aldgate (Pl. R 47, *III*), Commercial Road East (Pl. R 47, *III*), East India Dock Road, and Barking Road (Pl. 125) to **Upton Park.**

12 (Sun. only; every 6 min.). **South Croydon,** viâ Lower Addiscombe Road, Penge, Sydenham, Lordship Lane, Dulwich, Barry Road, Peckham Rye (Pl. 138), Peckham Road (Pl. G 43), Camberwell Road (Pl. G 40), Elephant & Castle (Pl. R G 37), Westminster Bridge (Pl. R 29, *IV*), Charing Cross (Pl. R 26, *IV*), Piccadilly Circus (Pl. R 26, *I*), Oxford Circus (Pl. R 23, *I*), Marble Arch (Pl. R 19, *I*), and Notting Hill Gate (Pl. R 2), to **Shepherd's Bush** (Victoria Tavern; Pl. 80).

12a (every 6 min.). **South Croydon,** as No. 12 to **Oxford Circus** (Pl. R 23, *I*).

13 (week-days only; every 3 min.). **London Bridge** (Pl. R 42, *III*) to Cannon St. (Pl. R 39, *III*), Fleet Street (Pl. R 35, *II*), Charing Cross (Pl. R 26, *IV*), Regent Street (Pl. R 23, *I*), Oxford St. (Pl. R 19, *I*), thence as No. 2 viâ Baker St. (Pl. R 20, *I*) to Golders Green, and thence to **Hendon** ('Bell').

14 (Sat. afternoon and Sun. only; every 15, Sun. 6 min.). **Hornsey Rise,** viâ Hornsey Road, Caledonian Road (Pl. B 30), Euston Road (Pl. B 28, R 24), Tottenham Court Road (Pl. R 28, *I*), Shaftesbury Avenue (Pl. R 27, *I*, *II*), Piccadilly (Pl. R 26, *I*), Brompton Road (Pl. R 13), Fulham Road (Pl. G 9, 10), Putney (Pl. 87), Rochampton, and Kingston, to **Hampton Court.**

15 (every 3 min.). **Acton Vale,** viâ Ducane Road, Wormwood Scrubs, St. Quintin Avenue, Ladbroke Grove (Pl. R 2), Westbourne Grove (Pl. R 3), Praed Street (Pl. R 11), Edgware Road (Pl. B 2, R 16), Oxford Street (Pl. R 19, *I*), Regent St. (Pl. R 23, *I*), Charing Cross (Pl. R 26, *IV*), Fleet St. (Pl. R 35, *II*), Cannon St. (Pl. R 39, *III*), Bank, Leadenhall St. (Pl. R 43, *III*), Aldgate, Commercial Road East (Pl. R 47, *III*), East India Dock Road (Pl. R 63), and Barking Road (Pl. 125), to **East Ham.**

15a (week-days only; every $2^1/_2$ min.). **Ladbroke Grove** (Pl. R 2), as No. 15 to **East Ham.**

23 (week-days only; every 20 min.). **Marylebone Station** (L. & N.E.R.; Pl. R 16), viâ Oxford St. (Pl. R 19, *I*), Holborn (Pl. R 36, *III*), Bank (Pl. R 43, *III*), thence as No. 15 to Barking Road (Pl. 125), and thence viâ Dagenham to **Rainham.**

24 (every 3 min.). **Pimlico** (Pl. G 22), viâ Victoria (Pl. R G 21, *IV*), Whitehall, Charing Cross (Pl. R 26, *IV*), Tottenham Court Road (Pl. R 28, *I*), Hampstead Road (Pl. B 24), Camden Town (Pl. B 22), and Malden Road (Pl. B 17), to **Hampstead Heath** (Pl. 104).

27 (every 15 min.). **Highgate,** viâ Kentish Town Road (Pl. B 22), Hampstead Road (Pl. B 24), Marylebone Road (Pl. R 16), Praed St. (Pl. R 11), Westbourne Grove (Pl. R 3), Notting Hill Gate (Pl. R 2), Kensington Road (Pl. R 1), Hammersmith Road, Chiswick High Road, Kew, Richmond, Twickenham, and Whitton, to **Hounslow.**

27a (every 4 min.). **Highgate,** as No. 27 to **Twickenham.**

32 (week-days only; every 16 min.). **Lampton,** viâ Great West Road, Wellesley Road, Turnham Green, Goldhawk Road (Pl. 80), Holland Park Avenue (Pl. R 2), Bayswater Road (Pl. R 11), Oxford Circus (Pl. R 23, *I*), Piccadilly Circus (Pl. R 26, *I*), Charing Cross (Pl. R 26, *IV*), Westminster (Pl. R 25), Gt. Smith St. (Pl. R 25, *IV*), Vauxhall Bridge (Pl. G 26), South Lambeth Road (Pl. G 31), Clapham Common, Balham, Tooting, and Wimbledon, to **Wimbledon Common.**

32d (week-days only; every 16 min.). **Turnham Green,** as No. 32 to **Wimbledon Common.**

33 (Sat. afternoon only; every 10 min.). **Waterloo Station** (Pl. R 30), viâ Strand (Pl. R 26, *IV*), Piccadilly Circus (Pl. R 26, *I*), Hyde Park Corner (Pl. R 18, *IV*), Knightsbridge (Pl. R 13), Kensington Road (Pl. R 1), Hammersmith Road, Castlenau, Richmond, Teddington, and Bushey Park, to **Hampton Court.**

33a (week-days only; every 5 min.). **Waterloo Station** (Pl. R 30), as No. 33, to **Richmond.**

33d (Sun. only; every 6 min.). **Strand** (Aldwych; Pl. R 26, *IV*), as No. 33, to **Hampton Court.**

35 (every 7 min.). **Clapham Common,** viâ Acre Lane, Camberwell Green (Pl. G 39), Walworth Road (Pl. G 37), Elephant & Castle (Pl. R G 37), London Bridge (Pl. R 42, *III*), Bishopsgate (Pl. R 43, *III*), Kingsland Road (Pl. B 46, 47), Lea Bridge Road (Pl. 114), and Walthamstow, to **Highams Park.**

35a (every 7 min.). **Clapham Common,** as No. 35 to **Walthamstow.**

37 (every 15 min.). **Peckham** (Hill St.; Pl. G 48), viâ Rye Lane, Herne Hill, Dulwich Road, Acre Lane, Clapham Junction (Pl. 148), Putney (Pl. 87), Upper Richmond Road, and Isleworth, to **Hounslow Heath.**

37a (every 7½ min.). **Peckham** (Hill St.; Pl. G 48), as No. 37 to **Isleworth.**

38 (Sat. and Sun. only; every 30, Sun. 10 min.). **Victoria** (Pl. R G 21, *IV*), viâ Hyde Park Corner (Pl. R 18, *IV*), Piccadilly Circus (Pl. R 26, *I*), Shaftesbury Avenue, New Oxford St. (Pl. R 27, *I*, *II*), Rosebery Avenue (Pl. B R 36), Angel (Pl. B 35), Essex Road (Pl. B 38), Graham Road (Pl. B 45, 49), Lea Bridge Road (Pl. 114), Walthamstow, and Chingford, to **Epping Forest** (Wake Arms).

38a (every 6 min.). **Victoria** (Pl. R G 21, *IV*), as No. 38 to **Walthamstow** (Chapel End).

38e (every 12 min.). **Victoria** (Pl. R G 21, *IV*), as No. 38 to **Chingford.**

40a (every 5 min.). **Camberwell Green** (Pl. G 39), viâ Elephant & Castle (Pl. R G 37), thence as No. 5 to Barking Road (Pl. 125) and thence viâ Green Street and Blake Hall Road to **Wanstead.**

40b (every 5 min.). **West Norwood,** viâ Norwood Road, Milkwood Road (Pl. 142), Camberwell Green (Pl. G 39), and thence as No. 40a to **Wanstead.**

42 (Sat. and Sun. only; every 4 min.). **Clapham Common** (Pl. 145), viâ Acre Lane, Coldharbour Lane (Pl. 142), Camberwell Green (Pl. G 39), Albany Road (Pl. G 42), Old Kent Road (Pl. G 41), Tower Bridge (Pl. R 46, *III*), Aldgate (Pl. R 47, *III*), Cambridge Road (Pl. B R 52), Mare Street (Pl. B 52), Clapton Road, Amhurst Park, and Seven Sisters Road, to **Finsbury Park Station.**

42a (every 3½ min.). **Camberwell Green** (Pl. G 39), as No. 42 to **Finsbury Park Station.**

43 (Sun. only; every 15 min.). **Caterham,** viâ Purley, Croydon, Norbury, Brixton Road (Pl. 143), Kennington Park Road (Pl. G 34), London Bridge (Pl. R 42, *III*), Bank (Pl. R 43, *III*), Moorgate (Pl. R 39, *III*), City Road (Pl. B 40), Angel (Pl. B 35), Upper Street (Pl. R 34), Highgate (Archway Tavern), Archway Road, Fortis Green Road, Muswell Hill, Colney Hatch, and Friern Barnet, to **Whetstone.**

43a (week-days only; every 15 min.). **London Bridge** (Pl. R 42, *III*), as No. 43 to **Friern Barnet.**

43d (every 15 min.). **London Bridge** (Pl. R 42, *III*), as No. 43 to **Whetstone.**

47 (week-days only; every 60 min.). **Shoreditch** (Kingsland Road; Pl. B 44), viâ Bishopsgate (Pl. R 43, *III*), London Bridge, Tooley St. (Pl. R 42, *III*), Jamaica Road (Pl. R 45, 49), Surrey Docks Station (Pl. G 53), Deptford (Pl. G 63), Lewisham (Pl. G 64), Catford, Bromley, Bromley Common, and Farnborough, to **Green Street Green.**

47a (every 15 min.). **Shoreditch** (Pl. B 44), as No. 47 to **Farnborough.**

47b (every 12 min.). **Shoreditch** (Pl. B 44), as No. 47 to **Bromley Common.**

48 (every 8 min.). **Blackheath** (Pl. 131), viâ Deptford (Pl. G 63), Old Kent Road (Pl. G 41), Elephant & Castle (Pl. R G 37), Waterloo Bridge (Pl. R 30, *II*), Charing Cross Road (Pl. R 27, *II*), Oxford St. (Pl. R 19, *I*), to Baker St. (Pl. R 20, *I*), and thence as No. 2 to **Golders Green.**

51 (Sun. only; every $7^1/_2$ min.). **Colindale Station,** viâ Edgware Road, Cricklewood, Kilburn High Road, Maida Vale (Pl. B 8), Edgware Road (Pl. R 16), Marble Arch (Pl. R 19, *I*), Oxford Circus (Pl. R 23, *I*), Regent St. (Pl. R 23, *I*), Whitehall (Pl. R 26, *IV*), Great Smith St. (Pl. R 25, *IV*), Vauxhall Bridge (Pl. G 26), thence as No. 32 to Wimbledon Common, and thence viâ Parkside to **Putney Bridge** (Pl. 88).

51a (every 8 min.). **Oxford Circus** (Pl. R 23, *I*), as No. 51 to **Putney Bridge** (Pl. 88).

53 (Sun. only; every 4 min.). **West Hampstead** (Pl. B 5), viâ St. John's Wood Road (Pl. B 12), Baker St. (Pl. R 20, *I*), Wigmore St. (Pl. R 19, *I*), Regent St. (Pl. R 23, *I*), Westminster Bridge (Pl. R 29, *IV*), Elephant & Castle (Pl. R G 37), Old Kent Road (Pl. G 41), New Cross Road (Pl. G 55), Deptford Broadway (Pl. G 63), Greenwich (Pl. G 67), Woolwich, and Plumstead, to **Bostall Wood.**

53a (every 5 min.). **West Hampstead** (Pl. B 5), as No. 53 to **Plumstead Common**.

56 (every 6 min.). **Mile End Station** (Pl. B 60), viâ Burdett Road (Pl. R 60, 63) and West Ferry Road (Pl. R 61), to **Millwall Docks** (Pl. R G 65).

57 (every $4^1/_2$ min.). **Blackwall Tunnel** (East India Dock Road; Pl. 67, 71) to **Millwall Docks** (Pl. R G 65).

58 (every 12 min.). **Camden Town** (Pl. B 22), as No. 3b to Brixton Station, thence viâ Streatham, Croydon, Purley, and Coulsdon to **Chipstead Valley Road.**

59 (every 30, Sun. 15 min.). **Camden Town** (Pl. B 22), as No. 58 to Coulsdon, and thence viâ Hooley, Merstham, and Gatton Park Road to **Reigate.**

59a (every $7^1/_2$ min.). **Camden Town** (Pl. B 22), as No. 58 to **Coulsdon.**

63 (Sat. afternoon and Sun. only; every 6 min.). **Hampstead Heath** (Pl. 104), viâ Malden Road (Pl. B 17), Chalk Farm (Pl. B 18), Crowndale Road (Pl. B 23), King's Cross (Pl. B 31), Farringdon Road (Pl. B R 36, *II*), Blackfriars Bridge (Pl. R 34, *II*), Elephant & Castle (Pl. R G 37), Old Kent Road (Pl. G 41), Peckham (Pl. G 47), and Rye Lane (Pl. G 48), to **Honor Oak.**

63a (every 5 min.). **Chalk Farm** (Pl. B 18), as No. 63 to **Honor Oak.**

68c (every 10 min.). **Chalk Farm,** viâ Camden Town (Pl. B 22), Southampton Row (Pl. R 32, *II*), Kingsway (Pl. R 31, *II*), Waterloo Bridge (Pl. R 30, *II*), Elephant & Castle (Pl. R G 37), Camberwell Road (Pl. G 40), Herne Hill, Norwood Road, Tulse Hill, Beulah Hill, and Whitehorse Lane, to **South Croydon.**

69 (every 15 min.). **Camberwell Green** (Pl. G 39), as No. 35 to Kingsland Road (Pl. B 46, 47), thence viâ Stoke Newington, Stamford Hill, Tottenham, Edmonton, Ponders End, Waltham Cross, Cheshunt, and Turnford, to **Wormley.**

73 (Sat. afternoon and Sun. only; every 15 min.). **Stoke Newington,** viâ Church Street, Essex Road (Pl. B 38), King's Cross (Pl. B 31), Euston Road (Pl. B 28, R 24), Tottenham Court Road (Pl. R 28, *I*), Oxford Circus (Pl. R 23, *I*), Park Lane (Pl. R 18, *I, IV*), thence as No. 33 to Richmond, and thence viâ Petersham and Kingston to **Hampton Court.**

73a (every 10 min.). **Stoke Newington,** as No. 73 to **Richmond.**

74 (Sun. only; every $7^1/_2$ min.). **Camden Town** (Pl. B 22), viâ Albert Road (Pl. B 19), Park Road (Pl. B 15), Baker Street (Pl. R 20, *I*), Park Lane (Pl. R 18, *I, IV*), Brompton Road (Pl. R 13), Cromwell Road (Pl. R 9, G 5), Earl's Court Road (Pl. R G 1), Lillie Road (Pl. G 2), Fulham Palace Road, and Putney, to **Roehampton.**

74b (every 10 min.). **Camden Town** (Pl. B 22), as No. 74 to **Putney.**

74c (week-days only; every 10 min.). **Camden Town,** as No. 74 to **Earl's Court** (Pl. R G 1).

78a (every 4 min.). **Shoreditch** (Pl. R 48), viâ Minories (Pl. R 47, *III*), Tower Bridge (Pl. R 46, *III*), Grange Road (Pl. R 41), Old Kent Road (Pl. G 41), Peckham Park Road (Pl. G 47), and Peckham Rye (Pl. 138), to **East Dulwich.**

80 (every 60 min.). **Charing Cross** (Pl. R 26, *IV*), as No. 32 to Balham, and thence viâ Tooting, Mitcham, Sutton, Belmont, Banstead Downs, and Burgh Heath to **Lower Kingswood.**

82 (every 12 min.). **West Wickham,** viâ Elmers End, Penge, Lower Sydenham, Forest Hill, Dulwich, thence as No. 12 to Shepherd's Bush, and thence viâ Old Oak Road to **East Acton.**

84 (every 20, Sun. 7½ min.). **Golders Green,** viâ North Finchley, Whetstone, Barnet, South Mimms, and London Colney, to **St. Albans.**

88 (every 12 min.). **Acton Green** to Goldhawk Road (Pl. 80), thence as No. 32 to Balham, and thence as No. 80 to **Belmont.**

88a (every 12 min.). **Acton Green,** as No. 88 to **Mitcham.**

89 (every 30 min.). **Charing Cross** (Pl. R 26, *IV*), as No. 88 to Mitcham, and thence viâ Beddington, Hackbridge, and Carshalton to **Wallington.**

92 (every 10 min.). **Barnes,** viâ Castelnau, thence as No. 33 to the Strand (Pl. R 31, *II*), thence as No. 15 to Barking Road, and thence viâ Barking and Becontree Heath to **Romford.**

92e (every 10 min.). **Barnes,** as No. 92 to **Becontree Heath.**

96 (Sat. afternoon and Sun. only; every 15 min.). **Putney Common,** as No. 14 to Piccadilly Circus (Pl. R 26, *I*), thence viâ Fleet St. (Pl. R 35, *II*), Bank, Fenchurch Street (Pl. R 43, *III*), Bow Road (Pl. B 64), Stratford Broadway (Pl. B 70), Leytonstone Road (Pl. 120), Wanstead, and Woodford, to **Loughton.**

96a (every 6 min.). **Putney Common,** as No. 96 to **Wanstead.**

98 (Sun. only; every 15 min.). **Strand** (Aldwych; Pl. R 31, *II*), viâ Regent St. (Pl. R 23, *I*), Oxford St. (Pl. R 19, *I*), Bayswater Road (Pl. R 11), Shepherd's Bush (Pl. 80), Acton, Ealing, and Uxbridge, to **Beaconsfield.**

102 (Sun. only; every 15 min.). **Strand** (Aldwych; Pl. R 31, *II*), as No. 33 to Hammersmith Road, and thence viâ King St. and Chiswick to **Windsor.**

105a (week-days only; every 10 min.). **Mitcham,** viâ Tooting Broadway, and thence as No. 5 to **Upton Park.**

106 (every 12 min.). **Finsbury Park Station,** viâ Stoke Newington, Clapton (Pl. B 53), Mare St. (Pl. B 50), Green St. (Pl. B 56), Mile End (Pl. B 60), Burdett Road (Pl. R 60, 63), East India Dock Road (Pl. R. 63, 67), Poplar (Pl. R 67), Beckton Road, East Ham By-Pass Road, Becontree, and Hornchurch, to **Upminster.**

106a (every 12 min.). **Finsbury Park Station,** as No. 106 to **Poplar** (Pl. R 67).

106b (every 12 min.). **Finsbury Park Station,** as No. 106 to **Becontree.**

110 (every 15, Sun. 5 min.). **Golders Green,** viâ North End Road, Spaniards Road, Hampstead Lane, Highgate, St. John's Road, Hornsey Road, and Stroud Green Road, to **Finsbury Park.**

112 (Sun. only; every 12 min.). **Lower Sydenham,** as No. 82 to East Acton, and thence to **Park Royal.**

112a (every 6 min.). **East Dulwich** (Lordship Lane), as No. 112 to **Park Royal.**

112e (every 12 min.). **Lower Sydenham,** as No. 82 to **East Acton.**

121 (week-days only; every 12 min.). **East Dulwich,** as No. 12 to Oxford St. (Pl. R 19, *I*), thence as No. 2 to Finchley Road, and thence viâ Hendon Way to **Mill Hill.**

122 (every 10 min.). **Wormwood Scrubs,** as No. 15 to Oxford St. (Pl. R 19, *I*), thence viâ Holborn (Pl. R 36, *II*) and Newgate St. (Pl.

R 39, *II*, *III*) to the Bank (Pl. R 43, *III*), thence as No. 23 to Dagenham and **Rainham.**

123 (week-days only; every 20 min.). **Marylebone Station** (L. & N.E.R.; Pl. R 16), as No. 23 to Barking Road, thence viâ Barking, Becontree Heath, and Romford to **Gidea Park.**

123d (week-days only; every 20 min.). **Marylebone Station,** as No. 123 to **Becontree Heath.**

127 (every 15, Sun. 5 min.). **Highgate,** as No. 27 to Twickenham, thence viâ Teddington and Bushey Park to **Hampton Court.**

127a (every 15 min.). **Highgate,** as No. 127 to **Teddington.**

133 (week-days only; every 6 min.). **Liverpool Street** (Pl. R 44, *III*), viâ Bank (Pl. R 43, *III*), London Bridge (Pl. 42, *III*), thence as No. 43 to Norbury, and thence viâ Thornton Heath to **Croydon.**

135 (Sun. only; every 15 min.). **Camberwell Green** (Pl. G 39), as No. 35 to Highams Park, and thence to **High Beach.**

138 (every 12 min.). **Victoria** (Pl. R G 21, *IV*), as No. 38 to Lea Bridge Road, thence viâ Forest Rise and Woodford to **Loughton.**

143 (Sun. only; every 7½ min.). **South Croydon,** as No. 43 to Highgate, and thence viâ Hendon and Finchley Lane to **Hendon Central Station.**

143a (every 15 min.). **London Bridge** (Pl. R 42, *III*), as No. 143 to **Hendon Central Station.**

144 (Sun. only; every 15 min.). **South Croydon,** as No. 43 to Whetstone, and thence viâ Barnet and Arkley to **Boreham Wood.**

144a (every 15 min.). **London Bridge** (Pl. R 42, *III*), as No. 144 to **Arkley.**

147 (every 120, Sun. 60 min.). **Shoreditch** (Kingsland Road; Pl. B 44), as No. 47 to Green Street Green, and thence to **Knockholt Pound.**

153 (week-days only; every 12 min.). **West Hampstead** (Pl. B 5), as No. 53 to **Plumstead Common.**

159 (Sat. only; every 15 min.). **Camden Town** (Pl. B 22), as No. 58 to Streatham, thence viâ Green Lane, Parchmore Road, and Thornton Heath to **South Croydon.**

159a (week-days only; every 15 min.). **Camden Town** (Pl. B 22), as No. 159 to **Thornton Heath.**

159c (Sun. only; every 15 min.). **Oxford Circus** (Pl. R 23, *I*), as No. 159 to **South Croydon.**

169a (Sun. only; every 10 min.). **Kilburn Park Station** (Pl. B 3, 7), viâ Belsize Road (Pl. B 6), Adelaide Road (Pl. B 14), Regent's Park Road (Pl. B 18), Albert Road (Pl. B 19), Camden Town High St. (Pl. B 23), Seymour St. (Pl. B 28), Southampton Row (Pl. R 32, *II*), Kingsway (Pl. R 31, *II*), Waterloo Bridge (Pl. R 30, *II*), Elephant & Castle (Pl. G 37), Camberwell Green (Pl. G 39), Denmark Hill (Pl. G 40), Herne Hill, West Norwood, Norwood Junction, Woodside, and Shirley, to **West Wickham.**

169b (every 10 min.). **Kilburn Park Station** (Pl. B 3), as No. 169a to **Norwood Junction.**

180 (every 60, Sun. 30 min.). **Charing Cross** (Pl. R 26, *IV*), as No. 80 to Burgh Heath, and thence to **Walton-on-the-Hill.**

181 (Sat. and Sun. only; every 60, Sun. 30 min.). **Charing Cross** (Pl. R 26, *IV*), as No. 80 to Belmont, thence viâ Banstead, Bolter's Lane, and Epsom Road to **Epsom Town.**

196 (Sun. only; every 15 min.). **Putney Common,** as No. 96 to Loughton, and thence to **High Beach.**

212b (Sun. only; every 10 min.). **Victoria Station** (Pl. R G 21, *IV*), viâ Whitehall, Charing Cross (Pl. R 26, *IV*), Tottenham Court Road (Pl. R 28, *I*), Hampstead Road (Pl. B 24), Camden Town (Pl. B 22), Finsbury Park, Tottenham, Edmonton, and Ponders End, to **Waltham Cross.**

212c (irregular services). **Charing Cross,** as No. 212b to **Waltham Cross.**

217b (every 12 min.). **Hanwell Garage,** viâ Ealing Broadway, Acton, and Shepherd's Bush (Pl. 80), thence as No. 12 to Oxford St. (Pl R 23, *I*), and thence as No. 15 to **East Ham.**

222 (every 10 min.). **Wormwood Scrubs,** as No. 122 to **Dagenham.**

223 (week-days only; every 20 min.). **Marylebone Station** (Pl. R 16), as No. 23 to **Dagenham.**

284a (every 5 min.). **Victoria Station** (Pl. R G 21, *IV*), viâ Whitehall (Pl. R 26, *IV*), Charing Cross Road (Pl. R 27, *II*), Tottenham Court Road (Pl. R 28, *IV*), Camden Town (Pl. B 22), Kentish Town Road (Pl. B 22), Highgate (Archway Tavern), Archway Road, East and North Finchley, Whetstone, and Barnet, to **Hadley Highstone.**

573 (daily). **Stoke Newington,** as No. 73 to **Hampton Court.**

612 (Sun. only; every 10 min.). **Dulwich,** as No. 12 to Shepherd's Bush, thence viâ Goldhawk Road (Pl. 80) and Chiswick High Road, to **Kew.**

4. Tramways.

Comp. the text, p. 20. — The following list comprises those routes only that serve the following places: *Hampstead, Highgate, Dulwich, Crystal Palace, Greenwich, Woolwich, Kew, Hampton Court, Croydon, Epping Forest,* and *Waltham Abbey.* For a complete list, see the maps and guides issued by the L.C.C. and the Traffic Combine.

London County Council Tramways.

North Side of the Thames.

3. Holborn (Gray's Inn Road; Pl. R 36, *II*), viâ Gray's Inn Road (Pl. R 32, 36, *II*), King's Cross (Pl. B 31), Pancras Road (Pl. B 22), Camden Town Station (Pl. B 22), Prince of Wales Road (Pl. B 18), and Malden Road (Pl. B 17), to **Hampstead** (Hampstead Heath Station; Pl. 104).

5. Moorgate (City Road; Pl. R 44, *III*), viâ City Road (Pl. R 44), The Angel (Pl. B 35), King's Cross (Pl. B 31), Pancras Road (Pl. B 27), Crowndale Road (Pl. B 23), Chalk Farm Road (Pl. B 18), and Malden Road (Pl. B 17), to **Hampstead** (Hampstead Heath Station; Pl. 104).

7. Holborn (Gray's Inn Road; Pl. R 36, *II*), as No. 3 to Camden Town Station (Pl. B 22), and thence viâ Kentish Town Road and Highgate Road to **Parliament Hill Fields.**

9. Moorgate (City Road; Pl. R 44, *III*), as No. 5 to the Angel (Pl. B 35), thence viâ Upper St. (Pl. B 35, 34), Highbury Station (Pl. B 33), Holloway Road (Pl. B 33), Highgate (Archway Tavern), and Archway Road, to **North Finchley** (Tally Ho Corner).

11. Moorgate (City Road; Pl. R 44, *III*), viâ East Road (Pl. B 44), New North Road (Pl. B 43, 39), Highbury Station (Pl. B 33), Holloway Road (Pl. B 33, 34), and Highgate Hill, to **Highgate Village.**

13 (week-days only). **Aldersgate** (Pl. R 40, *III*), viâ Goswell Road (Pl. B 40, 36), to the Angel (Pl. B 35), and thence as No. 9 to **Highgate** (Archway Tavern).

15. Moorgate (City Road; Pl. R 44, *III*), as No. 5 to Pancras Road (Pl. B 27), thence as No. 7 to **Parliament Hill Fields.**

17. Farringdon Station (Pl. R 36, *II*), viâ Farringdon Road (Pl. R 36), King's Cross (Pl. B 31), Caledonian Road (Pl. B 31), and Holloway Road, to **Highgate** (Archway Tavern). Extended on Sun. to **Highgate Village.**

19. **Tottenham Court Road** (Hampstead Road; Pl. B 24), viâ Hampstead Road (Pl. B 24), Camden Town Station (Pl. B 22), Kentish Town Station (Pl. B 21), Junction Road, Highgate (Archway Tavern), Archway Road, East Finchley, North Finchley, and Whetstone, to **Barnet.**

25. **Tottenham Court Road** (Hampstead Road; Pl. B 24), as No. 19 to Kentish Town (Pl. B 21), thence as No. 7 to **Parliament Hill Fields.**

35. **Elephant & Castle** (Pl. R G 37), viâ Westminster Bridge (Pl. R 29, *IV*), Victoria Embankment (Pl. R 30, *II, IV*), Aldwych (Pl. R 31, *II*), Kingsway (Pl. R 31, *II*), Theobalds Road (Pl. R 32, *II*), Rosebery Avenue (Pl. B R 36), Angel (Pl. B 35), and thence as No. 9 to **Highgate** (Archway Tavern).

55. **Bloomsbury** (Theobalds Road; Pl. R 32, *II*), viâ Theobalds Road (Pl. R 30, *II*), Clerkenwell Road (Pl. R 32, *II*), Old Street (Pl. B R 40), Shoreditch Station (Pl. R 48), Hackney Road (Pl. B 48), Cambridge Heath (Pl. B 51), Mare St. (Pl. B 51), Lower Clapton Road (Pl. B 53), and Lea Bridge Road (Pl. 114) to **Leyton** ('Baker's Arms'). Extended on Sun. to **Epping Forest.**

57. **Liverpool Street Station** (Pl. R 44, *III*), viâ Shoreditch Station (Pl. R 48), Hackney Road (Pl. B 48), thence as No. 55 to Leyton, and thence viâ Walthamstow and Chapel End to **Chingford Mount.**

61. **Aldgate** (Whitechapel High St.; Pl. R 47, *III*), viâ Whitechapel Road (Pl. R 47, *III*), Mile End Road (Pl. R 56), Bow Road (Pl. B 64), Stratford Broadway (Pl. B 70), Leytonstone Road (Pl. 120, 119), and Whipp's Cross, to **Leyton** ('Baker's Arms').

69. **Tottenham Court Road** (Hampstead Road; Pl. B 24), as No. 19 to **East Finchley.**

79. **Smithfield Market** (Pl. R 36, *II*), viâ St. John St. (Pl. R 36, *II*), Angel (Pl. B 35), thence viâ Upper Street (Pl. B 34), Holloway Road (Pl. B 33), Seven Sisters Road (Pl. 108), Tottenham, and Edmonton, to **Waltham Cross.**

81. **Bloomsbury** (Theobalds Road; Pl. R 32, *II*), as No. 35 to the Angel, thence viâ Essex Road (Pl. B 38), Ball's Pond Road, and Dalston Lane to Mare St., thence as No. 55 to Leyton, and thence to **Epping Forest** ('Rising Sun').

SOUTH SIDE OF THE THAMES.

2 and 4 (Sat. afternoons and Sun. in summer). **Victoria Embankment** (Pl. R 30, *II, IV*), viâ Kennington (Pl. G 31, 34), Balham, Tooting, and Wimbledon, to **Hampton Court.**

16 and 18. **Victoria Embankment** (Pl. R 30, *II, IV*), viâ Westminster Bridge (Pl. R 29, *IV*), Kennington Road (Pl. R 33), Kennington Gate (Pl. G 34), Brixton Road (Pl. G 32), Streatham, Norbury, Thornton Heath, and Croydon, to **Purley.**

26. **Hop Exchange** (near London Bridge; Pl. R 42, *III*), viâ Southwark Street (Pl. R 38, *III*), Blackfriars Bridge (Pl. R 34, *II*), Victoria Embankment (Pl. R 30, *II, IV*), Westminster Bridge (Pl. R 29, *IV*), Wandsworth Road (Pl. G 26), Clapham Junction (Pl. 148), Wandsworth High St., Putney Bridge, Hammersmith Broadway, and Chiswick High Road, to **Kew Bridge.**

36 and 38. **Victoria Embankment** (Pl. R 30, *II, IV*), viâ Blackfriars Bridge (Pl. R 34, *II*), Elephant & Castle (Pl. R G 37), New Kent Road (Pl. G 37), Old Kent Road (Pl. G 41, 46), New Cross Gate (Pl. G 59), Greenwich Road (Pl. G 67), and Woolwich to **Abbey Wood.**

40. **Savoy Street, Strand** (Pl. R 31, *II*), as No. 16 to Kennington Gate (Pl. G 34), thence viâ Camberwell New Road (Pl. G 35, 39) and Peckham Road (Pl. G 43) to New Cross Gate (Pl. G 59), and thence as No. 36 to **Abbey Wood.**

46. **Southwark Bridge** (Pl. R 38, *III*), viâ St. George's Church (Pl. R 37), Old Kent Road (Pl. G 41), New Cross Gate (Pl. G 59), Lewisham High Road (Pl. G 59, 64), Lee Green, Eltham Road, Well Hall Road, and Woolwich Common, to **Beresford Square, Woolwich.**

58. **Victoria** (Pl. R G 21, *IV*), viâ Vauxhall Bridge (Pl. G 26), Camberwell New Road (Pl. G 35), Camberwell Green (Pl. G 39), Denmark Hill (Pl. G 40), East Dulwich Station (Pl. 140), Dulwich Library, Forest Hill, Catford, Lewisham Road, and Greenwich, to **Blackwall Tunnel.**

60 (busy hours only). **Southwark Bridge** (Pl. R 38, *III*), viâ Elephant & Castle (Pl. G R 37) and Walworth Road (Pl. G 37) to Camberwell Green (Pl. G 39), and thence as No. 58 to **Dulwich Library.**

62 (week-days only). **Savoy Street, Strand** (Pl. R 31, *III*), viâ Westminster Bridge (Pl. R 29), Elephant & Castle (Pl. R G 37), Walworth Road (Pl. G 37), Camberwell Green (Pl. G 39), Denmark Hill (Pl. G 40), East Dulwich Station (Pl. 140), thence as No. 58 to Catford, and thence to **Grove Park.**

68. **Waterloo Station** (Pl. R 30), viâ Elephant & Castle (Pl. R G 37), New Kent Road (Pl. G 37), Tower Bridge Road (Pl. R 46, *III*), Tooley St. (Pl. R 42, *III*), Jamaica Road (Pl. R 45), Surrey Docks (Pl. G 53), Evelyn St. (Pl. G 58), and Creek Road (Pl. G 62), to **Greenwich Church** (Pl. G 67).

70. **London Bridge** (Tooley St.; Pl. R 42, *III*), as No. 68 to **Greenwich Church** (Pl. G 67).

London United Tramways.

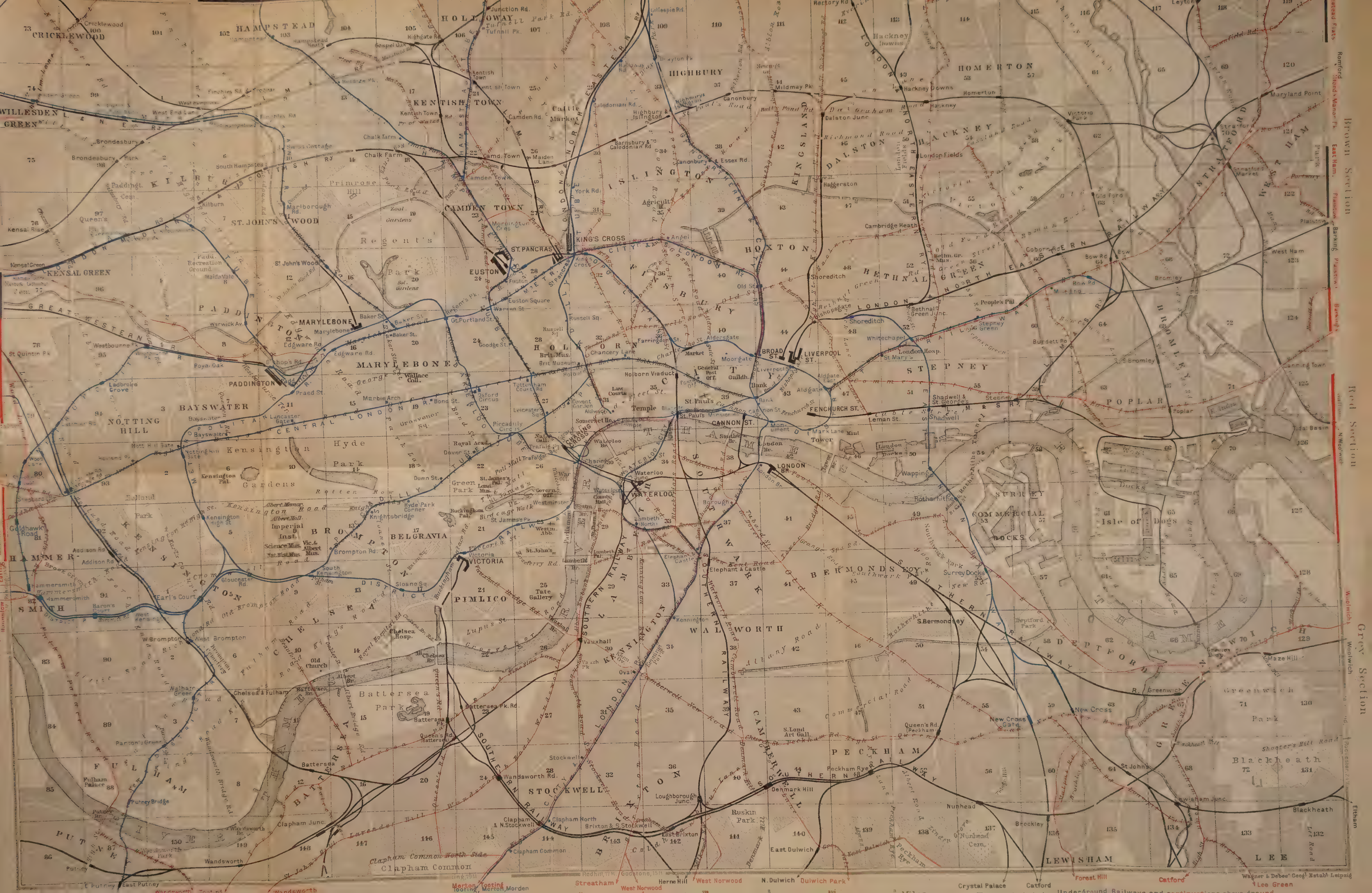
57T. **Shepherd's Bush,** viâ Goldhawk Road, Chiswick High Road, Turnham Green, Kew Bridge, Brentford, and Isleworth, to **Hounslow.**

63T. **Shepherd's Bush,** as No. 57T to **Kew Bridge.**

67T. **Hammersmith,** viâ Chiswick High Road, Turnham Green, Kew Bridge, Brentford, Twickenham, and Hampton, to **Hampton Court.**

71T. **Wimbledon,** viâ Raynes Park, Malden, and Kingston, to **Hampton Court.**

Printed in Germany by Breitkopf & Haertel, Leipzig.



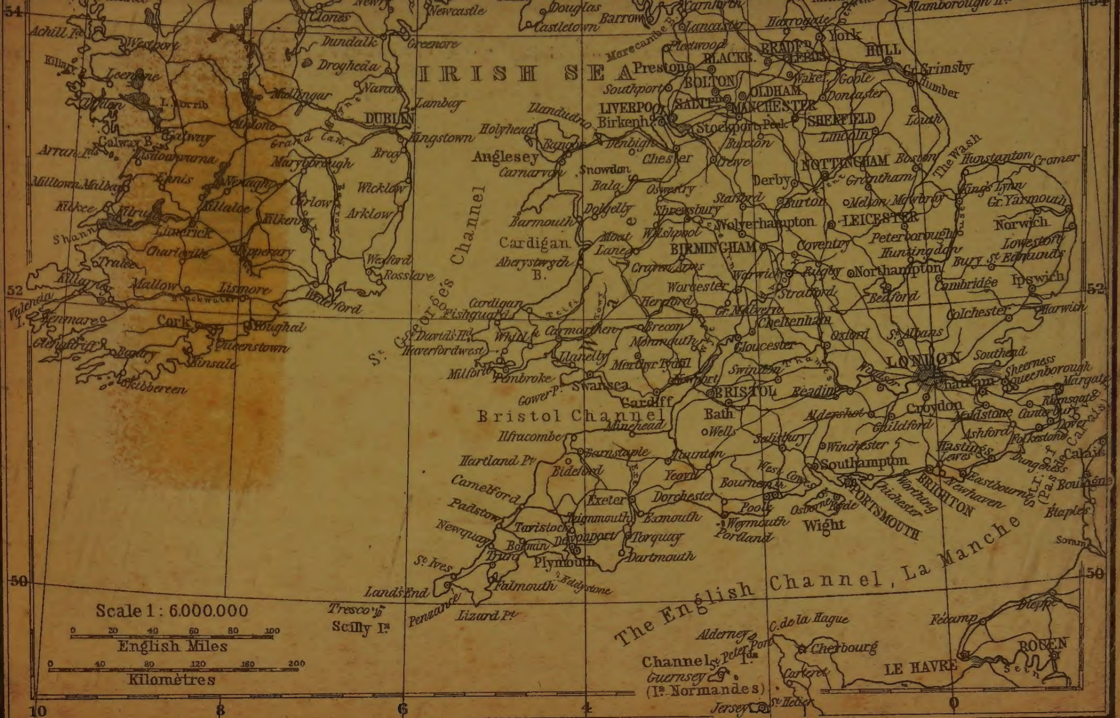
CRICKLEWOOD
Cricklewood
HAMPSTEAD
Hampstead Heath
HOLLOWAY
Junction Rd.
Tufnell Pk.
Gillespie Rd.
Rectory Rd.
Hackney Downs
HOMERTON
Homerton
Leyton
Maryland Point
Romford
WILLESDEN GREEN
Brondesbury
Brondesbury Park
KENTISH TOWN
Kentish Town
Camden Rd.
Cattle Market
Caledonian Rd.
HIGHBURY
Highbury & Islington
Canonbury
Mildmay Pk.
Dalston Junc.
HACKNEY
Hackney
DALSTON
KINGSLAND
Victoria Park
STRATFORD
Stratford
Stratford Market
WEST HAM
East Ham
Chalk Farm
Camden Town
Maiden Lane
Barnsbury & Caledonian Rd.
ISLINGTON
Canonbury & Essex Rd.
Haggerston
London Fields
Old Ford
Plaistow
KILBURN
Kilburn
South Hampstead
Primrose Hill
Marlborough Rd.
Queen's Park
Kensal Rise
ST. JOHN'S WOOD
CAMDEN TOWN
Regent's Park
Zool. Gardens
Mornington Cres.
York Rd.
Agricult. H.
Cambridge Heath
Coborn Rd.
Bow Rd.
West Ham
Kensal Green
KENSAL GREEN
St John's Wood
ST. PANCRAS
KING'S CROSS
EUSTON
Angel
HOXTON
Shoreditch
BETHNAL GREEN
Bromley
Paddn. Recreation Ground
Maida Vale
Euston Square
Warren St.
Old St.
MARYLEBONE
Marylebone
Baker St.
Gt. Portland St.
Russell Sq.
Farringdon St.
Aldersgate
BROAD ST.
LIVERPOOL ST.
Bethnal Green Junc.
Stepney Green
People's Pal.
GREAT WESTERN R.
PADDINGTON
Westbourne Pk.
Royal Oak
Warwick Av.
Edgware Rd.
MARYLEBONE
Wallace Coll.
Goodge St.
HOLBORN
Chancery Lane
Brit. Mus.
Brit. Museum
Market
Moorgate
General Post Off.
Guildh.
Whitechapel
London Hosp.
St. Mary's
STEPNEY
S. Bromley
Canning Town
St Quintin Pk.
Ladbroke Grove
Praed St.
Marble Arch
Bond St.
Oxford Circus
Tottenham Court Rd.
Holborn Viaduct
Bank
Aldgate
Aldgate East
Shadwell & St. George's
Stepney
POPLAR
Poplar
BAYSWATER
NOTTING HILL
Lancaster Gate
Bayswater
CENTRAL LONDON R.
Leicester Sq.
Covent Garden
Aldwych
Law Courts
St. Paul's
Temple
CANNON ST.
FENCHURCH ST.
Leman St.
Shadwell
Mark Lane
Mint
Tower
Monument
Notting Hill Gate
Kensington
Hyde Park
Piccadilly Circus
Royal Acad.
Dover St.
Trafalgar Sq.
CHARING CROSS
Waterloo
London Br.
LONDON BR.
London Docks
Wapping
Kensington Gardens
Down St.
Green Park
St. James's Pal.
Lond. Mus.
Govern. Off.
Westminster
WATERLOO
Waterloo Junc.
Rotherhithe
SURREY COMMERCIAL DOCKS
Isle of Dogs
Holland Park
Albert Memor.
Albert Hall
Imperial Inst.
Science Mus.
Nat. Hist. Mus.
Vic. & Albert Mus.
Kensington High St.
BROMPTON
Knightsbridge
Hyde Park Corner
Buckingham Pal.
St. James's Pk.
Westm. Abb.
Lambeth North
Borough
Goldhawk Road
HAMMERSMITH
Addison Rd.
BELGRAVIA
Brompton Rd.
VICTORIA
Victoria
St. John's
Elephant & Castle
BERMONDSEY
Surrey Docks
South Kensington
Gloucester Rd.
Sloane Sq.
Tate Gallery
Hammersmith
Earl's Court
Baron's Court
West Kensington
KENSINGTON
CHELSEA
PIMLICO
DISTRICT
LAMBETH
SOUTHWARK
S. Bermondsey
Deptford Park
DEPTFORD
Kennington
WALWORTH
Maze Hill
West Brompton
W. Brompton
Chelsea Hosp.
Old Church
Chelsea Br.
Vauxhall
KENNINGTON
Oval
Albany Road
Walham Green
Chelsea & Fulham
Battersea Park
Battersea Pk. Rd.
Albert Br.
Battersea Br.
Greenwich
Greenwich Park
New Cross Gate
New Cross
Parson's Green
Queen's Rd. (Battersea)
S. Lond. Art Gall.
Queen's Rd. (Peckham)
PECKHAM
Peckham Rye
Blackheath
FULHAM
Fulham Palace
Putney Bridge
BATTERSEA
Battersea
Wandsworth Rd.
STOCKWELL
Stockwell
CAMBERWELL
Denmark Hill
St. John's
Clapham Junc.
Clapham
Clapham North
Clapham & N. Stockwell
Brixton & S. Stockwell
BRIXTON
Loughborough Junc.
Ruskin Park
Nunhead
Brockley
Lewisham Junc.
Blackheath
PUTNEY
Putney
East Putney
Wandsworth
Clapham Common
Clapham Common North Side
East Brixton
East Dulwich
Nunhead Cem.
LEWISHAM
LEE
Merton, Tooting
Tooting, Merton, Morden
Streatham
West Norwood
Herne Hill
West Norwood
N. Dulwich
Dulwich Park
Crystal Palace
Catford
Forest Hill
Catford
Lee Green
Eltham
Woolwich
Brown Section
Red Section
Grey Section
Wagner & Debes' Geogr. Establ. Leipzig
Underground Railways and

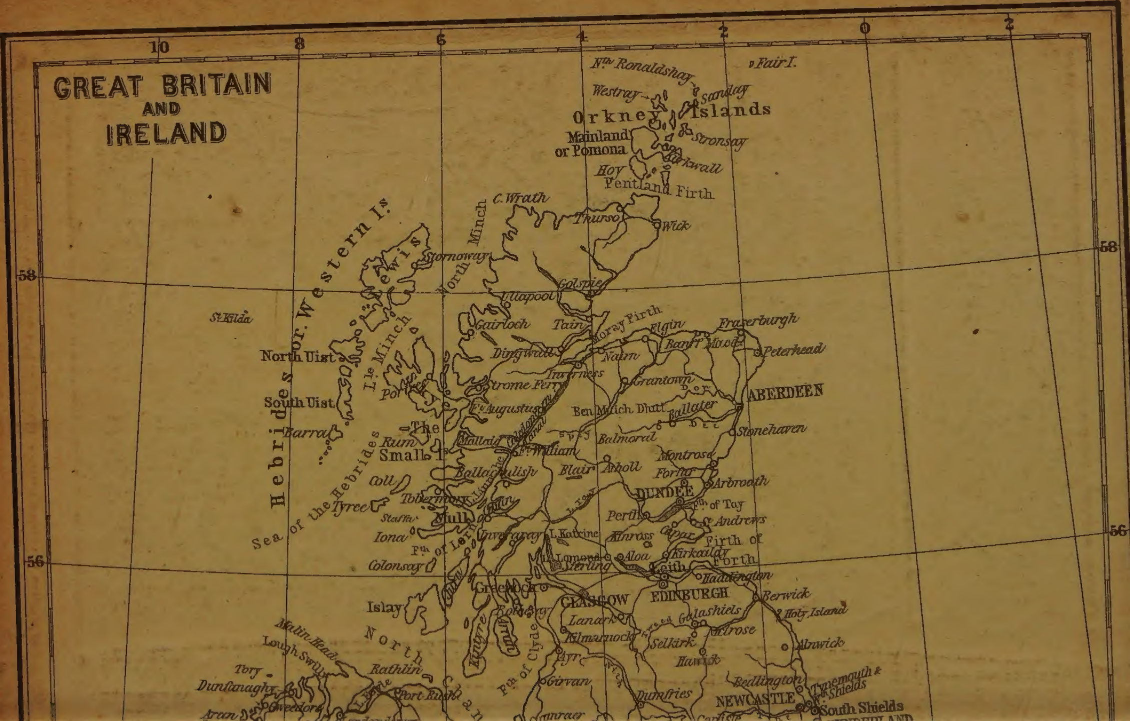
3 9001 03387 1727

LEIPZIG: KARL BAEDEKER
1930

LIBRARY USE ONLY

London and its envi
Baedeker, Karl
10236
DA679.B2 1930
College of Architecture Library


IRISH SEA
St. George's Channel
Cardigan B.
Bristol Channel
The English Channel, La Manche
Scale 1 : 6.000.000
0 20 40 60 80 100
English Miles
0 40 80 120 160 200
Kilomètres
54
52
50
10
8
6
4
2
0
Achill I.
Westport
Killary
Clones
Newcastle
Douglas
Castletown
Barrow
Lancaster
Harrogate
York
Flamborough H.
Dundalk
Greenore
Drogheda
Navan
Mullingar
Athlone
DUBLIN
Kingstown
Lambay
Galway
Galway B.
Arran Is.
Lisdoonvarna
Ennis
Milltown Malbay
Kilkee
Limerick
Killaloe
Kilkenny
Carlow
Maryborough
Wicklow
Arklow
Bray
Tipperary
Charleville
Tralee
Killarney
Mallow
Lismore
Waterford
Wexford
Rosslare
Valencia I.
Kenmare
Cork
Youghal
Queenstown
Kinsale
Bantry
Skibbereen
Shannon
Blackwater
Grand Can.
Holyhead
Anglesey
Carnarvon
Bangor
Llandudno
Snowdon
Bala
Denbigh
Chester
Barmouth
Dolgelly
Aberystwyth
Cardigan
Fishguard
St. David's Hd.
Haverfordwest
Milford
Pembroke
Carmarthen
Llanelly
Swansea
Gower P.
Cardiff
Merthyr Tydfil
Newport
Brecon
Monmouth
Hereford
Welshpool
Shrewsbury
Oswestry
Crewe
Preston
Southport
Fleetwood
Morecambe B.
BLACKB.
BOLTON
LIVERPOOL
Birkenh.
SALFD.
OLDHAM
MANCHESTER
Stockport
Peak
Buxton
BRADFD.
LEEDS
Wakef.
Goole
Doncaster
SHEFFIELD
HULL
Gt. Grimsby
Humber
Louth
Lincoln
NOTTINGHAM
Derby
Grantham
Boston
The Wash
Hunstanton
Cromer
King's Lynn
Gt. Yarmouth
Norwich
Lowestoft
Bury St. Edmunds
Ipswich
Harwich
Colchester
Cambridge
Huntingdon
Peterborough
Melton Mowbray
LEICESTER
Burton
Stafford
Wolverhampton
BIRMINGHAM
Coventry
Rugby
Northampton
Warwick
Stratford
Worcester
Gt. Malvern
Craven Arms
Bedford
St. Albans
Oxford
Cheltenham
Gloucester
Swindon
Thames
Severn
LONDON
Southend
Sheerness
Queenborough
Chatham
Margate
Ramsgate
Canterbury
Dover
Folkestone
Maidstone
Ashford
Croydon
Guildford
Windsor
Reading
Aldershot
BRISTOL
Bath
Wells
Salisbury
Winchester
Southampton
PORTSMOUTH
Chichester
Worthing
BRIGHTON
Newhaven
Lewes
Hastings
Eastbourne
Dungeness
Calais
Str. of Dover (Pas de Calais)
Boulogne
Étaples
Somme
Minehead
Ilfracombe
Barnstaple
Bideford
Hartland Pt.
Camelford
Padstow
Newquay
Bodmin
Truro
Tavistock
Devonport
Plymouth
Teignmouth
Exeter
Exmouth
Torquay
Dartmouth
Eddystone
Taunton
Yeovil
Dorchester
Weymouth
Portland
Bournemouth
Poole
West Cowes
Osborne
Ryde
Wight
St. Ives
Falmouth
Land's End
Penzance
Lizard Pt.
Tresco
Scilly Is.
C. de la Hague
Alderney
Cherbourg
Carteret
Channel Is.
St. Peter Port
Guernsey
(Is. Normandes)
Jersey
St. Helier
LE HAVRE
Fécamp
Dieppe
ROUEN
Seine



GREAT BRITAIN AND IRELAND